



National Museum Wales
Arts Council of Wales

The Display of Art In Wales

Prepared by DCA Consultants and
Peter Jenkinson OBE

January 2006

DCA

National Museum Wales

Arts Council of Wales

Display of art in Wales

September 2005

<u>Contents</u>	<u>Page</u>
Executive summary	3
1 The brief and our approach to fulfilling it	8
1.1 The brief	8
1.2 Stages of work	9
2 Context - previous consultation and development	10
2.1 The display of the national collections	10
2.2 The Arts Council of Wales and the contemporary arts	12
2.3 Taking forward the conclusions of these reviews	14
3 The current infrastructure for the display of art in Wales	16
3.1 NMW - display of and access to collections	16
3.2 Contemporary practice	19
3.3 Challenges for galleries and curatorial practice	20
4 Guiding principles for the display of art in Wales	22
4.1 Of and for Wales - the national and the international	22
4.2 Historical and contemporary collections - access and acquisition	23
4.3 Balancing permanent and temporary display	26
4.4 The centrality of education and interpretation	28
5 Implications for NMW and the National Gallery	30
5.1 Space implications	30
5.2 Implications for curatorial and operational practice	31
5.3 Recognition of centrality of access, education and interpretation	32
5.4 Resource and organisation implications	32
5.5 Scale and cost of development	33
5.6 Assessing the potential impacts of the development	34
6 Implications for a National Centre for Contemporary Art	36
6.1 The case for a National Centre for Contemporary Art	36
6.2 Options for development	36
6.3 Implications for space and form of development	38
6.4 Positioning in relation to the National Gallery	40
6.5 Creating conditions for success	41
6.6 Assessing the potential impacts of the development	43
7 Models for development in the national display of art in Wales	45

7.1	Potential solutions - cost	45
7.2	Governance - creating robust and respected institutions	46
7.3	Staff - curatorial capacity and the care of collections	48
7.4	Audiences and sustainability	49
8	Plotting potential developments	51
8.1	Partnership	51
8.2	Audiences	52
8.3	Implications for the location of new facilities in Wales	55

Appendices:

1	International Comparators
2	Mapping audiences in Wales

DCA

National Museum Wales
Arts Council of Wales

Display of art in Wales

Executive summary

The thinking and recommendations set out in this report arise from a review of two related concepts: a 'National Gallery of Welsh Art' and a 'National Gallery of Contemporary Art', previously discussed in various forums in Wales. The report was commissioned from DCA by the National Museum Wales (NMW) and Arts Council of Wales (ACW) and the study has been conducted by David Clarke and Peter Jenkinson.

In conducting the study, there was a considerable amount of existing consultation and strategy work on which to build, in particular the consultations around NMW's 'Views of the Future' and 'Review of galleries and permanent exhibitions spaces in Wales', David Pratley Associates 2001 for ACW.

In addition, the consultants held conversations during 2004/05 to explore the:

- Needs and aspirations of diverse audiences and of the arts communities across Wales
- Very pressing needs for space and resource for the care and display of the fine and extensive collections of the NMW
- Perceptions of other major collections partners
- Practicalities and implications of the creation of facilities and institutions, including the real and important issues of sustainability and the successful attraction of audiences
- Trends that will drive museum and art display practice across the world in the coming years
- Strategic views of ACW and NMW, including the corporate plan of the former and the developing vision of the latter.

The authors seek to identify a distinctive place for Wales, and a strategy for future development, in a broader context of the trends and directions that prevail in the visual arts nationally and internationally. The following points summarise the report's commentary on the context in which Wales will develop its approaches to the display of art. Page numbers refer to the supporting text in the main report.

1. The visual arts, and the role of significant institutions for the display of art is being increasingly recognised as an economic force. The impacts of new developments elsewhere in the UK (Tate Modern, Baltic, Walsall and others) and in Europe (Bilbao, Helsinki, Dublin) have demonstrated that both Museum and contemporary gallery developments can create significant measurable economic benefits and drive wider economic growth through the raised profile of cities and countries and their reputation as creative and innovative places. (Pages 34, 43)
2. The power of the visual arts to express and celebrate national identities and distinctiveness will underpin a further stage of flourishing international development in the galleries and museums sector. This will be in the context of internationalism and an understanding of the international context for art. Any new institution should have a clear 'Welsh' perspective, but should not be a museum or a gallery of Welsh art. (Pages 22, 23)
3. The importance of collections, and the stories they tell, will continue, but audiences will explore them in a context that is inclusive rather than exclusive; the historic should not be separated from the contemporary. The permanent collection will need to grow and evolve and its display may move towards shorter temporary and thematic exhibitions, juxtaposed with touring exhibitions and events, diversity and multi-disciplinarity. (Pages 25, 26)
4. Education, research and interpretation will be a guiding principle in everything the new generation of museums and galleries does. (Pages 28, 29)
5. These meeting points will demand fleetness of foot and flexibility - but they will also need to be rooted in sustainable, secure, long-term institutions with substantial audiences locally, nationally and among cultural and other visitors. (Pages 46 - 50)

The report of the Views of the Future consultations published in 2003 recorded the following conclusions in respect of the way in which these contexts might be represented in the development of facilities and programmes for the display of art in Wales:

“There is clear support for:

- The development of the Partnership programme
- For other initiatives which will bring NMW's Collections to a wide audience.

- For the development of a “National Gallery”, the preference being for it being sited in Cardiff as a ‘north wing’ to NMG
- For this to be a collection based facility, complemented by a contemporary facility not run by NMW but with appropriate artistic involvement
- For this to retain the art of Wales in an international context.

In respect of Display of Art, these findings were complemented and supported by the Pratley review and the current study benefits, therefore, from very considerable consultation, thinking and debate at its outset.

The current study has focused on the testing of these propositions in the context of the trends and directions discussed above and the practical implications for Wales. In summary, our conclusions are as follows:

6. Wales faces more than one challenge and gap if it is to fulfil audience expectations and play its part in international visual culture. (Page 14,40)
7. These challenges include displaying and interpreting the collections of art properly in the face of severe current limitations on space and resource; the organisation and development of collections space and research; the combined tasks of portraying Wales’ own special artistic heritage and enabling audiences to see the best of world art of all periods including that being made now. (Pages 30 - 35)
8. No one building or project will meet all these challenges. If Wales is to capitalise on the expressive, educational, economic and cultural potential of the visual arts it will need to consider the development of more than one solution. (Pages 14, 30, 36)
9. A new National Gallery is a legitimate aspiration for Wales. A National Gallery must have a distinctively Welsh outlook, but should not be a Museum of Welsh Art. Rather it must embrace both Welsh and world art in the story it tells to audiences. (Page 22)
10. A National Gallery must be rooted in the display of the collections, and in art history, but with a critical engagement in the contemporary arts and other disciplines, and in flexible and changing strategies of exhibition and education. (Page 30 - 36)

11. The clear favourite location, and perhaps the only viable candidate for development of the National Gallery is as part of the National Museum Wales. There are strong arguments for a new building development linked to the Cathays Park site and propositions for the location of the National Gallery elsewhere in Wales are at best unproven. (Page 56)
12. Making a new National Gallery will be a significant challenge but will benefit from the existing and proposed galleries of the first floor of Cathays Park, and in turn offer new benefits to the site in the creation of a landmark new building, new facilities for access, visitor services and trading. (Page 31)
13. The creation of a new National Gallery is a logical extension of the proposal in 'Views of the Future' to create, in the medium term, a new National Museum of Art across the first floor of Cathays Park; an essential and urgent move for NMW's collections and display strategies. (Page 31)
14. The new National Gallery itself will take time to develop, detail, design and realise, but there can be real and visible activity in the intervening years as content, interpretation and design of the new gallery are fully explored, initially as part of the proposed reorganisation of Cathays Park in 2008, which will fit well with, and pave the way for, a larger development later. (Page 33)
15. At the same time, the gap in provision identified by Pratley Associates of a national focus for contemporary art remains. The development of a National Centre for Contemporary Art would be an appropriate and inspirational development of audience interest, artistic and curatorial practice in Wales. (Page 36)
16. This new institution would be located within the network of regional galleries supported by ACW, and in which ACW has invested in recent years, but would have facilities of scale and type of space that would enable Wales to participate more fully in international visual art and to realise the benefits for Welsh audiences of initiatives such as the Venice Biennale exhibitions. (Page 37)
17. There is more than one potential location for such a development in Wales, but a complex set of issues of resource, partnership, existing provision and audience will weigh heavily in any decision as to where to locate such a centre. (Page 51)

18. Any of these new national developments must be grounded in the continued prioritisation of the regional galleries of Wales by both ACW and NMW, through partnership programmes. (Page 20)
19. In the period of development of these two potential new components in Wales' cultural infrastructure, the continued investment of the Arts Council in artist practice, training and development of curators and audience development will be key. Likewise, NMW will need to carry through the intentions of its own vision review to develop new capabilities and relationships with audiences. (Pages 41, 48)
20. Investments now in these areas will underpin the success of any new institution. ACW have made substantial investments since the Pratley report in both the physical infrastructure of Wales' regional galleries and in curatorial and audience development practice. NMW have correspondingly developed the Cyfoeth Cymru Gyfan programme and their own educational and interpretative work. Neither institution can deliver these improvements in Wales' capacity in the display of art on its own, and the full partnership of WAG, Local Authorities and Wales' Universities will continue to be required. (Page 51)
21. As part of a joined-up strategy for the realisation of one or both of these new national institutions, or as a very important development in its own right, priority might be given to a research, archive and education centre for the visual arts in Wales, possibly with a higher education partner. (Pages 50, 51)
22. In summary, there are clear gaps in provision. There is more than one gap, and likewise, there will need to be more than development in order to fill them. There is a clear rationale for two major infrastructural developments, performing different roles, but without a forced and simplistic separation that would leave each unable to intelligently combine in its programmes and interpretation the art of Wales and of the rest of the world, the historical and the contemporary. (Page 40)
23. Wales stands to gain a great deal, in the richness of cultural life, the education and engagement of its young people, the prosperity of its artists and its wider economy, the international profile and reputation for creativity of the country and the expression of its unique identity, if these projects can be realised.

DCA

Display of art in Wales

1 The brief and our approach to fulfilling it

In November 2004, the National Museum & Galleries of Wales and the Arts Council of Wales jointly appointed DCA to carry out a feasibility study into two concepts for the development of the display of art in Wales - 'A National Gallery of Welsh Art' and 'A National Gallery of Contemporary Art'. The study has been undertaken by DCA's Managing Director, David Clarke, and Peter Jenkinson OBE.

David was a senior cultural manager in Wales for seventeen years, including a significant period as Director of Chapter, in Cardiff. DCA is one of Britain's largest specialist consulting companies in the contemporary arts and heritage sectors and has undertaken many projects for ACW and NMW. David led the consultative and exploratory process into the display of art in Wales, undertaken by NMW in 2001.

Peter Jenkinson is recognised as one of the most influential museum and gallery directors of his generation. His greatest achievement to date is the creation of the award winning New Art Gallery Walsall, which has received extraordinary popular and critical acclaim, nationally and internationally, since it opened in February 2000. Since then, Peter has focused on education and access, as the founding Director of Creative Partnerships, the Arts Council's major national initiative in arts in education and has travelled widely advising on galleries and museums for the 21st century.

1.1 The brief

In the scoping study and options appraisal for a National Gallery or Museum, the brief particularly called for a consideration of the:

- role of partner venues
- demands of showing modern and contemporary art
- needs and masterplanning at existing NMW sites
- underlying developmental aspects of NMW's interdisciplinary approach to education, learning, research and access work.

The brief also called for the study to address the question of the potential role, scope and contexts for a 'National Gallery of Contemporary Art'.

1.2 Stages of work

The study was conducted in two parts:

- a first, ideas-focused stage in which the consultants considered the concepts at work in any discussion of national strategies for the display of art, in a Welsh and an international context, and
- a second stage, undertaken immediately afterwards, in which these concepts were developed into indicative briefs and mapped against the specific possibilities for realisation.

This report builds on the extensive consultation carried out by both the NMW and ACW over the last four years and no further detailed consultations have been carried out as part of the study. Rather the document and its recommendations are presented as a basis for further discussion, albeit with a clear focus on action and the realisation of new facilities and focuses for the display and understanding of art in Wales.

The consultants recognise that there will need to be continued and much more detailed discussion with those engaged in, inter alia, galleries and museums in Wales, others working in best practice beyond Wales and considerable debate and discussion about the ways in which the aspirations of audiences, artists and institutions in Wales might best be met through the potential developments set out here over the years to come. The next stage in respect of the options for development set out in the report will necessarily be the detailed options analysis and specification each proposition. This stage will enable further discussion and consultation and further detailed consideration of the evidence of the likely success of each option.

The consultants are grateful to those who have contributed to their understanding of the position in Wales and from an international perspective, in particular to colleagues at ACW, NMW and National Library for their time, expertise and enthusiasm. Responsibility for the opinions and conclusions of this report lies, however, entirely with its authors.

2 Context - previous consultation and development

2.1 The display of the national collections

The main body of work on national display of art over recent years has been undertaken by NMW. This process included a major consultation process with a wide variety of organisations and individuals from Wales, accompanied by three sessions with contributions from partners and observers from beyond Wales.

These processes were reported in the Museum publication “Views of the Future” (2002), which laid down an agenda for a further formal consultation stage that revolved around five potential actions:

- i. The development of a network of partners across Wales, with which the NMW might share, more regularly, items from the national collection.
- ii. The development of virtual access to the national collection through digitisation and the development of web access.
- iii. Developing a higher profile for the ‘National Gallery’ within the broad NMW portfolio and on the Cathays Park site.
- iv. Developing and presenting thematic exhibitions on the Cathays Park site that interpret and celebrate the national art collections of Wales, and in particular of Welsh art.
- v. Developing a new stand-alone National Gallery. This option in turn had three sub-options:
 - a new gallery outside Cardiff
 - a new building in Cardiff
 - a new ‘north wing’ extension to Cathays Park

The results of this consultation were published in April 2003 under the title “The Future Display of Art”. The conclusions were as follows:

There is clear support for:

- *the development of the Partnership programme*
- *for other initiatives which will bring NMW’s Collections to a wide audience.*

- *for the development of a “National Gallery”, the preference being for it being sited in Cardiff as a ‘north wing’ to NMGC*
- *for this to be a collection based facility, complemented by a contemporary facility not run by NMW but with appropriate artistic involvement*
- *for this to retain the art of Wales in an international context.*

At the next level of detail, the consultation noted that:

- The emphasis on the development of a network of provision and of partners across Wales was welcomed by respondents - the proper resourcing of a national network of galleries/museums was seen by many as a prerequisite to further national institutional development.
- The emphasis in “Views of the Future” on research (seen by many as very important and undervalued nationally at present) and on digital and virtual access was welcomed by respondents - with a regularly expressed proviso that this must be a complement and not an alternative to access to the ‘real thing’.
- There was a strong sense that the key curatorial issues lay not in the creation of a gallery of Welsh Art, but in a new approach to exhibitions that changed over time, used themes and stories to build a dialogue with their audiences and refreshed the ways in which the national collection was presented. Respondents saw the possibility of an approach that was specific to Wales, whilst recognising the importance of international contexts and the full range of work in the national collections.
- As regards the proposition that a new National Gallery should be created, respondents continued to emphasise the importance of this proposition to any strategy that sought to give access to the national collections and celebrate the visual heritage therein. The overwhelming majority of respondents expressing a view as to location, argued for the development of the project in the capital city, many as an extension of NMW at Cathays Park.

The purpose of this study has been to look, particularly, at the potential for development of a National Gallery as discussed in option v. of the “Visions of the Future” consultation paper. However, comments from respondents in subsequent consultations on the continued importance of national access, appropriate forms of programme and of the organisational culture of the institutions involved are reminders of the breadth of consideration that will continue to be required if an appropriate and sustainable set of solutions are to be found.

2.2 The Arts Council of Wales and the contemporary arts

In parallel with the development of options and consultations on the display of the national collections by NMW, ACW has led a series of reviews and development of thinking about the structures and resources for the display contemporary art in Wales.

The major study from which much of this work has sprung is the “Review of galleries and permanent exhibition spaces in Wales”, completed by David Pratley and his team in November 2001. In this report, Pratley identified a four tier strategy for the display of contemporary art in Wales, and in so doing usefully pointed up the importance of the consideration of national institutions only in the context of other provision at the regional and local level.

Significantly for this study, Pratley identified two principal tiers of provision. At a national level, Pratley foresaw the creation of a new National Gallery - providing major exhibitions of artists of international stature and holding and showing work from collections. At a regional level, Welsh and international visual culture would be made accessible to the people of Wales through a network of well-resourced and developed regional galleries.

Tiers three and four were characterised by Pratley as being galleries for local display, often and appropriately provided in towns across Wales by local authorities and trusts, and private selling galleries.

At the national level, Pratley’s report summarised his view of the likely way forward:

“The most obvious, appropriate and realistic means to delivering such a service to the people of Wales would be the development of the NMW’s resources through the building of a new National Gallery wing in Cathays Park. This would complete for Wales the vision now being realised in the performing arts by the creation of the Wales Millennium Centre.”

At regional level, Pratley focused considerable thinking on a tier of galleries which is a key part of ACW’s provision, but which he identified as being significantly under-resourced to perform its role:

“It is likely that the critical mass required to fulfil our expectation [of access for audiences across Wales] would be best met by a network of regional institutions. These would have the capacity to:

- *Invest in long term development of relationships with artists which promote contemporary art practice within Wales and abroad*
- *Develop the art form*
- *Originate a minimum of six exhibitions each year*
- *Deepen visual literacy by offering broadly based educational programmes and publishing original books and catalogues*
- *Increase audiences for the contemporary visual arts within their area*
- *Tour exhibitions within the network in Wales and abroad*
- *Network with other similar galleries abroad and to promote internationally the contemporary visual arts of Wales*
- *Be effective regional partners of NMW*
- *Provide curatorial, conservation, education, exhibition and marketing services to local galleries in their area and to special events, such as eisteddfodau”*

ACW’s response to the Pratley report is set out in the Visual Arts and Crafts Strategy published in May 2003. The strategy covered a wider agenda than exhibition, including the importance of developing artist practice, public art, arts education and interpretation.

On the issues of display, however, the report made a clear commitment to a:

- *new and revitalised network of galleries, with a defined role at national and regional/local level*
- *flagship gallery to showcase contemporary art and craft practice and thinking*

The strategy reflected ACW’s commitment to the achievement of the former in the five years to 2007, but accepted a longer timescale for the latter ‘flagship’ project.

Much has been achieved by ACW, and its partners in respect of the revitalised network of galleries at regional/local level. Major investments made or resolved to be made in Oriol Davies, Oriol Mostyn, Ruthin Craft Centre, Glynn Vivian Art Gallery, National Centre for Photography among others are addressing the regional requirements for quality art space and facilities for education and interpretation. New programmes of training and support for curatorial practice, and a new emphasis on audience development have addressed many of Pratley’s recommendations.

The current study fulfils the first stage of ACW’s commitment to the pursuance of the second, flagship gallery, project - and to the realisation of Wales’ response to Pratley’s case for the new National Gallery in its role in the development and display of contemporary practice - a National Centre for Contemporary Art.

2.3 Taking forward the conclusions of these reviews

We would suggest that certain key themes run through the debate represented by these consultative processes and the strategies and plans that have arisen from them:

- i Questions of cultural equity come strongly through all the consultations and studies. Spatially, it is clear that access to ‘the real thing’ (notwithstanding the value of virtual or published access to the collections) should be provided for all the people of Wales at reasonable travelling distance from their homes and communities.
- ii This right of access has a fundamental dimension in the right of citizens to education and interpretation and to the obligation on providers to reach diverse audiences and to make programmes for many constituencies.
- iii The network of galleries across Wales that delivers this access stands at the intersection of the interests of NMW and other holders of collections, and ACW, with its objective of access to contemporary art and the way artists represent Wales.
- iv Many, though not all, of the galleries most obviously equipped to form this tier of provision and access are already committed to an integrated practice of exhibition of historical and contemporary work. A theme in the consultation that stands out strongly is the appropriateness of this integrated practice as audiences demand and encounter art that addresses issues fundamental to Wales irrespective of the period of its making.
- v All studies, and particularly David Pratley’s review, make clear the gaps in this ‘national network of galleries’, in terms of geographical spread, in certain key specialisms such as photography and craft, and in the capacity and resources of the galleries that do exist to perform this ‘national role’ effectively.
- vi At the same time, the studies, and in particular ACW’s work, demonstrate the need to focus as much on the human resources that Wales requires to develop audience access and meet audience needs, through the development of skills, vision and time of curators, educationalists and artists across the ‘national network’.
- vii The consultations and strategies demonstrate that this ‘national network’ will be a key element in delivering access, appreciation and fulfilment, but that there is a convincing case for a national focus for the best expression of both Wales’ art and of international art in Wales.
- viii There are convincing cases made for a national focus for collections display and for the new and internationally regarded facilities for the exhibition of contemporary practice, and for more than one new physical focus for these roles.

- ix The consultations usefully remind us of the complexity of modern Wales and of its histories. The national collections and their display must represent all of Wales' communities and also celebrate and question Wales' place in the world - acknowledging that there will be art which is deeply resonant of Wales, art from an international context which is resonant in Wales, for cultural or historical reasons, and international art as a context in which all Welsh artists work and in which context audience expectations might be fulfilled.
- x The sophisticated and developed responses to the NMW Display of Art consultations emphasise the importance to Wales of the development of a strategy, a provision and a curatorial practice that reflect the best international thinking about the interaction of audiences and art - from the role of temporary exhibitions to the interpretation of collections and the links art can have to other disciplines - science, environment and popular culture.
- xi At the same time, the consultations remind us how sophisticated audiences are in their understanding of visual culture, and how discriminating they are of galleries and other places that seek to engage with them. A regular theme across the consultations is the need for the institutional culture of the providers of the display of art to be determined in direct response to the audience and to the kinds of art in question. The consultation responses imply that Wales' investment in new provision should be predicated on new approaches and fresh ways of working in its institutions.
- xii The consultations make clear the economic dimension of the debate - emphasising the importance of cultural tourism, the economic value of artist and craft practice and the links to the rest of the creative industries - particularly the interdependence of art with the moving image and digital industries that the Welsh Assembly Government has identified as key to Wales' economic future.

This set of observations from the work of the last three or four years, and the objectives of both NMW and ACW, have set the ground for the consideration in this study.

Display of art in Wales

3 The current infrastructure for the display of art in Wales

This section briefly reviews the infrastructure for the display of art in Wales and assesses its capacity for meeting the demands placed on it and for seizing opportunities for Wales.

3.1 NMW - display of and access to collections

NMW is at a moment in its history of particular change. The major project of the last ten years, the renewal and development of the museums of Welsh industrial history (Welsh Slate Museum, National Waterfront Museum, National Woollen Museum and Big Pit), is nearing completion. In preparation for the centenary of its founding in 2007, NMW is currently undertaking a thorough review of its vision and its longer term planning and priorities. The centenary offers a point for consolidation of the successes the NMW has enjoyed since the Welsh Assembly Government introduced free entry, and a stepping off point for the next major period of its life.

At the same time, in the collection and display of art, the NMW faces challenges in terms of space, of circulation and accessibility and of storage.

The Museum project at Cathays Park, conceived and designed at the outset of the last century, is clearly incomplete. The current galleries reflect this both in the physical awkwardness of the transitions between the galleries and the balance of exhibition between them.

At present the art collections are displayed largely in chronological order, through a sequence of galleries of varying scales, moving from historic through modern to contemporary art. The applied art collections are presented in a dedicated gallery, in vitrines on the first floor balcony, in part integrated within the art galleries, and in circulation spaces between the art galleries. Many of these displays are successful in presenting the pre-eminent works of the national collections and there is the possibility of creating a narrative about the development of art/applied art and of Welsh art/applied art through this chronological approach.

However, the overall impression is that the galleries are too cramped and too fixed to display all the collections to their best advantage. In many galleries the works are

hung salon style and whilst this, in art historical terms, is appropriate in some cases, in others it renders the display difficult to comprehend and occasionally hard to see.

The priority given to historic works, results in limited space being available, with the exception of the Impressionist works, to display modern and contemporary works, which are of increasing interest to audiences. Nine rooms are devoted to pre-1900 art and 3 to post-1900 work, including only one for work made since the second world war.

The applied art displays, including works of international significance, are equally cramped and often have the appearance of a study collection or of open storage.

This can make the experience for the visitor difficult. The busy displays make the galleries feel heavy and even old-fashioned and it can be hard to draw out the highlights of the national collections. In some of the galleries it can be hard to see the works displayed at higher levels, particularly for children and people using wheelchairs. The lack of flexibility means that, for regular visitors, the displays seem rarely to change. Whilst this can have advantages, not least for education groups who use the displays for learning and enjoyment year-on-year, generally audiences today demand to see new displays on a regular basis.

There has been much work to increase understanding of how to circulate through the galleries but the original design of, and subsequent additions to, the upper floors, including changes in levels, mean that circulation remains confusing. Whilst such confusion can be intriguing for some visitors, for the majority it creates anxiety and frustration. Circulation can be particularly problematic for people with physical disabilities who are in part required to follow alternative routes to access lifts etc.

In addition, the overall lack of space means there is limited scope for the careful integration of interpretation, including new technologies, within displays or for the provision of more neutral incidental spaces, where visitors might rest or reflect or find further information, which have proved immensely popular in other galleries.

For gallery staff the overall lack of space and the fixedness of the displays means that there is limited scope for moving works within and across galleries in order to create new displays and new meanings that are now expected by the public. This is compounded by the fact that offsite storage cannot accommodate the very largest works meaning they have to be permanently on display in the same location in the galleries at Cathays Park.

In recent years, NMW has had some considerable success with a programme of temporary exhibitions, including shows drawn in whole or part from its collections, loans from other galleries or touring shows, shows focused on events such as the Artes Mundi Prize or commissioned temporary shows. Artes Mundi in particular, with its visitor numbers in excess of 60,000 people, has emphasised the keen interest of the audience in new work and international work, and the potential to place temporary exhibition (of new and historical work) at the heart of the visitor experience.

This has been typified, often, as the Tate Modern effect - drawing parallels with the huge success of that development in capturing public imagination and generating inspirational new art, alongside the exhibition of modern art from previous periods.

It may be, though, that this new emphasis on changing and varying displays of art, and bringing together art from different places and periods, may owe as much to the way that the role of artists in society is shifting, and their profile increasing, the development of artists' networks and, in Wales, from the benefits of involvement in major international events such as the Venice Biennale.

At Cathays Park this development has necessarily been restricted to smaller side galleries, or to temporary space on the ground floor of the museum that was not designed with this use in mind. Current constrictions of space and the age and nature of space available will severely constrain this fruitful area of developing work if not properly housed and resourced.

These constrictions are felt also in the chronic pressure on the storage, conservation and access to the collections themselves. The collections are extensive and growing. There continues to exist too, the possibility of substantial gifts and acquisitions. The Davies Sisters' bequest formed the effective basis of much of the collection, and the gift by Derek Williams of his collection in the 1980s added a substantial complement of work from the modern era.

The work of the Derek Williams Trust and others in supporting the continued acquisition of work, the absorption of the substantial (447 works) of the Arts Council collection into that of the Museum, and the proper commitment to acquiring work both to complement the current historic collection and to reflect the concerns of the Museum in contemporary art, lead to more and more acute pressure on collections resources. As Derek Williams himself observed, acquisition must be complemented by ambitious and broad programmes of display - ensuring that work in the collections is widely seen, understood and enjoyed.

Enabling the understanding both collections material and the displays in which it is presented is a central task of modern museums and galleries. In the twenty first century the public hungers for information about art, artists and art collections and demand for access to original sources is growing exponentially, ranging from young people needing homework support, adult learners, amateur collectors and family historians to media and film researchers and academics. There is access to the archives at NMW and offsite stores, but this is limited and on an appointment basis.

In the context of NMW, there is potential to consider how information/archive provision might be developed further on and off site, including the potential for a Study Centre, possibly linked up with a national or international higher education institution and/or foundation, for an IT Gallery within NMW and for Information/Interpretation Points/Stations.

3.2 Contemporary practice

Evidence suggests that Wales is at a strong point in contemporary artist practice. Since the late 1990's there has been a renewal of creative energy and the development of a number of distinctive and internationally recognised areas of practice.

Some of this energy has arisen from the critical and career successes of a maturing generation of Welsh artists across a number of disciplines, including painting and sculpture/installation. The exhibition of work by this generation of artists has formed a distinctive strand in the programmes of those galleries that, for David Pratley, form the 'national network' of gallery display.

These artists, and others from Wales who now base themselves elsewhere, have helped to raise the critical profile internationally of Welsh art and projects such as Wales at the Venice Biennale and the Artes Mundi Prize demonstrate how successful this can be in raising Wales profile more generally.

Further, devolution has proved to be a turning point in the attraction to Wales, and retention in Wales, of a generation of young artists and creatives, often working in new areas of practice - in the digital arts, installation and interdisciplinary practice, in film and video, sound and live art. In many ways this generation of artists has developed independently from the main gallery network, being represented instead in places like G39 in Cardiff and through other forms of exhibition and publication. This generation will be a substantial force for the development of the arts and audiences in Wales, particularly among young people, and will, by virtue of its place in the emerging digital content industries, have a potentially significant economic effect.

Alongside this network of independent galleries, Cardiff in particular has seen a growth in the number and profile of private and commercial galleries and there is evidence that the market for art is growing from the base that Pratley observed.

Alongside this development of artist and gallery practice, Wales has seen some development in other forms of dissemination of artists' work. Art publishing has benefited from the efforts of some of Wales publishing houses, including Seren and Gomer, and from increased coverage in, for instance, Planet. The proliferation of websites established by artists and artist networks, as well as by institutions, has complemented more specific international profiling.

This international profile as a creative nation represented by its visual art has grown - partly as a result, as already discussed, of initiatives such as Artes Mundi and the Venice Biennale presence and partly as a result of the development of artists' networks and exchanges, some of the supported by the work of Wales Arts International whose work over the last eight years should be acknowledged.

Whilst the economic lives of artists in Wales remain perilous for many, and the need for investment by ACW and others to support education and access in particular is pressing, it is evident that artists themselves have created a practice that offers Wales a period of substantial growth and progress. This shows signs of being a sustained movement. The tertiary and higher education sector in Wales continues to have significant strengths in arts disciplines and developments in provision reflect continued very high demand from young people for training as artists and in associated disciplines of design, new media content and the traditional media.

3.3 Challenges for galleries and curatorial practice

This positive picture of a growing and distinctive artist practice and the opportunity and demand for wider and better interpreted access to the national collections presents a challenge to the infrastructure for the display of art at both national and regional (national network) levels.

As previous consultations have said, no strategy going forward will work effectively, and no new national institution will work effectively, without a strong national network of galleries. That network of galleries must be committed both to collections based and contemporary work and have the human and financial resources to care for and display collections, renew those collections through acquisition, support artists and develop curatorial practice and undertake substantial programmes of audience development, education and interpretation.

Pratley identified the weaknesses in the national network in both financial and human resources; it appears that galleries in Wales are running at turnovers of about two-thirds to three-quarters of their English comparators, with consequential shortages in skills and experience among Wales' curators.

Any new national institution or facility must be seen as part of an organic, but structurally robust sector. In Pratley's analysis of the tiers of provision, the capacity to show work from the national collections, to develop artists' careers, to create curatorial expertise and experience, will be critical to success.

As responses to the consultations on Display of Art emphasised, the success of any new national institution will be defined as much by the strength of the network in which it operates as by its own arrangements.

Recent experience in Wales suggests that there is a key skills gap in the curatorial role in this network. As audiences become more demanding of the interpretation of visual art exhibitions, and as the educational potential of shows becomes more central to their role, curators become even more central to the process by which artists' careers are developed, exhibition programmes are selected and interpretation and educational experiences/materials are placed at the heart of the audience experience of shows.

ACW rightly emphasises this in its Visual Art and Craft Strategy, and has begun to act to develop curators and their practice, including to specifically support curator development through placements, training and career support. Developments of new opportunities for the display of art in future, and in the long run the satisfaction of the demand of audiences for exhibition and interpretation, will rest, for their success, on this strategy and on continued and renewed investment in this key area.

4 Guiding principles for the display of art in Wales

As we reviewed the previous consultations, looked at practice outside of Wales and conducted our own research in Wales, we considered how a series of key debates might be resolved. The following principles arising from these debates, offer a starting point for the definition of potential new facilities.

4.1 Of and for Wales - the national and the international

This study provides the opportunity to consider what the key characteristics of new national art institutions of and for Wales in the twenty first century might or should be.

The discussion is set in the context of devolution in which cultural institutions are imagining their new or refreshed national roles and responsibilities. It is also set in the parallel context of the emergence or re-emergence of smaller European nations, particularly in Eastern Europe, where cultural institutions are being reinvented or created as well as in the broader context of art institutions, creative practice and cultural debate around the world.

How might this manifest itself in Wales?

'Of Wales' - a national role

All national art galleries and museums are political institutions, reflecting prevailing values and concerns. New national arts institutions for Wales should, if they are truly to be at the heart of national life, be responsive to the democratic agenda, to the diverse needs of people living and working in Wales, including the burgeoning creative community, and be reflective of the democratic and inclusive spirit of Wales. They should appear alive, fresh, risk taking and fast moving, socially connected and permeable, rather than official and conservative, be unswervingly committed to excellence and be owned by and loved by the people of Wales.

'For Wales' - an international role

At the same time these institutions have to be seen as being participants in, and for Wales the primary portal to, the international community of museums and galleries and of artists and other creative producers - part of a network of shared cultural, creative and curatorial interest and enquiry linked by collections and artistic practice and developments. As such, they stand to be a major resource for Wales.

If these institutions are both 'of Wales' and 'for Wales' in these senses, then it seems to us that the question of the way in which they focus on Welsh work become more straightforward. The consultations of 'Views of the Future', and our observations of museum and gallery practice in other small nations (see appendix 1 for examples of national galleries and museums in a range of places), argue clearly in favour of an internationalism that places a vividly portrayed Wales within the international artistic traditions, patterns of patronage and collecting and contemporary movements of which it has been and remains a part.

The Museum's efforts to make this vivid portrayal of the art of Wales can be seen in the programming of the Art In Wales Gallery at National Museum and Gallery Cardiff, and the way in which this programme is now extending more overtly through the galleries- using trails, dedicated focus displays and interpretation such as audiotours building on the experience of programming collaboration with artists, e.g. Susan Butler, Carol Robertson, Tim Davies etc, and collaborative study and research work.

As examples, the national art display institutions of Ireland in Dublin (The National Gallery and the Irish Museum of Modern Art) demonstrate how it is possible to celebrate the visual culture of the country and contribute to national growth and success by integrating the display of, in this case, Irish art from all periods, with permanent display, exhibitions and artists' residencies representing the widest international work.

A National Gallery and a National Centre for Contemporary Art must have a distinctively Welsh outlook, but should not be a Museum of Welsh Art. Rather it must embrace both Welsh and world art in the story it tells to audiences.

4.2 Historical and contemporary collections - access and acquisition

In the establishment of public museums and galleries in Europe in the nineteenth century, reflecting the philosophical and scientific currents of the time, there was an aspiration that they should be comprehensive, even encyclopaedic, in their collections

and their intellectual agenda, not least at national levels. National museums and galleries were expected to be universal and to possess examples of everything - as if they were 'collecting the world' - and examples of the very highest quality and distinction. Museums and galleries in Moscow, Berlin, Paris and London remain the outstanding institutions in this universal mould.

This approach was then duplicated as public museums and galleries were created in the United States and other countries beyond Europe from the late nineteenth century, with the most pre-eminent examples being the Metropolitan Museum and later the Museum of Modern Art in New York.

Today we need to question this aspiration for universal collections, not least because no institution has ever managed to be encyclopaedic and all have gaps in their collections, as well of course as major strengths. This is due not least, in the case of art acquisition, to the impossibility of being able to finance or accommodate such ambitious collecting activity. Each institution now, therefore, needs to specialise and to review the strengths and weaknesses of its collections and prioritise what it will display and collect, cognisant of the national and international context.

Wales is no exception. There are a series of significant collections in different institutions, with strengths, weaknesses and gaps.

The main collections comprise the art holdings of NMW, with their bias towards the nineteenth and twentieth centuries, the collections of art, photography, sound, film and television of the National Library, with their function as documents in the recording of the history and culture of Wales, and diverse other collections in museums, libraries, archives and other locations across the country.

There may be arguments for bringing together these collections, or elements of them for instance Welsh historical work, in a single physical collection and location. Whilst this might improve access to some work for some people, it is neither likely to be feasible nor desirable as a primary way of widening access. Complex issues of ownership and conservation suggest that major movements of items between collections, and the creation of new institutions to house and show large elements of the national collection will not be the way forward.

Instead, attention should focus on integrated catalogue and knowledge management, digitised access and the development of infrastructure and capacity to curate temporary shows from across the collection and exhibit them across a network of regional galleries and other accredited spaces. This national collection would require a

full mapping of digitisation, education, loans, publication, public relations and database/website development programme for all historic, modern and contemporary art/craft/design works in public ownership in Wales alongside the creation of a state-of-the-art knowledge management, continuing professional development and communication network for all those charged with their care.

In itself the creation of this single catalogue would be an achievement for Wales and it would be the basis of virtual access to the work and of wider and more regular touring shows drawn from across the collection. The leadership of the National Library in development of collection digitisation and in the development of ideas toward a National Virtual Gallery might be recognised by giving the Library a leadership role in the development of this national collection.

Existing collections are not the end of the story, though these will remain a major resource for people living and working in Wales and an attractor of those from beyond. National institutions must also be committed to both contemporary practice and to the reflection of this new work in their collections.

Thus, acquisition policies will be important. Notwithstanding the generous gifts described in the previous section, which have defined much of Wales' collection, and the potential for further benefactions, it should be a national priority to ensure that collection holders are resourced to continue to acquire work. This acquisition should balance buying older works to complete or complement existing collections, ensuring Wales has a significant collection of Welsh art, and a wide-ranging commitment to buying new work being made now by both Welsh and international artists.

Buying major historical work will necessarily be constrained by cost. It is likely that the strategy in this area will need to continue to be driven by the acquisition of work that has some resonance with Wales historically, or particular relationships with work already in the Welsh collections.

Contemporary purchasing can also be affected by the costs involved, but also raises the difficult question of choice when faced with the breadth of Welsh and international work.

The development of a single national collection, owned and cared for by distinct institutions, but subject to a single knowledge management system and available for a range of curatorial purposes within and beyond the institutions which are custodians of the work, offers one approach to this dilemma of purchasing contemporary art.

Contemporary purchasing will continue to be significantly influenced by the acquisitions policies of the NMW and the National Library, but there is the potential to draw these policies into line behind an overall understanding or acquisitions strategy. Work would be acquired in pursuance of the strategies of the individual institutions, together with inter-partner discussion about priorities and directions and discussions between curators in the national institutions and the network of regional galleries about the direction and diversity of acquisition of, particularly, contemporary work.

4.3 Balancing permanent and temporary display

Whatever the solution to built development of Wales' capacity to display art, there will be a need to balance permanent and temporary displays across the institutions.

At present the challenges of display space, storage capacity and resources dictate that there is limited capacity to produce fresh and engaging temporary displays within the collections galleries and beyond. There is an exciting opportunity for NMW and a new National Gallery to increase temporary displays and for a new National Centre for Contemporary Art to provide substantial new spaces for international touring shows that Wales cannot currently take.

For NMW in particular, a shift in practice toward temporary exhibitions also offers the opportunity to forge, over time, a national and international reputation for imaginative, unexpected and at times contentious playfulness with the national collections.

Displays might be created that embrace rather than avoid debate and controversy and address, over a number of years, the place of Welsh art in the British and Western European canon and the place of art made in Wales today within the international context, as well as the place of art and creativity in the future of Wales.

Equally, ongoing changing displays that connect the art of different periods would reap rich dividends in the understanding and enjoyment of the collections and of art generally as would displays that link the art of Wales, past and present, and other works from the national collections with the other cultural, intellectual, scientific, industrial and historical achievements of Wales.

Such a discursive, questioning and potentially unorthodox approach to displays could prove to be especially attractive to local and national audiences, as well as to the gallery network and artists across Wales, and, if carefully envisioned and produced,

could directly involve and inspire people across the country in an ongoing debate about their national art institutions.

Given the rich possibility that temporary exhibitions offer for bringing together historical and contemporary work, work from Wales and beyond and the products of art and other disciplines, a National Gallery driven by NMW must embrace both historical and contemporary art, and be resourced to meet the increased demands of temporary programming.

One means of addressing this would be for the curatorial team within NMW to become more dynamic and to be freed up and resourced to be more flexible and inventive about the display of its collections and works on loan from other public and private collections and directly from artists. This would mean addressing issues of art access, art handling, curatorial and technical resources, and the way the NMW markets itself to the public.

The basis of this market strategy might well be through the creation of intelligent, long-term partnerships with broadcasters, print media, online and digital providers, writers and filmmakers, higher and further education institutions and most importantly with children and young people, in part through schools and youth services.

For the National Centre for Contemporary Art, these balances will be different. Previous consultations and studies endorse the view that that this new institution should not be concerned with the development or holding of a collection, the costs of creating another fit for purpose collections centre represent poor value, but there remains a priority on the ability and flexibility of the institution to present contemporary exhibition, but also by way of temporary touring shows and borrowing from other collections (including those of the NMW and National Library) to help to interpret to visitors the origins and concerns of contemporary art in the art of previous generations. Whilst this might focus on the 'modern' (arguably in Wales since 1913 and the Davies bequest), there may be occasions too when the visitor experience of work being made now is enriched by comparison with work of earlier periods - from Wales and from the rest of the world.

Similarly, the NCCA has the possibility, as with the Irish Museum of Modern Art, to connect with and make visible to audiences, the act of the making of art, through residencies, commissions and open studios.

4.4 The centrality of education and interpretation

In the twenty first century, education and interpretation has arguably to be at the core of the work of all cultural organisations and, specifically, museums and galleries, requiring not just resources and fit-for-purpose facilities but also a commitment to the centrality of education and interpretation at the very highest level of management and policy making.

In the past education services have sometimes been seen only as generators of new and increased audiences - a way of boosting visitor figures. In the worst cases, education has been paid lip service to in order to please funders and politicians.

But today there is broader recognition than ever before of the powerful role that museums and galleries can play in the development of young people and, as public interest and involvement in lifelong learning increases, in the development of people of all ages.

This significant role includes a clear contribution to learning and the transfer of essential knowledge in and beyond curricula, increasing understanding of citizenship, national identities and community cohesion and the development of individual imagination, thinking skills, creativity, emotional intelligence and confidence, so critical to twenty first century life.

In the development of ideas for new national art institutions, there are exciting opportunities to make major public commitments to education and from inception and provide world-class facilities tailored to the complex, sophisticated, multi-levelled and constantly shifting needs of people of all ages that are established through ongoing consultation/negotiation, the development of new and sustainable partnerships and intelligent pilot working.

Were a new National Gallery and/or a National Centre for Contemporary Art to be conceived of as being in part a “school”, an “adult education centre” or a “university” open to all regardless of their circumstances, interesting and unexpected new ideas can emerge, particularly in the context of the emerging thinking on cultural rights in Britain and in Wales.

This would require these institutions to be resolutely public facing, permeable to outsiders, skilled in partnership making, flexible and risk taking as well as committed to the highest standards of research, expertise and knowledge management and connected to the very best practice emerging nationally and internationally. This

approach echoes the thinking of NMW in its developing vision, and the work that ACW has supported across the network of regional galleries, but will require resources and some fundamental organisational change if it is to be realised.

In addition, a new National Centre for Contemporary Art offers its own particular opportunities and challenges if it starts from education and interpretation as a first principle of its development and operation. In particular, such a centre can lead the debate about artistic practice in Wales in the twenty first century, the way in which this practice can be harnessed to the mission to develop creativity in schools, the importance of innovation and new ways of thinking, and the new 'core skills' of visual literacy and visual design.

These themes appear to echo much that the Welsh Assembly Government has said about Wales at the start of the twenty first century.

5 Implications for NMW and the National Gallery

Previous sections identify a range of needs and possibilities, and two broad means of fulfilling them - a new National Gallery taken forward by NMW and a new National Centre for Contemporary Art fulfilling the strategic direction set by ACW. In this section, the implications of this potential way forward for the development of space and resources for a new National Gallery, and for NMW, are considered and in the next for the development of a new National Centre for Contemporary Art.

5.1 Space implications

Developing a new National Gallery that responds to audience perceptions and demands, art history and practice and international movements in the display of art will demand a sophisticated spatial response.

If the richness of the connections between art of different periods and from different places is to be successfully conveyed, traditional gallery spaces will need to be complemented by more contemporary spaces, suitable for wider ranges of purpose and with differing, and potentially less onerous, environmental and security conditions. If new and diverse audiences are to be engaged, new facilities for education and reflection, and for enjoyment (cafes, social spaces, shops) will need to surround these new showing spaces.

The space required to facilitate better display of collections ranges beyond the current NMW to the National Library, the network of regional galleries, museums and other specialist venues in which the 'national collection' should be shown. Thus, commitments made so far to the extension and upgrading of these spaces by ACW from lottery funds, by local authorities and by others, and the projects for upgrading still proceeding towards realisation, will be an essential first step.

At the NMW space requirements will outstrip that currently provided by the art galleries. In part this might be remedied by comprehensive redevelopment of elements of Cathays Park more generally, and a complete consequent reorganisation and re-planning of art in a larger area of the current building. This is arguably the minimum and urgent response to legitimate calls for better and further display, and to concerns over the condition of the current building.

This reorganisation would not resolve all issues of display and is unlikely to generate space for temporary exhibitions. The success of temporary exhibitions at Cathays Park (even in the current constrained and inappropriate spaces) and comments above about the growing importance of temporary exhibition practice from collections, from international touring of art history shows and to embrace contemporary practice, argue for the development of new facilities.

The provision of space for flexible presentations of non-collection material and projects will be in forms distinct from collection display galleries - with a greater degree of flexibility and, overall, larger scale of space, than 'permanent collection' spaces.

The nature of these spaces, the importance of superlative physical access and the different brief provided by a focus on temporary exhibition, would suggest a distinct physical identity, entrances, education, interpretation and visitor services from the current buildings, but with clear physical and intellectual links to enable audiences to move between different periods, styles of work and forms of presentation.

Current discussions about bringing to Wales elements of private collections of late twentieth century art would exacerbate the shortage of space that is already acute among collection holders. The likely basis of such loans would be for changing programmes of elements of the collection and would therefore increase the need for temporary exhibition space of international environmental and security standard.

5.2 Implications for curatorial and operational practice

The questioning and discursive approach to the display and interpretation of historic and contemporary art discussed above would require new models of curatorial and operational practice. Programming of temporary exhibitions, regular renewal of longer term displays and a thoroughgoing commitment to interpretation and education will demand more human resources than the NMW currently has at its disposal, and a wider map of skills, particularly focusing on cultural producers, artists, educationalists and cultural project managers. Whilst the traditional skills and duties of collection care, conservation and management will remain important, new team structures focused on the development and realisation of ideas, responsive to immediate issues and diverse partners, will be crucial.

5.3 Recognition of centrality of access, education and interpretation

In the twenty first century education and interpretation has arguably to be at the core of the work of all cultural organisations and specifically museums and galleries, requiring not just resources and fit-for-purpose facilities but also a commitment to the centrality of education and interpretation at the very highest level of management and policy making.

In the development of ideas for a National Gallery there is an exciting opportunity to make a major public commitment to education and interpretation at the heart of the organisation from its inception. There is an opportunity to provide world-class facilities tailored to the complex, sophisticated, multi-levelled and constantly shifting needs of people of all ages that are established through ongoing consultation/negotiation and an opportunity for the development of new and sustainable partnerships and intelligent pilot working.

5.4 Resource and organisation implications

For NMW, there are resource implications across time for the development of the new National Gallery at Cathays Park. The main amongst these is the importance of reinforcement of currently very stretched curatorial staffing in the art department. This reinforcement will be required at some level regardless of physical development if the NMW is to fulfil the international standing and role that some of its work of recent years has heralded, and if it is to respond better to the proper demands of audiences and the Welsh Assembly Government for better and greater access to all parts of its collections. The current constraints on loans, partnerships with the network of galleries across Wales and the delays in renewing permanent hangings of work at Cathays Park that flow from shortage of resources stand in the way of the realisation of the greatest benefit to Wales of the NMW's work.

Physical development and a new National Gallery would involve a shift in skills and resources toward temporary exhibitions, multi-disciplinary working and education and interpretation. More display of art and better access to the collections will demand more investment, but also more flexibility and increased speed of response to challenge and opportunity. The degree of challenge that this represents to NMW to renew itself in organisation culture and structure should not be underestimated, but does flow from the commitments the NMW is signalling and making through its work and in its developing vision for the future.

A major new physical resource at Cathays Park has the potential to increase visitor numbers significantly, not least by remedying the currently problematic access to the building and its attractions and providing a dramatic and welcoming new face for visitors. With this increase in capacity and space would come increased costs of building operation, management and supervision. However, one aspect of these new facilities discussed elsewhere in this report is the opportunity really to capitalise on the significant visitation NMW enjoys, and could enjoy, by developing substantial new commercial facilities for visitor service - in catering, retail/merchandising and potentially in other areas.

Development at Cathays Park would need to be the subject of a detailed feasibility study exploring patterns of operation, new costs and resources, and the potential for a unique strategy of resource maximisation, potentially with commercial partners.

5.5 Scale and cost of development

The development of a new National Gallery as an extension of the National Museum and Gallery Cardiff at Cathays Park must be very specific in its brief:

- The development should be a new building distinct from the existing building in architectural form, profile and accommodation, presenting a new attraction to audiences, with new facilities for visitors and new types of exhibition space.
- The development should nonetheless seek to maximise economies of scale, with a combination of facilities in the existing and the new building meeting the range of needs for storage, art handling, permanent and temporary exhibition and education/interpretation facilities.
- Connections between the two buildings should be carefully made so that the relationships between the exhibitions in them, the flow of visitors between the two sets of facilities and the potential for different forms of permanent and temporary shows, in a range of media and for multi-disciplinary working, are all optimised, without losing the distinctiveness of the new element.

Perhaps the most relevant example of a similar development in terms of its role and connection to the existing institution is the new Millennium Wing at the National Gallery of Ireland in Dublin (by Benson and Forsyth Architects). The wing, which totals some 5,500 square metres of new building attached to, but distinct from, the original nineteenth century gallery, introduced new art handling and art route facilities, substantial new visitor facilities and accessibility and new temporary exhibition galleries, whilst at the same time opening access to the existing permanent display galleries. The Millennium wing has been heralded for its effectiveness in making a very

substantial new face for the Museum, and substantial new visitor services and income earning facilities at a budget modest by most museum building comparisons.

It is possible that as the detailed brief for such a development was prepared, the current limitations on space for display, education, collections storage and care and curatorial practice in the main Cathays Park building will lead to a requirement in the masterplan for the site for more space than the Dublin project added to the National Gallery of Ireland. Other such developments elsewhere have created new space of anywhere between 5,000 and 10,000 square metres. However, the new masterplan that will drive the reorganisation of the current building and the emerging brief for any new adjacent building should offer opportunities to make a rational and economic solution that will meet museum and audience needs for the next fifty years.

This rationalisation and the accompanying benefits of economies of collocation and scale with the existing museum would be impossible in any option that sought, rather than extending the Cathays Park masterplan, to create a new, collections based, museum of art elsewhere in Wales.

A comparator might be the development in the late 1990s of KIASMA in Helsinki, which has a gross floor area of just over 12,000 square metres, including collections storage, education and interpretation, visitor facilities and galleries.

Quite apart from arguments made elsewhere in this report about the importance of the critical mass of existing audience, new audience potential and role in the visitor economy of Wales, this differential spatial requirement and cost between development at Cathays Park and elsewhere may be a significant factor in decisions as to the location of this new development.

5.6 Assessing the potential impacts of the development

Elsewhere in this report we have pointed to the growing evidence of the economic impact of new gallery and museum developments. A development of the nature and extent of that which would meet the needs and aspirations of both the Museum and its audience as set out above would have substantial and measurable immediate and long term benefits for the economy of South East Wales and for Wales as a whole.

Whilst the detailed forecasting of these impacts will depend on further detailing of the development plan and the organisational and programming strategies that support it, we can point to similar developments nearby in order to get a sense of the scale of the impact of the project.

We would expect the development to have an overall impact no less great, and probably larger, than the two largest museum developments in proximity to Cardiff - the National Waterfront Museum Swansea (now open) and the new Museum of Bristol (due to open 2009).

In the case of the former the economic impact analysis by the Welsh Economy Research Unit carried out in 2003/4 forecast a substantial benefit to the Welsh economy for the project - 490 new full time or full time equivalent jobs and added economic activity through the regional economy of more than £17.5m.

The new Bristol Museum is a somewhat smaller project (total cost £22m) and involves the redevelopment of an existing site, but here too the forecast impact is substantial. The Impact analysis carried out by DCA for Bristol City Council projects more than 240 new jobs and new activity in the economy of more than £7.5m.

It is more difficult to predict precisely the impact generated by improved recognition and awareness of cities and countries as creative and ambitious places, but there is a body of attitudinal and anecdotal evidence that suggests that investment in unique and distinctive national cultural projects is one of the main drivers of international profile, and that with it come a series of benefits for business and for the attractions and retention of talent. This is recognised by policy makers in countries such as Finland (Kiasma museum in Helsinki) and Ireland (The National Gallery of Ireland and numerous cultural projects throughout Dublin, and is already been observed in respect of the Wales Millennium Centre in Cardiff.

6 Implications for a National Centre for Contemporary Art

6.1 The case for a National Centre for Contemporary Art

The challenges of the development of the infrastructure for the display of contemporary art in Wales will rely in part on the continued prioritisation of, and investment in, the national network of regional galleries supported and developed by the Arts Council of Wales.

Recent and ongoing investment in these galleries and the development of new specialist facilities in photography and other forms has reinforced their importance as focuses for the contemporary arts in Wales, as well as enabling their participation in the display of material from the national collections.

However, the experience of other small nations in the development of the contemporary arts has emphasised the importance of the kind of new national institution envisaged by David Pratley in his report on the Visual Arts and Crafts in Wales in 2001.

If the growth of the contemporary visual arts in Wales is to continue and its benefits to Wales be realised, new opportunities to develop and show the best of Welsh contemporary art, and the best international work, will be required. The imaginative integration of contemporary work into the display, commissioning and collecting commitments of a National Gallery in the extension of NMGC will be part of this, but other strategies will be required in parallel.

6.2 Options for development

This development might take a number of forms. In many places a 'National Centre for Contemporary Art' or 'National Gallery of Contemporary Art' has been developed to address this need.

A new institution with substantial and high quality exhibition spaces, and with working space for international residencies and the support of artist practice, could be created in Wales, in order to encompass contemporary practice in Wales and internationally, developing strategies of display, residency, commissioning and education to make new

work, support artists, engage with the international touring network and bring challenging new art to wide audiences in Wales.

The quality of such a development necessary to the attraction of major international exhibitions, ranging, probably, from the second half of the twentieth century to the most contemporary of shows, would need to be high - with international 'Grade A' standards of environmental control and security throughout the galleries and spaces for art preparation and storage. Most galleries on this model created in recent years have been new build projects of architectural significance, built on sites away from collections based museums.

A new National Centre for Contemporary Art would be grounded in education and interpretation, committed to access and to inclusive programmes reflecting the cultural diversity of Wales and its international context.

Whilst this model has been developed in many smaller nations, there is an alternative, in which contemporary art display is connected closely to the development of artistic practice, through the provision of residency studios, spaces for production and spaces for display and programming that often extend beyond visual arts into time-based art and performance. One example, the Centre for Contemporary Arts in Vilnius is profiled in appendix 2. Many of these developments have happened in 'found' buildings.

This was essentially the model of the DEPOT proposal in Cardiff as part of the city's 2008 bid. Depot sought to create a found space and programme, in dialogue with Welsh and other artists and curators, developing both the architecture and artistic identity of the project through successive programmes and commissions, rather than by the setting of a complex curatorial position at the outset.

There are fields of practice in which a new National Centre for Contemporary Art might particularly concern itself. Digital and screen based art is an important evolving area of work and here Wales has a particular profile from the work of the Institutes at Newport and Swansea. There are particular opportunities for partnerships, which might place this work at the centre of the focus of a new institution.

Notwithstanding the potential for partnership with Higher Education partners, the probable solution for the siting of such a new National Centre is as a stand-alone building as well as an independent institution. As already discussed, international practice suggests that it is by the clarity and vividness of separate and distinctive buildings (new or redeveloped) that such centres are most likely to establish the curatorial, international and audience profile that is required for their success.

6.3 Implications of scale and form of development

As regards a National Centre for Contemporary Art, the two models set out in the report suggest different requirements.

A found space, based on artist practice and setting aside the requirement to show temporary exhibitions in sophisticated environmental conditions could be, as the DEPOT (Cardiff) proposal showed or as was delivered at Tramway (Glasgow), very economically realised in suitable post-industrial buildings. As the lack of architectural refinement in such buildings is a feature of their rationale, construction costs can often be limited to stabilisation and remediation of the existing space, creation of access and basic visitor facilities. The capital costs of DEPOT were forecast to be in the order of £1.5m, but other similar projects where more remediation of the existing building is required might demand more significant budgets.

The alternative model of a National Centre for Contemporary Art, with more formal and conditioned exhibition galleries, is likely to be more substantial undertaking, though new build developments do have advantages in predictability of cost that might not be the case when dealing with existing buildings.

Fulfilling the 'tier one' specification for such a gallery set out by David Pratley in his review of the arts in Wales suggests the following:

- The gallery would require significant areas of conditioned exhibition space to international standards, as well as other spaces that need not be conditioned to such high standard. Comparison with other projects would suggest that 1,500 square metres of gallery would be a working minimum.
- Different qualities of gallery and art space so as to be able to present live art as well as art in two and three-dimensional media. Current practice suggests that it will be a priority to make one very substantial gallery that can act as a space wither for performance art or for the installation of very substantial sculptural installation - not quite the Tate Modern Turbine Hall, but nonetheless recognising the importance of spectacle in contemporary art practice.
- Specific provision for digital and other new media work, and for live art - through the inclusion of spaces specifically designed and technically fitted out for these purposes.
- Provision for appropriate display of contemporary applied art and craft in an appropriate relationship to other galleries.
- Excellent education, interpretation and visitor services accommodation.

A sample schedule of areas for such a building might be as follows:

Room	Net area (m ²)
Gallery 1	190
Gallery 2	190
Gallery 3	250
Gallery 4	150
Gallery 5	80
Gallery 6/ Live Art	375
Reception / Shop	170
Education	150
Research/archive	120
Offices	180
Meeting	40
Kitchen	75
Cafe	150
Bar	75
Workshop 1	90
Workshop 2	60
Art Storage	250
Kitchen Storage	70
Circulation space	575
Art Route	100
Ancillary areas	150
Changing Rooms	90
Air handling, plant and Machinery	550
Total	4130 sq metres

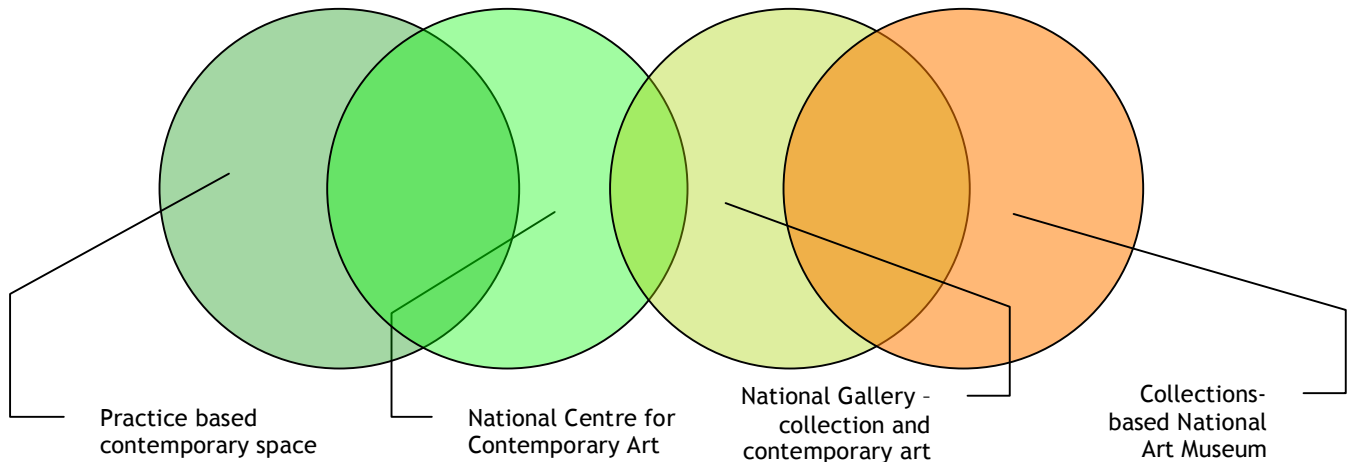
A slightly smaller, but in concept comparable, development currently underway in England, Centre for Contemporary Art Nottingham, (for which DCA are lead consultants and Caruso St John are Architects), has a gross area of 3,000 square metres and a gross project cost of around £15 million. The scale of a new Centre in Wales with a more extensive remit than is the case in Nottingham might be more akin to the temporary exhibition spaces of Kunsthau Bregenz, one of the most critically acclaimed new galleries in Europe, which extend to over 3,170 square metres in a building in the order of 5,500 square metres.

The addition of facilities for the acquisition and storage, access to and display from, collections of modern or contemporary work would be likely to add approximately 50% to this specification - in other words a building in the order of 5,250 sqm at the smaller end of the spectrum and 7,500 Sqm at the larger. This is perhaps most readily seen in the example of the Du Pont Foundation at Tilburg, comprising modern and contemporary collection and exhibition facilities over 6,000 sqm.

6.4 Positioning in relation to the National Gallery

If a stand alone National Centre for Contemporary Art were created, its programming would be likely to be by way of commissioned, co-produced and toured-in exhibitions of shorter duration than the display of collection-based art in a collections-oriented National Gallery.

If the museum engaged, as suggested, in contemporary art and culture, and extended these connections, as many museums have, into neighbouring disciplines of science and environment, then the two models would have an overlapping programming practice and some similar facilities for temporary exhibition education, interpretation and visitor services. The range of possibilities might be seen as a series of overlapping spheres:



The selected model for the development of a new National Centre for Contemporary Art would define its relationship with the existing infrastructure for the display of art across Wales.

A practice based contemporary space such as DEPOT might be created as an equal partner in the network of galleries supported by the Arts Council and, in a number of cases, partners of NMW. The exchange of thinking and work between a new practice based gallery and existing provision is potentially straightforward.

If a new National Centre for Contemporary Art is to be established with an international 'Grade A' exhibition remit, the relationship would have to be more carefully constructed. For this reason we emphasise that such a new centre should focus on the contemporary and not the historical and should not seek to make a

collection of work from art history. With a new National Gallery focusing primarily on exhibition - in art history and the cross fertilisation of historical and contemporary, art and other disciplines, the point of intersection of the two would logically be in their exhibition of contemporary art and here, as in many other world cities, the two institutions would best have a dialogue in which both participate.

In this way, the combined resources of the nation work in dialogue to promote and develop the arts and specifically to stage and attract audiences to contemporary art exhibition in the venue and programme context most likely to succeed in any one case.

6.5 Creating conditions for success

No new national institution at this level, nor even two working in dialogue, will work effectively if there does not exist a strong national network of galleries, committed across the network to collections-based and contemporary work, with the human and financial resources to care for and display collections, renew those collections through acquisition, support artists and develop curatorial practice and undertake substantial programmes of audience development, education and interpretation.

If a new National Centre for Contemporary Art is to be developed, the case for investment in, and support of, the physical and human resources for curating and displaying art in Wales is redoubled rather than reduced.

Given that the National Centre for Contemporary Art would be a wholly new undertaking, great care would need to be exercised to have in place the investments and plans in the years prior to its commissioning and opening that would best ensure that, when open, the new venture can take advantage of:

- The existence of a well-trained and resourced network of curators across Wales, at all points of the career path, capable of working within, or in partnership with the new Centre in order to develop an exhibitions programme that resonates in Wales while having a significant impact internationally.
- Substantial public interest in and willingness to attend contemporary art exhibitions developed through substantial and continued programmes of audience development, work with children and in schools and programmes in existing galleries across Wales resourced to widen and deepen public appreciation of the contemporary visual arts.

- Relationships with artists and practice across Wales, with others working visual culture (applied artists, digital image makers, designers and architects) that ensure its engagement with all levels and types of practice.

The fulfilment of these conditions for success would mark out the new National Centre for Contemporary Art from the ill-fated Centre for Visual Art (CVA) in Cardiff. Making clear the distinctions between these two propositions is important given that the analysis of the failure of CVA is still pertinent in many respects to the condition of the visual arts in Wales.

In this respect, a National Centre for Contemporary Art must be clearly different from CVA if it is to entirely avoid the weaknesses of the latter:

- The national role of the new institution must be clear. It is arguable that CVA was hampered by an unclear role and audience expectation - as between a local gallery (which role it did not fulfil) and a regional or national resource (which profile it did not command).
- The suitability and fitness of the building is central to the success of projects such as these. CVA was hampered by a poorly planned conversion of a difficult building - particularly in respect of the transparency to audiences of the purpose and content of the building.
- The potential to earn income from secondary facilities, and to command appropriate revenue support so as to enable priority to be placed on access rather than on entry-charging to break even. CVA's entry charging regime was a major deterrent to broad and substantial access and visitation and the new NCCA would be more likely to follow the lead established by WAG in respect of the National Museum and offer free entry to most elements of the programme.
- Reflecting and celebrating the identity and interests of Wales in its programmes and profile. Although a new NCCA must be internationalist in its outlook, it would need too to be a key part of the national cultural life, inspiring and connecting with people throughout Wales.
- Building a vibrant and mutually positive relationship with artists in Wales. It is arguable that CVA suffered from a problematic relationship with the artist community from its earliest planning. Artists do not only contribute to the work that goes into galleries, but to the public perception of the connectedness of those galleries and to the way that they are received by audiences.

The analysis elsewhere in this report about the way in which the visual arts in Wales have strengthened and become more confident since the period into which CVA was launched, the success of initiatives such as Artes Mundi and the Venice Biennale

projects, the focus of the Arts Council in its Visual Arts and Crafts action plans on investment in curatorial development and audience development and the continued programme of development of the regional galleries all auger well for a new NCCA that does not fall victim to the same difficulties that led to the failure of CVA.

6.6 Assessing the potential impacts of the development

As with the projected benefits of a National Gallery (section 5.6) we can draw on the experience of comparators to begin to forecast the potential significance of a new National Centre for Contemporary Art.

As well as helping to transform attitudes to contemporary art and gallery-going, Tate Modern has had a substantial economic effect. Consultants McKinsey measured this impact twelve months after Tate Modern opened:

- The estimated economic benefit of Tate Modern is around £100 million, of which £50 - £70 million is specific to Southwark. (the projected figure in 1994 was £50 million overall and between £16 to £35 million for Southwark)
- Approximately 3,000 jobs have been created in London, of which about just over half are specific to the Southwark area. (the projection in 1994 was in the region of 1,500)
- Tate Modern itself has created 467 jobs in addition to 283 during the construction phases. Currently 30% of those employed at Tate Modern come from the local area.
- The number of hotel and catering businesses in the local area has increased by 23% from 1997 - 2000. This has led to an estimated 1800 new hotel and catering jobs in the Southwark area.

Scottish Enterprise Tayside and Dundee city council have commissioned research into the economic effect of Dundee Contemporary Arts (DCA) in meeting its original projected markets and targets and the centres impact as an employer to its social benefits and benefits for individual artists. The report identified DCA's significant overall net economic impact of 239.5 full-time equivalent positions and £3,880,000 earnings in Dundee annually and 258 ftes and £4,181,500 in Tayside.

Arnolfini started the regeneration of Bristol Harbourside, one of the first examples in the United Kingdom of the arts used for encouraging inward investment and economic regeneration leading, by 2002, to a total investment in the site of £600 million and the creation of over 3,500 jobs on the harbourside generally

Arnolfini attracts 520,000 visits annually, 25 per cent of which are from outside Bristol and over the past three years has had a total turnover of £2.9 million per annum.

In Gateshead, 5,000 people were queuing outside the Baltic when it opened at midnight on July 13; over 300,000 attended in the first three months.

Centre for Contemporary Art Nottingham (discussed in section 6.3) is projected to achieve substantial headline benefits for Nottingham and for the East Midlands region:

- Generate up to 178 FTE jobs and 279 new jobs
- Contribute £4.25m of turnover to the city economy each year
- Generate more than 240 person-years of construction jobs
- Attract 310,000 visits a year, over 125,000 of them from beyond the region.
- Catalyse the creative sector and anchor young talent in the city.
- Add a new landmark to the network of attractions of the city.
- Bring international attention and status to the city and region.

We would expect a National Centre for Contemporary Art in Wales to achieve comparable results - generating economic activity and significantly reinforcing and renewing Wales' international reputation as a creative and innovative nation.

7 Models for development in the national display of art in Wales

The models discussed in the two preceding sections have a range of implications, from the cost of their realisation and their propensity to attract substantial audiences, to the staffing and governance structures required to lead them.

7.1 Potential solutions - costs

The issue of financial implication of the making of any one of these models of development is difficult to project at this point in the process. We would however make the following comments:

- The capital costs of the realisation of new buildings for the display of art tends to be dependent on their size and on the degree of complexity and sophistication of their services and security (the degree to which they aspire to show international art of the highest quality).
- Making new spaces for the conservation of and display from permanent collections is by and large more expensive than for temporary exhibitions; the cost of making new collections based art buildings should not be underestimated due to the very exacting requirements upon them, in both public and 'back of house' areas.
- There will be economies of scale in the co-location of new developments alongside existing, mainly through a rationalisation of space and avoidance of duplication of art route, storage, technical facilities and other spaces that may be shared between the two.
- Addition of adjacent and linked facilities to existing institutions is generally considerably less expensive in revenue operation, due to the potential to integrate the staffs of the two and to avoid duplication.
- Movement of valuable objects between different buildings is undesirable and expensive. As already discussed, access to collection items at partner venues across Wales is a priority, and the costs incurred will be justified. However, it would not be advisable to create two discrete collections buildings sharing one collection and regularly transporting material back and forth between the two.
- In respect of a National Centre for Contemporary Art, capital costs also vary according to model, but one should expect them to be lower than those for a collections based museum. If the gallery of contemporary art can be separated

from collections holding, then the resulting specification can be achieved at capital costs more familiar from those incurred in other arts buildings realised in Wales in recent years.

- The revenue costs of the contemporary gallery will be less exacting than those of the collections based National Gallery, due to the absence of requirement for registry/conservation/art store and other collections staff, but must nonetheless be carefully considered, particularly if it is to be a wholly new institution.

In both cases, in the realisation and operation of new facilities, costs can be offset by income from private partnerships, trusts and foundations (most especially in the collections based facility), local authority contribution (most especially in the contemporary facility) and in earned income after opening.

In this latter respect the importance of excellent and extensive visitor services cannot be underestimated, and the larger projected audience numbers and higher probable secondary spend, will be likely to generate more income in the case of the collections based National Gallery.

7.2 Governance - creating robust and respected institutions

Any review of the development of national institutions for the display of art, historical or contemporary, emphasises the importance of realistic planning in respect of the robustness and capacity of the organisations given the task of governing and operating them.

The process of the creation of national institutions is necessarily a medium term one. The development of artistic and curatorial credibility, the establishment of a sense of identity and continuity in programme, the attraction and building of relationships with substantial audiences and the generation of income can all take longer in the case of new art institutions than might be the case in other arts and entertainments developments.

Art institutions tend also to have irreducible requirements for staff and expertise, particularly where the care of and conservation of collections is a key feature of their work.

In the early years of operation of major art institutions, experience shows that there may well be fragility in their revenue plans and operations.

Alongside this, any new institution in Wales dedicated either to the display of the national collections or the fulfilment of Pratley's 'first tier' national role in respect of contemporary art, will be the focus of a vivid and prolonged debate about its role, its programmes and its position in relation to the sector.

All these factors suggest that a key priority in the development of any vision for new institutions will be to ensure its resilience. This is unlikely to be readily achieved through the creation of a new body whose sole task is the operation of a new gallery or institution, without it having substantial opportunity to develop its capacity over time.

In the case of the National Gallery, arguments for the creation of a new institution when NMW already exists and carries out many functions common with the new gallery would seem inappropriate. Placing the development in the hands of the Museum ensures from the outset accountable forms of governance, senior management capacity and a wider resource base within which to develop the new provision.

In the case of a new National Centre for Contemporary Art in Wales, however, the solution is less clear. No existing body has presented itself as the clear future operator of such a development. To expect NMW to develop both institutions in parallel might be seen as creating a burden that no one institution could fairly carry, and the operation of both this and the National Gallery by one institution would go against the independence and dialogue with which the relationship between the two has been characterised in this report.

ACW has so far invested in and helped to shape the development of such a facility, but if it is not to operate the gallery itself, then a new institution will be required to plan, prepare for, develop and operate the new National Centre for Contemporary Art. The process will be a significant one, and, if Wales has any ambition to achieve this key element in its cultural infrastructure, work should begin at once in building this capacity as further work is commissioned on the detailed options and specifications for the development. The development of an NCCA must be integrated with the development of sectoral capacity and the national network of regional galleries and it seems to us that only ACW is in a position to realise this integration.

The accountability aspect of this emphasis on robustness is important. Any new institution or provision for the display of art must be able to set out, pursue and defend a distinctive and clear curatorial vision and strategy. This vision will be a key element in the way in which Wales sees itself and expresses itself culturally.

As discussed elsewhere in this report, a new National Gallery and a new National Centre for Contemporary Art that exemplify the best of the visual culture of Wales, and the world visual cultures within which they have been and are being made, must have new organisational cultures - resolutely public facing, permeable to outsiders, skilled in partnership making, flexible and risk taking as well as committed to the highest standards of research, expertise and knowledge management and connected to the very best practice emerging nationally and internationally.

This presents challenges for Wales' current institutions - in terms of the resources at their disposal and the willingness of systems of public accountability to support them as they develop permeability and willingness to take risk. This task of refocusing, renewal and organisational change must run deeply through the institutions involved in the display of art at national level.

In the case of the National Gallery, this development might be seen as a case study in how Wales can continue to renew its national institutions more widely and thoroughly. The work that the National Museum has undertaken in the renewal of its vision and planning in parallel with this study establishes the base from which this renewal will work in the case of the proposed National Gallery.

The creation of a body to develop and operate the National Centre for Contemporary Art might, equivalently, offer an opportunity to explore the ways in which cultural institutions can be run at arms length from government, with independence and entrepreneurial flair, but with the focus on public benefit and the accountability that the investment of substantial resources in a new national institution demands.

7.3 Staff - curatorial capacity and the care of collections

If the issue of robustness of resource and governance, as a prerequisite of sustainability and a context for renewal is important, then the question of the development of capacity to lead, envision and curate the work of any new development must also be critical.

David Pratley and his team identified a key weakness in the national network of galleries in terms of staff development, curatorial resources and the time staff in the galleries have to develop both their own vision, links with artists and relationships with peer galleries internationally.

If new national initiatives are to fulfil their potential - and this includes Cyfoeth Cymru Gyfan and other initiatives to share collections - then the network for the display of art in Wales must have the human resources to undertake the task.

It is evident that this is doubly pressing in the case of the contemporary arts. Whereas in the case of the national collections there are already teams of curators in the art department of NMW and at the National Library, there is no equivalent national focus for contemporary curatorial practice. The Arts Council has begun this work but will need continued support and resource if it is to complete it - and it will be an important task regardless of the development of new facilities.

Any new collections based development must of course address the amount and range of curatorial time and expertise that would be required. Any new national contemporary initiative outside NMW could be based only on a cross-time strategy to develop new capacity in the system.

7.4 Audiences and sustainability

These questions of scale must of course be anchored in the demand from and capacity of audiences. Our comments above about the rise in interest in visual culture, and the possibility of connecting the national collection to the widest audience, will depend upon clear strategies of access and inspirational interpretation.

Section 8.2 maps of audiences in Wales. Alongside these it is possible to set an analysis of the threshold for sustainability given the propensity to attend museums and galleries that can be observed from wider British experience.

Notwithstanding the substantial interest that there has been in the prospect of a new National Gallery and National Centre for Contemporary Art in Wales, and the success of the noteworthy English projects, building substantial audiences for the display of art, and for contemporary art in particular, is a long term task that calls for provision to be accessible to substantial catchments of potential attenders, routes of access and progression for audiences and careful consideration of the way art is presented.

For museums and collections galleries, different attenders may have different demands and aspirations. There is clearly a task, as the Display of Art consultations make clear, in meeting audience wishes to explore the visual identity of Wales and to introduce young people in particular to the artistic heritage of the nation. At the same time, the exhibition of the best of international art can be an inspiring experience that broadens the horizons of audiences.

For other visitors, and particularly visitors from beyond the nation, experience shows that expectations are more integrated and complex. Tourist visitors from beyond the nation to national galleries expect to see both the great art of the nation they are visiting and the great international works in that nation's collection. Audiences are generally quite sophisticated in understanding and enjoying the interplay between the international tradition and that of the particular nation.

There is some evidence, for example from the Tate, that audiences are receptive to the experience of seeing both historic and contemporary work, and that substantial audiences for contemporary work can result from the careful programming of both collections based, historic temporary art, contemporary exhibition and temporary shows that combine work from different periods to pursue an interpretative strategy - or to tell a particular story.

For wholly contemporary galleries, audience development across time is a key to building loyalty and interest from its own constituencies. Here Pratley's tiers of provision, their ability to develop audience interest at local and regional level and to build this into connection with national contemporary institutions is particularly persuasive.

Through all of these considerations of the likely patterns of demand and interest of audiences runs an analysis of the size of catchment that is required to generate the numbers of attendances that would justify, and render sustainable, new national developments.

Audiences across Wales have shown that they will attend, in significant numbers, the exhibition of great art from the national collections in the regional galleries, and significant shows of contemporary art.

Potentially sufficiently substantial audiences for a new National Centre for Contemporary Art exist in a number of locations - Cardiff, Newport, Swansea and Wrexham among them. In respect of a new National Gallery based on collections, the densities of potential audience, residents and visitors, are likely to be found only in Cardiff and Newport. In section 8, we suggest that there will also be considerations of current provision and potential partnerships of support that will influence these issues of location.

8 Plotting potential developments

One of the next steps for the Display of Art process should be a further series of consultations on the specific models, proposals and recommendations set out in this report. It seems likely that, in part, these consultations will provide a context for renewed discussion about the potential locations and contexts for the development of new provision.

Rather than pre-empt these consultations by addressing the potential strengths and weaknesses of specific locations in this report, the more useful starting point may be the assessment of the conditions that might need to be present for different forms of development to be successful.

This section addresses these issues in relation to partnerships for realisation and operation and audiences and catchments.

8.1 Partnership

All cultural developments represent partnerships - between institution and state/ funder on the one hand, and audiences and customers on the other. However, in the case of the potential developments discussed in this report, the realisation of different forms of development will be particularly critical.

The feasibility of any major new development, and the surety of its success and sustainability will involve partnerships with a range of stakeholders. These will vary between the models discussed in the previous sections, depending on the role and nature of the development proposed. In the case of the collections based National Gallery, there will be a positive value on partnership with local authorities in the region in which it is based and particularly with their education services.

However, the defining relationships of such a development may not be geographical, but institutional. Such a National Gallery must be a key part of a partnership at national level to map and develop the national collection, to plan the display of and access to this collection and to support research and scholarly understanding of the national artistic heritage. Supporting any new national institution of display, there is the opportunity to consider the development of a new centre for this research and

scholarly understanding. Without this partnership and facility, the potential to properly present and celebrate Wales' artistic heritage in any new National Gallery or other initiative for display will be constrained. The option to co-locate this facility with the National Gallery - as with the Centre for the Study of Irish Art at the National Gallery in Dublin - is persuasive, but it won't be the only option. There may be persuasive cases to be made for the location of this facility elsewhere to build upon the important partnerships with, for example, the National Library or the Universities.

Practically, there will be significant economies of scale and operational efficiency, and opportunities for sophisticated audience development and interpretation if the gallery is located with both other art collection and other museum disciplines.

The partnership for the creation of a new National Centre for Contemporary Art will be likely to have different characteristics. As with the existing network of regional galleries, the relationship with the host local authority and the schools in its immediate catchment will be important. Furthermore, partnership with a higher education institution working in the fields of contemporary art, media and culture will be important to the support and realisation of the value of the developmental and curatorial work of the gallery.

8.2 Audiences

Arguments about the way in which the location of art institutions relates to densities and propensities of audiences in the immediate locale should be treated with care - galleries such as Tate St Ives demonstrate that in particular circumstances limitations on local audience can be overcome by a strong enough combination of the brand and attraction of the gallery and the existence of a broader visitor proposition.

Nonetheless, the extent to which any new development can attract substantial audiences and building loyalty among local communities will be a significant factor in its success. The two propositions of National Gallery and National Centre for Contemporary Art may differ in both the catchment from which they draw and the degree to which they might expect to penetrate that market.

It is possible to suggest 'threshold' levels of attendances for 'successful' institutions. In the case of the National Gallery, working in both collections and in contemporary work, target audiences of between 200,000 and 250,000 visits per year would normally be seen as a minimum return on capital investment. A National Centre for Contemporary Art might expect to see a minimum of 125,000 visits per annum, though the success of comparators suggest that this figure could be much larger

It is difficult to map this requirement for a threshold level of visits against the potential audience in any one location without a detailed analysis of the particular place. However, the following table offers some sense of the presence or otherwise of substantial audience catchments in areas of Wales centred on a series of major towns, selected because their catchments offer almost total coverage of the country.

Mapping the potential audience for the display of art in Wales				
Propensity to attend galleries and museums in Welsh catchments			BMRB International Ltd. 2004 11-Feb-05 For DCA Consultancy Ltd.	
From the TGI ACORN Participation Profile: Sports & Leisure				
Area		% who attend once or more often per annum for the area	% who attend once or more often per annum for the UK	Performance of area against National Index av=100
Aberystwyth (60 minute contour - adults)	131,344			
Art Galleries	20,227	15.4	16.9	92
Museums	26,850	20.4	23.2	88
Places of National and Historic Interest	38,377	29.2	25.3	116
Under 16 Population	26,801			
Bangor (60 minute contour)	314,971			
Art Galleries	43,781	13.9	16.9	82
Museums	55,702	17.6	23.2	76
Places of National and Historic Interest	77,161	24.4	25.3	97
Under 16 Population	71,435			
Cardiff (60 minute contour)	2,141,212			
Art Galleries	293,346	13.7	16.9	81
Museums	373,267	17.4	23.2	75
Places of National and Historic Interest	493,319	23.0	25.3	91
Under 16 Population	509,572			
Carmarthen (60 minute contour)	717,872			
Art Galleries	91,972	12.8	16.9	76
Museums	123,131	17.1	23.2	74
Places of National and Historic Interest	171,297	23.8	25.3	94
Under 16 Population	164,528			
Newport (60 minute contour)	2,919,296			
Art Galleries	414,540	14.2	16.9	84
Museums	523,454	18.0	23.2	77
Places of National and Historic Interest	695,358	23.9	25.3	94
Under 16 Population	688,460			
Swansea (60 minute contour)	1,510,198			
Art Galleries	190,285	12.6	16.9	75
Museums	252,951	16.7	23.2	72
Places of National and Historic Interest	339,416	22.4	25.3	89
Under 16 Population	361,844			
Welshpool (60 minute contour)	845,758			
Art Galleries	136,167	16.1	16.9	95
Museums	179,846	21.2	23.2	91
Places of National and Historic Interest	216,263	25.5	25.3	101
Under 16 Population	200,072			
Wrexham (60 minute contour)	3,040,754			
Art Galleries	532,132	17.5	16.9	104
Museums	662,614	21.8	23.2	98
Places of National and Historic Interest	667,980	22.0	25.3	87
Under 16 Population	715,509			

Some key observations about the market for the display of art in Wales can be drawn from this table:

- The overall population catchments (here we have used the industry standard 60 minute drivetime) for areas of Wales vary widely - the figures highlighted in brown show over-16 populations within 60 minutes drivetime of each location and vary from over three million people in the case of Wrexham to just over 300,000 in the Bangor catchment.
- Of these overall catchments, the data offers us a snapshot of the propensity or likelihood of populations to attend various types of attraction. Here we show the propensity to attend Galleries, Museums and Places of National and Historic Interest.
- These figures suggest the core potential audience in each location, to which a new institution would expect to market.
- Overall, propensities to attend museums exceed the propensity to attend galleries. There is a strong interest in visiting places of national and historic interest, which may also offer market opportunities to a National Gallery with a substantial focus on collections.
- The columns to the right test the propensities of audiences in each catchment against the UK average propensity to attend. Overall, as has been established by other studies in the past, the overall propensity to attend of Welsh populations is lower than that of the UK as a whole.
- The effect of potential visits from areas of England within the catchment of Wrexham, Newport and Cardiff is substantial - and may raise the question of the profile of a new institution in that market.
- Particularly in this English market, but more generally as well, the issue of market penetration is critical to understanding the value of large catchments. As an example, Wrexham has a substantial catchment and a very good propensity to attend - so the analysis suggests very large potential core markets. However, the extent to which a new institution could convert this potential into real visits will be controlled by issues of competition and audience attitude. As the catchment includes large areas of Liverpool and Manchester, with their own galleries, museums and patterns of attendance, one must ask whether rates of penetration would be lower than in other catchments. Unfortunately, reliable answers to questions at that level can only be determined by detailed audience research in the catchment concerned.
- A striking result of the analysis, which supports our discussion of the importance of education, is the scale of the education market. The figures highlighted in green are the under-16 populations for the same catchments. No propensity data is available for under-16s as their purchasing choices are made

in a quite different way, but if all schools within a 60 minute catchment represent a market with at least a willingness to consider attending, then the target market for school visits is as significant potentially as that for core adult attendances.

- The table considers only residents and of course new national institutions would expect to command visits from tourist visitors to Wales, from the UK and beyond. It has not been possible to source comparable data for tourist visits into each of the above catchments, but as tourist visits into Wales from overseas alone totalled almost 900,000 visits in 2003 (Visits to Tourist Attractions 2003, Wales Tourist Board), their impact may be sizeable.
- Despite the growth in cultural tourism, attracting visitors to new national facilities for the display of art will demand the kind of sophisticated interplay of Welsh and international, permanent and temporary, historic and contemporary that is discussed earlier in this report.
- Visitor audiences may be larger if the proposed facilities are developed in a cluster with other existing attractions, and where the frequently connected demand for city break visitor facilities can be met.

8.3 Implications for the location of new facilities in Wales

It would be premature, on the basis of this generic market data and the general comments about the forms of partnership that might best support these new institutions, to make simple statements about where in Wales development should take place. Any specific proposition will need to be tested by, and could be supported by, specific market research and particular partnerships.

Nonetheless, we would suggest that some general conclusions can be drawn:

- The audiences that might be expected by new national institutions for the display of art will be substantial and the market necessary to support such audiences significant. In practice, these conditions are likely to be met only in certain parts of Wales.
- In any proposed location there will already be a pattern of provision and possibly proposed new facilities. Any new national development will need to take account of existing provision - either by seeking to build on existing audiences and support through the development of a cluster of attractions or by taking care not to duplicate existing provision and generate damaging competition.

- The position of any proposed location in terms of the transport infrastructure will be important. Although the catchments for core audiences mapped here are one-hour drivetimes, new national institutions will want to serve and attract audience from all parts of the nation. Once outside the catchment, simple distance will be unlikely to be the determinant of whether people travel to attend. It is more likely that ease and quality of transport, and the existence of a cluster of attractions around which to build a visit will determine these national visits.
- For any new National Gallery with a collections remit, the significant audiences it must attract suggest that clustering with substantial existing attractions will be particularly critical.
- For a new National Centre for Contemporary Art, stand-alone development may well be possible, but the partnerships with local authorities and with Higher Education will be critical to success. It may well be that consultation on this report will bring forward suggestions of the form of possible partnerships. In the case of Higher Education, the most obvious partnerships would be with the Higher Education institutions in Newport, Cardiff, Swansea and Wrexham, with their differing scales and strengths.
- In developing the National Centre for Contemporary Art in particular, planners will need to pay attention to the existing national network of galleries. If a new National Centre is to add to and complement the key role of these galleries, as it has been described in this report, then location of a new national centre where it is in competition with an existing gallery will have unwelcome effects.
- Wherever a new development is created, the development of the education provision of the institution, its appeal to and connectedness with schools and its relationship with young people generally, will be critical to its success.

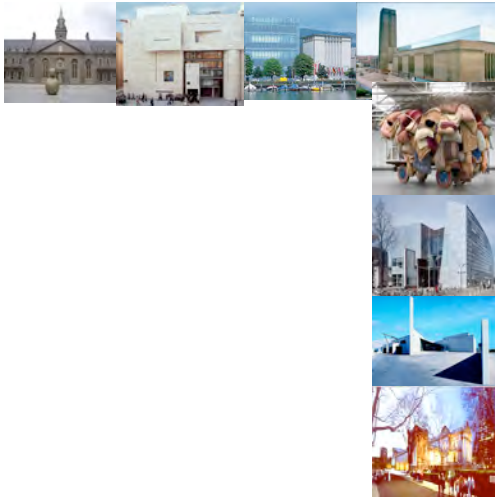
Appendix 1

International Comparators

January 2006

Prepared in support of a scoping study for a National Gallery of Welsh Art/National Gallery of Contemporary Art for Wales, commissioned by the National Museums & Galleries of Wales and the Arts Council of Wales 2004/5

International Comparators



Bregenz
Copenhagen
Dublin
Helsinki
London
Tilburg
Vilnius

January 2006

Appendix 1

International Comparators

Introduction

The selection of international comparators for the development of new strategies for the display of art in Wales is complex, and the lessons learned will naturally be at tangents to the key questions, and the appropriate responses, in Wales.

Each country is different, facing a different political, cultural and institutional framework and with a different historic pattern of development. New projects are rarely conceived and built on abstract understandings of the role of art, its display and interpretation and the theoretical options that exist for building solutions to these issues. Instead, new solutions are conditioned by the historical pattern of development and by the existing strategies and facilities into which they have to integrate.

Nonetheless, a review of some of the international thinking that has led to the sorts of trends in display of art that we note in the report, and into the making of some of the world's best and most inspirational new galleries and museums is, we think, useful.

At very least, if Wales is to satisfy the aspirations of her artists and people - many of whom are aware of the kinds of developments set out in this appendix from travel and media coverage - and to reap the benefits to her economy and culture of international recognition of innovation and excellence, these are the projects whose standards which must be the benchmarks of those pursued in Wales.

The selection presented here is eclectic. Kunsthaus Bregenz shows the kind of standard of provision toward which even the smaller galleries, this one a regional gallery, aspire in the modern Europe. The gallery focuses on temporary exhibitions of contemporary work, though it has built a collection from this programme of commissions and acquisitions from its own shows.

In many ways, not least its absolute quality, the gallery demonstrates the potential that a new National Centre for Contemporary Art has to transform audience experience and international awareness of the contemporary arts in Wales. The gallery has commanded world attention, success in attracting local attendances but also significant cultural tourism to a city not previously 'on the circuit'. At a gross build cost of £14m, this has been seen as exemplary value for money.

The situation in Copenhagen, as typified here by Arken and Louisiana, shows how the existence of more than one top class international museum/gallery can lead to a positive dynamic that benefits both institutions, offers audiences a range of experiences and puts the city on the international map for the display of art.

Arken presents itself, rather charmingly, as “an international museum with strong regional moorings” and focuses on the collection and display of modern Scandinavian art. It’s programmes for research and for connection with children and young people are particularly notable. Louisiana demonstrates that museums don’t have to be wholly differentiated from one another to succeed when located close together - its focus on Danish art from the modern period overlaps with Arken’s mission, but it has a distinctive international perspective and, as with all these examples, an outstanding commitment to education.

Ireland and Dublin present some similarities to Wales and Cardiff, in politics as well as in cultural infrastructure. At an overall level, the way in which the Irish government placed cultural ambition at the heart of the very successful drive for growth and international attitudinal change in the 1990s is well documented and directly relevant to Wales. The infrastructure for display of art in Dublin is also instructive.

The National Gallery and its new Millennium Wing are perhaps the nearest example of the agenda for redevelopment that faces NMW at Cathays Park. The pictures and text set out here demonstrate the way in which challenges similar to those facing NMW were met in spectacularly successful fashion at the National Gallery, by architects currently working in Wales on the redevelopment of the Glynn Vivian Art Gallery in Swansea.

IMMA (Irish Museum of Modern Art) is useful too, in showing the potential relationship between the National Gallery (collections display, major temporary exhibitions in both Irish and international art and a Centre for Research in Irish Art) and a modern or contemporary museum or gallery such as IMMA. The two overlap and work together, but IMMA brings an added dimension in its absolute commitment to international art, and to artists practice now with its celebrated artists in residence programme.

It is important to note that the success of Dublin as an art city has rested not only on these two excellent institutions but also on the commitment of the authorities to support a wide range of other public galleries specialising in the contemporary (Douglas Hyde Gallery at Trinity College) and a plethora of artists’ led and commercial selling galleries concentrated in the city.

Finland too faced the 1990s looking for ways of emphasising its innovation and creativity within Europe and beyond. One of the tools adopted to do this was the development of Kiasma in 1990. Kiasma is Finland's Museum of Contemporary Art. Here there is a contemporary collection - with an emphasis on, but not limited to, Finnish Art. More significant perhaps is the contemporary programme of artistic production, installation and temporary exhibition. The balance in Kiasma represents very well the shift in international thinking from permanent or semi-permanent collection display toward this more fluid and temporary approach. Kiasma programmes 'happenings' and has a theatre/performance and film programmes that show how art is increasingly blurring the boundaries of discipline.

The dramatic building is an example of the kinds of results one might expect from a major international competition for this scale of project.

The way in which Tate has develop the roles and brands of Tate Britain and Tate modern tell us something interesting about how the audience approach the display of art now. In thinking about how two new institutions in Wales might work, the lessons here are persuasive. Tate Britain has an emphasis on British Art (some would say English art) but it deliberately goes out of its way to avoid simplistic programming and pigeon-holing. Thus, as we write, the gallery is showing major exhibitions by the Parisian painters of the late nineteenth century and the Turner Prize shortlist of work by contemporary artists.

Correspondingly, Tate Modern shows changing exhibitions and commissions of work being made now and is about to announce the development of a major new series of facilities for digital art, but also shows work from the modern collections of the museum. The success of this intelligent overlapping approach to the position of the two institutions has been one of the major stories of British cultural development at the beginning of the century.

The Du Pont at Tilburg in the Netherlands extends this playfulness about the boundaries of art history and current practice still further. Conceived originally to hold and display the historical collection of the Foundation, the gallery also has a vibrant commissioning, residency and temporary programme that mean that the space is constantly in flux, visitor experiences are constantly renewed and the relationship with artists is at the heart of the gallery's work and identity.

Finally, for sheer scale of ambition as a small nation seeks to make its mark, the CAC in Vilnius is difficult to surpass. This is not a new building - its scale reflects its origin as the "Art Exhibition Palace" for Lithuania, but as the grandiose state directed

programmes of such buildings collapsed in the early 1990s. the building found a new role that points the way perhaps for some aspects of a potential new National Centre for Contemporary Art in Wales. Focused on contemporary practice, the gallery has high grade exhibition facilities and does take large touring shows, but at the heart of its work is its programme of artists' residency (it has guesthouse and studio facilities) and work developed with artists' networks and groups.

Bregenz - Kunsthaus



Bregenz

Kunsthaus Bregenz

Overview

The Kunsthau Bregenz opened to the public in 1997 and from the start has invited artists to make work that engages with the tough architecture of the building in an unusually direct way. The gallery typically has one person shows. Some artists like Jeff Koons and Per Kirkeby have simply installed their work on the building's four levels. Others like Santiago Serra and Olafur Eliasson have made specific works that challenge the spaces and loading capacity of the building. The great success of the Kunsthau is the strong experience of seeing art in the building, and the radical different of that experience from exhibition to exhibition. The main building only holds art space and the café, shop and offices are housed in a separate building.

Facts:

- **Costs:** Approx £14.3 million of which £11.1 million were construction costs.
- **Exhibition/Museum building:** The area of the exhibition building is in the order of 3,400 m² with 2,000 m² of gallery space.
- **Outer facade:** 712 glass shingles, 1.72 x 2.93 m each, VSG-compound safety glass made of 2 x 10 mm float glass / white glass with a fourfold layered foil, outer side etched, weight per sheet: 252 kg
- **Steel frame facade:** prefabricated steel framework elements of 27m length, 4.5 m width and 0.9 m depth, total weight: 180 t

Exhibitions

Currently, the Kunsthau is running an exhibition by Jake and Dinos Chapman who are amongst the foremost representatives in contemporary British art. Aggressively and with the blackest humour and most subversive wit, they examine subjects like violence, war, the Holocaust, genetic engineering, and death. Even if their work may at first glance seem in-your-face, scandalous, and controversial, there is a concept with a definite philosophical claim behind their art.

The website contains a comprehensive overview not only of current exhibitions and exhibition programmes but also a section on their past exhibitions.

Collection

Gallery Collection of Contemporary Austrian Art

The Kunsthau Bregenz began to collect contemporary Austrian art in 1991. The collection begins in the 80s with works by that younger generation of artists which broke away from the determining traditions of postwar Austrian art in favour of a more international orientation (for example Bohatsch, Brandl, Kogler, Kopf, F. Pichler, Rockenschaub, Scheibl, Schmalix, Ströhle, Türtscher, West, Wurm, Zobernig, among others). Acquisitions of groups of works by the most important artists set focal points.

The collection of contemporary Austrian art concentrates on painting, sculpture, object- and conceptual art. Video art, mixed media and photography are also taken into consideration. The goal of the collection is the continuous documentation of contemporary Austrian art. Until the collection achieves museum scale, quality, and unity (in about ten years), it will be regularly exhibited in parts, in its own various aspects as well as in relation to the exhibition program.

archiv kunst architektur - COLLECTION AND ARCHIVE

The collection of the *aka* is a documentation of works in the field of fine arts and architecture. Projects - in part unrealized and unpublished projects - in this field will be documented and available for research. At the same time, they are preserved here, since until now they have only limited presence in collections or the art market. This collection is a study collection; a permanent display in a museum setting is not planned at the moment. The focal point of the collection of *aka* is works by living artists. Older, historical connections are documented for the library and the archive.

Collected objects include works and projects by artists and architects as originals, models, drawings, sketches, plans, and complete pictorial and textual documentation (photographs, slides, documents, correspondence, bibliographies).

Contact details

Kunsthaus Bregenz
Karl Tizian Platz
A-6900 Bregenz
Phone (+43-5574) 48594-0
Fax (+43-5574) 48594-8
e-mail: kub@kunsthhaus-bregenz.at
Web: www.kunsthhaus-bregenz.at

Copenhagen (1) - Arken



Copenhagen

Arken, Museum for Modern Art

About

ARKEN is situated 20 kilometres south of Copenhagen (see map). Søren Robert Lund is the architect behind the distinctive edifice, rising on the edge of the water in Køge Bugt.

Vision and Mission

ARKEN's vision

A visit at ARKEN should add a new perspective to the visitor's life, making the individual wiser about himself and therefore life.

ARKEN's mission statement

- ARKEN must be an international museum with strong regional moorings.
- ARKEN must present the finest Danish and international art.
- A museum of art is part of society's educational project for its citizens as schools and universities are. The task of the art museum is to communicate research-based information about the interpretations of life that are found in art.
- Communication of the insights found in art contribute towards stimulating the individual citizen's cultural identity and independent participation in the democratic development. Therefore ARKEN addresses all walks of life
- A visit at ARKEN should be an intellectual, aesthetic and emotional challenge, based on quality, insight and application.
- ARKEN must form an active part of and thus put its stamp on the cultural development nationally as well as internationally. ARKEN must influence the cultural development to the benefit of the nation's citizens.

Field of Operation

- ARKEN operates according to the Museum Law i.e. the museum collects, preserves, registers, researches and communicates.
- ARKEN must present Danish, Scandinavian and international pictorial art from after 1945 and place it in a broad art-historical context.
- ARKEN must communicate to children, young people and adults. Resources are spent particularly on cooperation with nursery schools, schools and other educational institutions and organisations.

Organisation

ARKEN is a private foundation. The museum's ultimate authority rests with the board of trustees which comprises ten members. The board is appointed every four years in connection with the municipal elections. Director Svend Jakobsen, former Speaker of the Folketing, chairs the board.

Furthermore, ARKEN has a board of representatives. The board convenes once a year but keeps abreast of the museum's work. It comprises politicians from the county of Copenhagen and from the primary municipalities in the county of Copenhagen. The

board of representatives comprises a maximum of 24 members. The day-to-day management of ARKEN is in the hands of director Christian Gether.

Exhibitions

ARKEN's exhibitions present art after 1945 featuring Danish, Nordic and international works. The museum alternates between exhibitions with broad appeal and exhibitions of contemporary art that might aim at a more selective audience. The exhibitions are of international standard and are often subject to research.

In addition to the museum's mission to exhibit contemporary art, ARKEN is also committed to placing contemporary art in an art-historical framework and to approaching the classical material from a new perspective.

ARKEN has presented exhibitions such as **Picasso - For all Times** (2004), **John Bock - Klynken i knæk** (2003), **Asger Jorn** (2002-03), **Gerhard Richter** (2001), **Echoes of the Scream** (Edvard Munch and followers, 2001), **Man - Body in Art from 1950-2000** (2000), **Robert Smithson** (1999-2000) and **COBRA 50 Years** (1998).

ARKEN collaborates on a continuous basis with a number of foreign museums.

The museum showcases a selection of works from its collection in the large Axis of Art as well as in the Museum Lobby.

Collections

ARKEN's Collection comprises almost 400 works of art.

ARKEN collects Danish, Nordic and international art with special emphasis on contemporary art, i.e. works from 1990 onwards.

There are two unifying principles in the Collection: one is art concerned with the existence of modern man, the other focuses on art that via new forms, materials and media explores the very definition of art.

A visit at ARKEN should be an aesthetic, emotional and intellectual challenge. With the Collection we wish to show Danish art in a broader context, presenting our guests with an insight in the international art scene. ARKEN wishes the encounter with the museum's Collection to provide something to reflect upon, making us understand ourselves and our times better.

Children and Young People

Children and young people's encounter with art is a high priority at ARKEN. A total of 38.685 children and young people visited us in 2004.

The museum's philosophy is to raise up the children to the art. Having the children meet the art on the same terms as the museum's other guests is vital. And the children do a great job of it, often being able to understand even very advanced art.

Architecture

ARKEN's architecture is full of contrasts, with dramatic transitions between large, open galleries and small, intimate rooms - between rooms with odd angles and shapes and traditional square galleries.

The architecture of the museum draws attention to itself. The curved and tilted walls, the shifting planes, the special light, the visible constructions and in some places conspicuous colours all stimulate the senses and demand to be experienced with the whole body.

ARKEN's shapes point in different directions in the surrounding landscape. The building reaches out and grips you long before you reach the main entrance. All parts of the museum seem to continue into the landscape, effacing the border between the building and the surroundings.

Inside as well as outside, the lines of the museum and the landscape work in unison. The main lines of the landscape are repeated in ARKEN's ground plan. The museum is organized around two axes, which intersect in Strandparken: one axis is the road Gl. Køge Landevej, the other is the coastline. Thus, the large gallery, The Art Axis, is parallel to the road, while the central red passageway, The Red Axis, follows the coastline.

In its ground plan, the museum does not emerge as a unified and coherent shape. Rather, it consists of various parts, each with its own individual shape

Contact Details

ARKEN Museum for Moderne Kunst
Skovvej 100
2635 Ishøj
tlf.: 43 54 02 22
reception@arken.dk

Copenhagen (2) Louisiana



Copenhagen

Louisiana Museum of Modern Art (located 35k from Copenhagen)

General Information

Louisiana Museum of Modern Art is situated in Denmark on the North Zealand coast in a spacious, old park with a fine view across the sound of Sweden. It houses an exquisite collection of modern art by international artists such as Arp, Francis Bacon, Calder, Dubuffet, Max Ernst, Sam Francis, Giacometti, Kiefer, Henry Moore, Picasso, Rauschenberg and Warhol.

Every year, the Louisiana Museum shows six to eight major exhibitions of modern and contemporary art, including classical masters of modern art as well as new and upcoming international artists. For these both solo and group exhibitions the museum publishes catalogues in the Louisiana Revy series as well as special catalogues.

Louisiana is not merely an experience in modern and contemporary art, but a congenial reflection of the interplay between art, architecture and landscape. The park serves as an ideal setting for displaying the museum's collection of modern sculptures. Similarly the prominent museum buildings, constructed between 1958 and 1998, offer a fascinating background for the permanent collection of twentieth century art.

The relaxing atmosphere, the museum's permanent collection, changing exhibitions of art, films, concerts, the children's wing, the café service indoors and outdoors, the museum shop with its large selection of books, art reproductions, graphics, posters, postcards, design and classical CDs - all combine in making Louisiana a pleasure to visit.

Exhibitions

The Louisiana operates an active and diverse exhibitions programme. Current exhibitions include:

Leon Kossoff Selected Paintings 1956-2000

The intention of this exhibition has been to present Kossoff as one of the greatest living European painters. This further involves the wish not only to see him, as is often the case, in the context of a particular group of English painters - the so-called London School - but exclusively as the master himself.

The Louisiana became, almost two years ago now, the first institution to be granted access to a large group of works that have hitherto never been shown in public; works that were taken from closets and stores and which together provided a clear, interesting perspective on Kossoff's oeuvre from the beginning of the 1950s until today, half a century later. The 31 works of the exhibition essentially consist of a selection from this material, besides a number of major works from private and public collections in Europe and the USA. This is why the exhibition has been given the title Selected Paintings rather than the 'retrospective' label with its commitment to chronology and representation.

Gerhard Richter, Image After Image, 4 February till 29 May 2005

This exhibition presents Gerhard Richter with 81 selected works lent out by leading museums and private collectors all over the world. This is the first time that the Danish public has been given the opportunity to make the acquaintance of such a wide range of the works of this virtuoso, who stands out as a renewer of the painting tradition and a master of almost all genres in painting.

Richter's work is in a class by itself. He likes to juggle with several styles at once: photorealist paintings, where the choice of subject is based on apparently anonymous material from newspapers and magazines or his own and others' snapshots; portraits, everyday objects, landscapes and cityscapes - which in Richter's hands are given new meaning; or the non-figurative, in which Richter is also interested, where the abstract painting either takes the form of almost geometrical constructions or a more direct type of painterly expression, often with the characteristic traces of the 'doctor' - a large scraper like the one used by printers - which he draws across the picture to intensify the play between depth and surface.

Collections

Every museum naturally has its own history and develops in its own special way. Louisiana opened in 1958 with a collection of modern Danish art. The original idea was to establish an interplay between visual art, architecture and landscape and in so doing create an unmistakably Danish setting and a haven for people with a serious interest in contemporary art.

The Starting-Point

The Louisiana Collection takes its starting-point in the years just after the Second World War. At this time Danish artists like Robert Jacobsen and Richard Mortensen moved to Paris and came into contact with congenial sculptors and painters who are now represented at Louisiana, e.g. Vasarely, Herbin, Dewasne, Albers, Soto and other artists close to Constructivism such as Gabo, Bill, Rickey and Calder.

Art of the 60s, 70s and 80s

The art of the 60s embraces on the one hand Nouveau réalisme represented by Arman, Tinguely, César, and Raysse and on the other hand pop art, which can be seen in works by Lichtenstein, Rauschenberg, Warhol, Dine, Oldenburg and Hamilton, who in a joint show give an impression - albeit fragmentary - of the most vital movement of this decade. Nine large and four small works (most of them donated by Marcella Louis Brenner) enable us to demonstrate more satisfactorily pictures by Noland, Kelly and Stella. We have works by several of the artists who made their names during the 60s and succeeded in creating rich and varied oeuvres during the next decade, including Beuys, Kienholz, Merz, Richter, Ryman, Long, Lewitt, Tuttle and Jenney. Chronologically, these are followed by Danes such as Kirkeby and Nørgaard, the Austrian painter Rainer and American artists such as Singer, Hunt, Scott Burton, Fischl, Salle, Serra and Shapiro, et al. To these have been added works by German artists such as Penck, Immendorf, Baselitz and Kiefer, and the Italians Cucchi and Paladino.

In this way artists who had their breakthrough in the 70s and early 80s are also represented. Rooms for so-called “installations” created by some of the above-mentioned artists have been established in the museum’s South Wing, and our Graphics Wing holds a fine representation of the 90s art with works by i.a. Mona Hatoum, Pipilotti Rist, Paul McCarthy and Mike Kelley.

The Sculpture Collection

The Louisiana Museum possesses a considerable collection of sculpture from this century. Probably the strongest focal point in this collection is formed by thirteen of Giacometti’s works, including a group of “Venetian Women”, all placed on the same podium, and in the room below three works, which Giacometti himself wished to be exhibited together: “Woman Standing”, “Man Walking”, and “The Big Head”. In addition to the sculptures presented within the museum galleries about 60 works are situated in the park, some of which have been placed so they relate to the buildings and are meant to be experienced primarily from within the museum, while others occupy their own particular space in the sculpture courtyards. Still others, which need more space around them, have been individually placed in the park in relation to trees, grass, or water, and they are by Jean Arp, Max Bill, Alexander Calder, Max Ernst, Henri Laurens, Joan Miró and Henry Moore.

Education

The Louisiana Educational department offers: Instruction on and free admission to all special exhibitions and the Louisiana collection every weekday between 10.00 and 14.00.

The target group of the Educational department is state primary and lower secondary schools, upper secondary schools and Higher Preparatory Examination colleges, vocational training schools and teacher training colleges.

Activities for families, children and youth

The activities in the Children’s Wing are designed for children age 3 till 6 years old, 7 till 11 years old, and 12 till 16 years old. All activities in the Children’s Wing takes their starting point in the Louisiana museums exhibitions and collection of modern art. Beside a Computer room and a Storytelling-room the Children’s Wing also houses rooms with open workshops, where children and their adults can work independently with different materials, techniques or themes - changing with the different exhibitions.

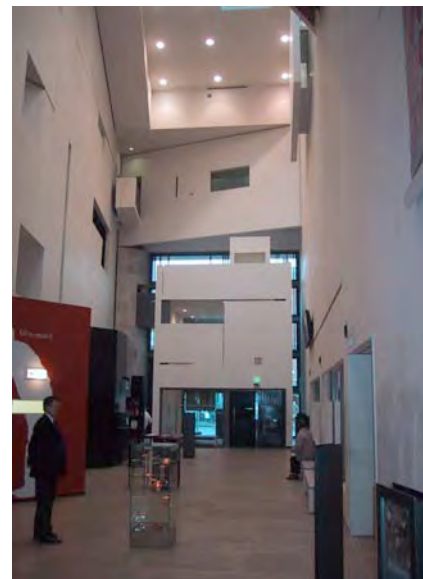
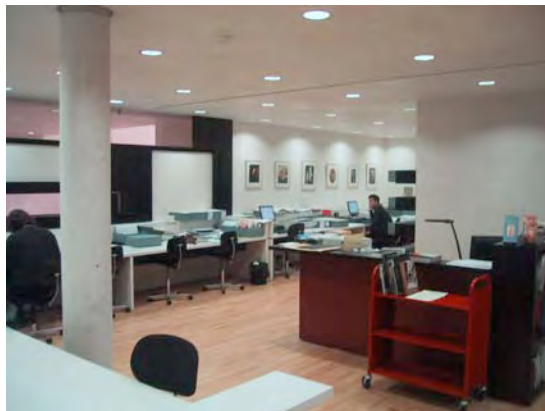
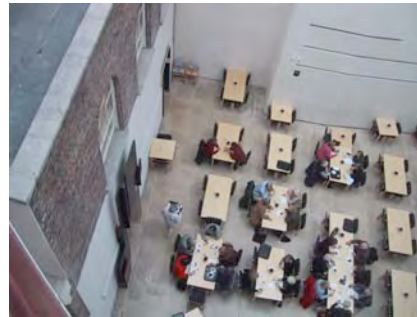
Activities for institutions

The Children’s Wing offers different art mediating activities designed for children’s institutions and their staff.

Contact Details

Louisiana Museum of Modern Art, Gl. Strandvej 13, DK-3050 Humlebæk
Phone: +45 4919 0719; Fax: +45 4919 3505

Dublin - National Gallery



Dublin

National Gallery of Ireland

Background

The National Gallery of Ireland was founded by an Act of Parliament and opened to the public in 1864. The Gallery houses the national collection of Irish Art (17th-20th centuries) and an important collection of European Old Masters. The Gallery contains over 13,000 items - oils, watercolours, prints, drawings and sculpture.

Exhibitions

The National Gallery has an active exhibition programme as emphasised in their current and forthcoming exhibitions.

Followers of Fashion: Women's Dress in 19th and 20th Century Painting

The theme of women's dress in art is explored in this in-focus exhibition comprising 15 paintings which have been specially selected from the Gallery's permanent collection. The paintings illustrate the development of fashionable dress from the early 1800s, through Victorian and Edwardian modes and wartime fashions, to those of the 1950s and 1960s. They depict women dressed in various attires: comfortable teagowns, glamorous ballgowns, 'walking out' costume, outfits inspired by Spanish and Chinese dress to ensembles for engagements and for mourning.

William Orpen: Politics, Sex and Death' 1 June - 28 August 2005

Dublin born artist, Sir William Orpen (1878-1931) is best remembered for his society portraits, however, as this exhibition will demonstrate, his work was far more varied and innovative in subject than is usually thought. This major show explores Orpen's entire career, his Anglo-Irish identity, his life and lovers and First World War, through his paintings drawings and witty correspondence. The exhibition in the Millennium Wing will comprise some 70 oil paintings drawn from public and private collections, complemented by an exhibition in the Print Gallery of over 50 of Orpen's informal works on paper, mostly from an album of illustrated letters given to the Gallery by his daughter in the 1970s, along with some photographs.

"Yours very sincerely, William Orpen': The Illustrated Letters" 21 May - 14 August 2005

An exhibition of over 50 of William Orpen's illustrated letters and drawings mostly drawn from the Gallery's collection to complement the major paintings exhibition in the Millennium Wing.

"From Darkness into Light: Swedish Printmaking 1880-1950" 7 September - 4 December 2005

This is a loan exhibition from the King's collection and the Swedish Print Society. The exhibition will focus on the developments in both stylistic and technical terms of printmaking in Sweden during this period.

"Northern Nocturnes" 1 October - 11 December 2005

This exhibition, which will include some forty-five paintings, drawings and prints from

a wide range of public and private collections, is devoted to seventeenth-century Dutch and Flemish nocturnal landscapes.

Night landscapes are a rare but most fascinating phenomenon in art history. These pictures enabled artists to show off their proficiency in painting different light effects. Many nocturnal scenes are representations of biblical events that took place at night, such as the annunciation to the shepherds and the flight into Egypt. Various biblical masterpieces by Rembrandt, Peter Paul Rubens, and Adam Elsheimer form one of the highlights of this exhibition.

The Collection

Paintings

The collection spans from the 14th to the 20th centuries and includes all the major Continental Schools. Irish painting is charted from its re-emergence in the 17th century to Jack B. Yeats, Ireland's most important 20th century artist. Portraits by Hamilton, Barry, Lavery and Orpen hang alongside a tradition of landscape (Roberts, O'Connor, Hone) and subject painting (Danby, Osborne, Leech).

Sculpture

The sculpture collection is dispersed throughout the painting galleries and belongs principally to the 17th to 19th centuries. In the early years of the Collection the ground floor was full of plaster casts from antique sculpture. The study of such antiquities is now echoed in fine 18th century marble copies by Piamontini and Cavaceppi. Their impact is reflected in small Florentine bronzes of Hercules by Tacca and the late 18th century statue of Adonis by Poncet, presented by the Duke of Leinster.

Objets d'Art

In addition to works of fine art, the National Gallery possesses a small number of objets d'art including glass made by Maurice Marinot in the 1920s and 30s and pieces of stained glass by Irish masters such as Evie Hone and Harry Clarke. The Milltown Gift from Russborough House, finalised in 1902, included a number of pieces of Irish furniture and silver from the 18th century as well as fans. Some of these can be seen throughout the rooms of the Gallery.

Works on Paper

The National Gallery of Ireland's collection of works on paper includes drawings, pastels, watercolour, prints (engravings, etchings, mezzotints and lithographs) and miniatures. The earliest drawings date from the fifteenth century. The collection includes examples of various national schools and stylistic trends up to the mid-twentieth century. Works range from simple pencil sketches, preparatory studies for paintings, finished landscape watercolours, portraits in all media and architectural and topographical drawings.

Education

The National Gallery has an active education programme encompassing courses, workshops and support for people of all ages from a programme entitled the 'Art of Drawing' to an Arts Studies Course to Children's Sunday talks.

Architecture

The National Gallery of Ireland occupies a vital spot in that country's capital city. With the National Library, the National Museum and the Museum of Natural History, it is one of four key institutions gathered about Leinster House, the Republic's parliament. Behind a Victorian stone façade, its gallery spaces are arranged in orthodox enfilade strips without, until now, much sense of formal hierarchy.

The Millennium Wing Expansion (see pictures attached)

In 1996, the National Gallery instigated a design competition for some lots adjacent to its rear boundary and perpendicular to its internal striation of rooms. Picked from 10 invited submissions, the winning proposal elevated new galleries above more generally accessible cafes and a shop. It simultaneously linked the existing gallery interior to a second public entrance of Clare Street.

The successful architect, Benson + Forsyth, has created an articulate building that opens up the National Gallery to the life and complexity of the city. It is called the Millennium Wing and has been an instant hit with Dubliners, who are visiting the gallery in unprecedented numbers. With the wing's side elevation defining a small service lane to the east, its mask to Clare Street signals some modernist, symbolic intent to the outside and, from within, offers glimpses west to Trinity College and east to Merrion Square and the Georgian streets beyond.

Contact Details

National Gallery of Ireland,
Merrion Square West,
Dublin 2
Tel. +353-1-661 5133
Fax. +353 1 661 5372
E-mail: info@ngi.ie

Dublin - IMMA



Dublin

IMMA - Irish Museum of Modern Art

The Irish Museum of Modern Art is Ireland's leading national institution for the collection and presentation of modern and contemporary art. The Museum presents a wide variety of art and artists' ideas in a dynamic program of exhibitions which regularly includes work from the Museum's own Collection, its award winning Education and Community Department and the Studio and National programmes.

About

The Museum's mission is to foster within society an awareness, understanding and involvement in the visual arts through policies and programmes which are excellent, innovative and inclusive.

The Irish Museum of Modern Art is Ireland's leading national institution for the collection and presentation of modern and contemporary art. The Museum presents a wide variety of art in a dynamic programme of exhibitions, which regularly includes bodies of work from its own Collection and its award-winning Education and Community Department. It also creates more widespread access to art and artists through its Studio and National programmes.

How IMMA was established

The Irish Museum of Modern Art was established by the Government of Ireland in 1990 as Ireland's first national institution for the presentation and collection of modern and contemporary art. Since its opening the Museum has rapidly established itself as a significant and dynamic presence in the Irish and international arts arena. It is widely admired by its peers throughout the world for the range and relevance of its exhibitions, for its innovative use of its growing Collection, for its award-winning education and community programme and for its visitor-centred ethos and facilities.

IMMA has proved to be a valuable and popular addition to the country's cultural infrastructure, attracting more than 300,000 Irish and overseas visitors from diverse social backgrounds each year, both to the Museum itself and to events organised throughout Ireland by our National Programme.

Legal Status/Funding

The Museum is a company limited by guarantee and not having a share capital. The company is funded by grant-in-aid through the Department of Arts, Sport and Tourism and by sponsorship, franchise and own resource income.

Exhibitions

The Museum's temporary exhibition programme regularly juxtaposes the work of leading, well-established figures with that of younger-generation artists to create a debate about the nature and function of art. In the current year this includes exhibitions by such prominent artists as Martin Puryear, Francesco Clemente, Sophie

Calle and Juan Uslé, from the USA, Italy, France and Spain, plus other shows dedicated to cutting-edge artists, such as Vik Muniz, Margherita Manzelli and Marc Quinn, from Brazil, Italy and Britain. Works being shown range from painting and sculpture to installation, photography, video and performance.

These exhibitions usually last three to four months and up to four shows can be on view at any one time. IMMA originates many of its exhibitions but also works closely with a network of international galleries and museums. The Museum also displays its Collection in rotating temporary exhibitions as well as projects and exhibitions based on the work of its Education and Community Department.

Collections

The Collection of the Irish Museum of Modern Art, which comprises some 4,500 works, has been developed since 1990 through purchase, donations and long-term loans, as well as by the commissioning of new works. The guiding principle behind this process is that the Collection is firmly rooted in the present. The Museum's acquisitions policy is to purchase only the work of living artists, but it accepts donations and loans of more historical art objects with a particular emphasis on work from the 1940s onwards. The Museum's Collection is made up of the Permanent Collection, the Musgrave Kinley Outsider Art Collection and the Madden Arnholz Collection

Education and Community

The Education and Community Programme aims to foster within society an increased awareness and understanding of the visual arts by creating innovative and inclusive opportunities for people to engage with the Museum's exhibitions and programmes, both as audience members and participants. It also seeks to create opportunities for meaningful exchanges between artists and the public. The Museum's Education and Community Programme is informed by models of practice which are designed to meet the needs of specific groups and to address targeted education needs. These models are documented and evaluated and their outcomes inform a broader programme which can provide access to a wide range of people.

All projects and programmes are created in association with partners at both national and local level i.e. the Primary School Programme with teachers and the Department of Education and Science. These partnerships provide opportunities to develop capacity-building initiatives and to develop new audiences.

Artists Work Programme

The Museum's Artists' Work Programme is a studio / residency programme which operates in converted coach houses adjacent to the main Museum building. The programme is intended to provide opportunities for artists to research and develop their work practice, and is open to artists of all nationalities working in any medium, by application or invitation.

The programme emphasises the working process rather than the finished product and enables artists to explore new ideas and ways of working in the context of the developing identity of the Museum and its various programmes. The Museum's 17th-

century architecture and grounds, its Collection, Exhibition, Education and Community and National Programme provide a challenging and dynamic environment within which the definition of art and artists can be tested.

Artists participating in the Artists' Work Programme make themselves as available as possible to meet with visitors to the Museum, providing access to the process of making art and giving the public an additional layer of experience to that available in the Museum's galleries.

National Programme

The National Programme, now in its eighth year, is designed to promote the widest possible involvement with the Museum's Collection and programmes, through creating access opportunities to the visual arts in a variety of situations and locations in Ireland. IMMA's Collection is the focal point for each project. Reflecting the Museum's commitment to promoting participation in, and understanding and ownership of the Collection through National Programme projects in locations outside the confines of the Museum itself.

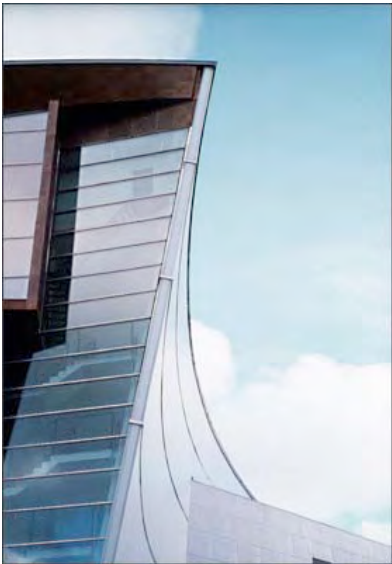
The design and implementation of these projects involves an engagement with the various communities, using the Collection as the core resource to evoke a series of different responses in each venue. The National Programme is also committed to working with venues normally outside the scope of the contemporary art world.

This core principle involves a process of encouraging people to view and enjoy ownership of their national collections, as held by IMMA, in their own locality and on their own terms. As a central aim the National Programme is to disseminate the Museum's core values of excellence, inclusiveness, and accessibility on a national level.

Contact details

Irish Museum of Modern Art
Royal Hospital
Military Road
Kilmainham
Dublin 8
Ireland
Telephone : +353-1-612 9900
Fax : +353-1-612 9999
Email : info@imma.ie

Helsinki - Kiasma



Helsinki

Helsinki's Museums

- Amos Anderson Art Museum
- Ateneum Art Museum
- Didrichsen Art Museum
- Helsinki City Art Museum, Meilahti
- Helsinki City Art Museum, Tennis Palace
- Helsinki Kunsthalle
- Museum of Contemporary Art Kiasma (see below)
- Sinebrychoff Art Museum
- The Cygnaeus gallery
- Villa Gyllenberg

Kiasma, Museum of Contemporary Art

General Information

The museum of contemporary art was founded in 1990, as part of the Finnish National Gallery. Its temporary premises were in the Ateneum. The architectural competition for a new building was held in 1993. Steven Holl won the competition with his entry. Construction commenced in 1996, and the museum, Kiasma, was opened to the public on 29 May 1998.

The keynotes of Kiasma's activities are diversity and plurality in art. It highlights not only the physical space of the museum, but also the museum as a conceptual space - a framework for transmitting, producing, and interpreting art. The strategy of Kiasma is based on a concept for a cultural and visual centre of activity. The museum's aim is to be an active, living and multi-voiced institution, as well as a meeting place for people (see Strategy below)

Overview/About

1. Architecture

Area. The gross floor area is about 12,000 m², of which the exhibition spaces account for 9,200 m².

Light. One of the key elements of Kiasma is light. The building has a great number of transparent surfaces. For example, the amount of light is controlled electronically to take into account seasonal and daily fluctuations.

Scale. The scaling in Kiasma is based on the dimensions of the human body. One of the basic dimensions employed by Steven Holl is 165 centimetres, the viewing height. The height and width of the doors, the square pattern on the sliding doors and the scaling of spaces are based on the golden section.

Furniture and fittings. All fittings, as well as toilet furniture, are designed by Steven Holl. He also designed many of the details, such as wall hooks and door handles. The tables, barstools, and green chairs in the cafe are also by Holl. The three unique Star Trek highchairs are designed by Stefan Lindfors.

Pool. The water motif, which is a central element in the exterior design, begins at the foot of the statue of Marshal Mannerheim, runs along the building in a black granite pass and ends at the northern end of the building. In future, the pool may be extended all the way to Töölönlahti Bay, depending on future construction in the area.

Outdoor lights in front of Kiasma were designed by Juhani Pallasmaa. Pallasmaa also designed the street and yard spaces around the statue of Mannerheim. The lawn area facing the Parliament building was designed by Steven Holl.

Kiasma Stage. The stage, erected in summer for various happenings, was designed by Roy Mänttari.

2. History

- Founded 1990, as part of the Finnish National Gallery.

3. Strategy

- *Key mission of Kiasma*: making contemporary art known to the public and strengthening its position by maintaining active contact with both artists and the public.
- *Emphasis on visual culture and creating art with artists*: recognising diversity and plurality of the field of contemporary art (methods and techniques, strategies and philosophies, experimentation and process)
- *The concept of a museum*: diversity and plurality in art. It highlights not only the physical but conceptual space - transmitting, producing, and interpreting art.

Implementation

- *Art production*: providing opportunities for working artists in the museum (technological equipment, production of ideas for projects, development, realisation)
- *Promote diversity and cross-disciplinarity in art*: brings international art into a Finnish context, and also presents Finnish art in international contexts.
- *Collections*: main emphasis being on Finland and nearby areas.
- *Preservation*: research, conservation and maintenance = integral (Cultural heritage, archive through images, videos, research library, expert services)
- *Activities*: changing shows, collection exhibitions, Kiasma's Theatre, seminars, lectures, café, store, Newspaper Corner, children's activity room, seminar room.
- *Access*: Long opening hours and the policy of one admission price.
- *Communication*: network, educational services, publishing activities.

Collections

Works of art in the collections are acquired in widening geographical circles, although the focus remains on art from Finland and the neighbouring regions. The big collection display is replaced about once a year. In addition to this, the collections are displayed in short term thematic units, which makes it possible to present them on a broader scale.

The collections expand by about 200 works of art every year. Room X displays the most recent acquisitions. The rooms in Printti are especially suited to displaying photography and graphics. The Mediatheque shows mainly video and media art from the collections. Kiasma also houses the Central Art Archives and a research

library which accumulates, maintains and develops a collection serving contemporary art and offers information services in this field. The library is also open to the public on request.

Activities

The main exhibition space, Fifth Floor, focuses on comprehensive presentations of themes or individual artists. Almost 9-metre high and piercing two floors, Studio K, houses temporary exhibitions presenting Finnish and international artists from different cultural backgrounds. It also invites guest curators. Kontti, focusing especially on projects which utilise media technology, reacts instantly to new and interesting artists and phenomena. From time to time, Kontti also serves as a work and rehearsal room for artists. Its aim is to enhance the interaction between artists and the audience by making various phases of the artistic process more visible. The selection criteria for temporary exhibitions emphasise quality and contents and the polyphony in art. In the time perspective, their focus is on art created in the 1960s and thereafter.

Kiasma Theatre expands the museum's programme in the direction of performing arts. The programme includes drama, dance, performance, music, multimedia, film and video art. The theatre's artistic profile contains interdisciplinary and experimental performances. In addition to the theatre's own productions and visitors from Finland and abroad, the programme includes re-constructions of keyworks of Finnish avant-garde. Also, other events related to such activities of the museum as seminars, lectures and public discussions are held in the theatre (seating 200 spectators). The technical machinery and AV equipment have been designed with both theatre and conference use in mind.

Moreover, Kiasma participates in projects involving art in the cityscape, and presents visual culture on the Kiasma Stage. Visitors to Kiasma are provided with information through a wide variety of media. The museum makes a special effort to develop network communication.

Education

Kiasma aims at helping the visitor feel the importance of contemporary art for him/herself by offering information and keys to interpretations, discussions about and around art, and hands-on activities. Guided tours, discussions, lectures and additional material provide alternative ways to approach art. Contact guides answer questions and are ready to help any visitor in the exhibition rooms. Intro Rooms approach contemporary art through films, video and multimedia. Intro 3 (3rd fl.) shows the multimedia 1000 Ways to See, which presents Finnish contemporary art. Intro 5 shows material related to the exhibitions. Kiasma Magazine provides a commentary on the museum's programme through interviews with the artists, various perspectives and in-depth articles. Workshop on the 5th floor invites groups to hands-on artistic work under the guidance of an instructor. It offers short courses during which the visitors can put the artistic impulses from the exhibitions into practice.

Opening Hours: the Museum is open Tue 9 am -5 pm, Wed-Sun 10 am - 10:30 pm.

Guided Tours: Exhibitions are presented in Finnish on Wed at 6 pm and Sun at 3 pm. Guided tours in English can be booked in advance.

Other Facilities: The ground floor with its Cafe, Kiasma Store, Newspaper Corner,

Seminar Room, Research Library, and Rear Window project wall is a natural meeting place and it also lowers the threshold for visiting the exhibitions.

Contact

Museum of Contemporary Art Kiasma, Mannerheiminaukio 2, FIN-00100 Helsinki, Finland; Tel.:+358 9 1733 6501; Fax.:+3589 1733 6503
E-mail: info@kiasma.fi; Website: www.kiasma.fi

London - Tate Britain



London

Tate Britain

Background

Tate Britain, situated on Millbank in London, was formerly known as the Tate Gallery, which was specially commissioned in 1894 to be the national gallery of British art, and opened to the public in 1897. A brief history of the site's evolution is outlined below.

Having offered his art collection to the nation, Henry Tate later offered a gallery to house it providing the government would donate a site and undertake the administration. After much debate, Tate's offer is accepted. The site of Millbank Penitentiary, a huge prison facing the Thames at Millbank is chosen. The prison is demolished and three acres of the site allocated to the new gallery.

The first stage of the building programme, consisting of the front façade, an entrance hall under a rotunda and seven galleries, was designed by Sidney R J Smith. It was completed and opened in 1897. Plans for the second stage, also provided by Sir Henry Tate (he was knighted in 1898), were displayed at the gallery's opening. In 1899 nine galleries - the second stage - were added to the original building. Further additions to the site were made in 1909, designed by W H Romaine Walker. The 1909 extension, developed to house the Turner Collection, was paid for by the connoisseur Joseph Duveen.

In 1917, Tate was given a new responsibility - to form the national collection of international modern art. New galleries for the modern international collection were built by Sir Joseph Duveen's son, later Lord Duveen, and opened in 1926. The artist Rex Whistler (1905-45) was commissioned to produce a series of murals for the restaurant. These are completed and unveiled in 1927. In 1937 Lord Duveen built the great central sculpture galleries, designed by J Russell Pope and Romaine Walker. This development introduces the domed octagon, intended to emphasise the centre of the building and open up a central vista that continues the axial route provided by the entrance.

By this time in the development of the Millbank site, three quadrants of the building had been designed. The rectangular site had been three quarters filled, each quarter built around a courtyard unseen from within the galleries. A new north-east extension, by Llewellyn Davies, Weeks, Forestier-Walker and Bor was added in 1979. This filled in the final quarter of the original rectangular site and was designed not around a courtyard but to a solid plan.

Tate now expanded onto the site of the adjacent disused Queen Alexandra Hospital. In 1987 the Turner Collection was re-housed in the purpose-built Clore Gallery, given by the Clore Foundation and designed by the distinguished British architect Sir James Stirling.

In December 1992, the Tate Trustees announced their intention to divide displays of the Collection in London between two sites: a gallery for international modern and contemporary art, later named Tate Modern, and a gallery to be devoted to British art

from 1500 to the present day, occupying the whole of Tate's building at Millbank, later named Tate Britain.

In 1994, a refurbishment of the Clore Gallery was financed by the Clore Foundation.

In 1997, Tate announced that it was to take forward plans to upgrade and develop the Millbank building. This major scheme was called the Centenary Development. John Miller + Partners were announced as scheme architects, with external improvements and landscaping by Allies and Morrison. In 1998, building work began on the Centenary Development. On 24 March 2000 Tate Britain opened to the public and remained fully operational as parts of the building were closed off for works during the Centenary Development.

On 1 November 2001, the Centenary Development opened to the public.

Collections

Tate holds the national collection of British art from 1500 and of international modern art. All works can be found on this site, each with its own information page.

When the Tate Gallery opened in 1897, its Collection consisted of the 65 works gifted by Henry Tate to the Nation. Tate's Collection now consists of over 65,000 works of art encompassing the national collection of historic British art from 1500, and the national collection of international modern art. Every work in the Collection has its own information page and the majority are illustrated.

Tate Britain contains eight areas for displaying its extensive collections:

- British Art 1500 -1900
- British Art 1900 - 2004
- Turner Collection
- Ambulatory
- Clore Entrance
- Manton Stairs
- Millbank Entrance
- Rotunda Reading Area

Exhibitions

Current exhibitions reflect the diversity of the Tate's brief from a retrospective on Anthony Caro to an exhibition examining the works of Turner, Whistler and Monet. The website has extensive details on these and past exhibitions.

Events and Education

The Tate offers a wide range of talks and discussions, free lectures, symposia and seminars, courses and workshops and films. Its education programmes encompasses activities for families, youth audiences, schools and community groups. In the Tate's partnership with BT, they are increasingly expanding their output of Online Events also.

Contact Details

Tate Britain, Millbank, London SW1P 4RG; T: 020 7887 8000

London - Tate Modern



London

Tate Modern

Overview

Tate Modern stands at the heart of London, linked to St Paul's Cathedral by the new millennium footbridge. The building is a remarkable combination of the old and the new.

The original Bankside Power Station was designed by Sir Giles Gilbert Scott who was also the architect of Battersea Power Station, the Liverpool Anglican cathedral and the famous British red telephone box.

The building consists of a brick-clad steel structure, constructed from more than 4.2 million bricks. The height of the central chimney was limited to 325 feet (99 metres) in order to be lower than the dome of St Paul's Cathedral.

The building has been converted by the leading Swiss architects Herzog & de Meuron, whose plans have highlighted the building's new function while respecting the integrity of Sir Giles Gilbert Scott's original design. The most noticeable change to the exterior of the building is a new two-storey glass structure or lightbeam spanning the length of the roof which not only provides natural light into the galleries on the top floors, but also houses a stunning café offering outstanding views across London.

Tate Modern's website has a section dedicated to its construction and architecture.

Facts and Figures

Bankside Power Station

- Situated on a 3.43 hectare (8.48 acre) site on the south side of the River Thames opposite St Paul's Cathedral
- The northern frontage of the building is over 200m (650 ft) long
- The chimney is 99m (325 ft) high, specifically built to be lower than the dome of St Paul's Cathedral at 114m (375 ft)
- The building is made up of approximately 4.2 million bricks

Tate Modern

Tate Modern has a total internal floor area of 34,500 sq m (371,350 sq ft) including:

- gallery suites for display and exhibitions of 7,827 sq m (84,250 sq ft)
- the former Turbine Hall as a 'covered street' of 3,300 sq m (35,520 sq ft), where works of art may also be shown
- a special exhibition suite of 1,300 sq m
- a 240 seat auditorium
- two cafés to seat 240 and to seat 170 plus 30 in the bar area
- three shops: Level 1: 500 sq m (5,385 sq ft); Level 2: 300 sq m (3,230 sq ft); Level 4 Exhibition Shop: 150 sq m (1,615 sq ft)
- an education area of 390 sq m (4,200 sq ft)
- a Members Room of 150 sq m (1,615 sq ft)
- 1350 sq m (14,530 sq ft) of offices

- a support services/art handling area of 1,500 sq m (16,145 sq ft)
- 9 passenger lifts of which 4 are for public use (capacity of each 16 people) and 6 escalators

Collections

The Tate Modern's contemporary collections are organized thematically and split into six sub-sections and ordered as such throughout the building:

- Concourses
- History/Memory/Society
- Landscape/Matter/Environment
- Nude/Action/Body
- Still Life/Object/Real Life
- Turbine Hall

The [Explore Tate Modern](#) website offers an interactive online overview of the Tate Modern's collections providing an understanding behind the collection displays above.

Exhibitions

Their website has a comprehensive dedicated to showing the Tate Modern's current and past exhibitions. Current exhibitions include:

Bruce Nauman - Raw Materials

Language has always played a central role in Bruce Nauman's work, providing him with a means of examining how human beings exist in the world, how they communicate or fail to communicate. For *Raw Materials*, he has selected 22 spoken texts taken from existing works to create an aural collage in the Turbine Hall. Removed from their original context, the individual texts and voices become almost abstract elements, taking on new meanings as they are rearranged as part of a single work.

Raw Materials also draws on Nauman's fascination with space, and the ways it can alter our behaviour and self-awareness. The Turbine Hall has been organised so that visitors encounter 'bands of sound' that run in strips across its width. No other physical changes have been made to the space. Sound becomes a sculptural material in itself, one that orchestrates and measures its surroundings. The Turbine Hall is filled with voices, some clearly audible, others indistinct, which merge with new, 'found' sound from the voices of visitors. In *Raw Materials*, Nauman has transformed this cavernous space into a metaphor for the world, echoing to the endless sound of jokes, poems, pleas, greetings, statements and propositions.

Joseph Beuys: Actions, Vitrines, Environments

This exhibition focuses on three areas of Beuys' work which became increasingly central to his artistic output during the second half of his career. Through his performances or 'Actions', Beuys encouraged audiences to incorporate his political and social messages into their everyday lives. The exhibition includes photographic and hand-written records from these momentous and transient events. Also included are a number of Beuys's vitrines, in which the artist used the display cases commonly found in museums to present objects which he considered to be socially significant. He regularly worked with felt, animal fat and wax believing them to be of universal

relevance to the human struggle for survival. From the early 1970s, Beuys increasingly made larger scale, room-size installations or 'environments' of which *the pack* is a seminal example. Consisting of a VW van from which spill twenty-four sledges, each with a roll of felt, a lump of fat and a flashlight, this work explores the concept of human survival in the face of technological failure.

August Strindberg - Artist, Photographer, Writer

August Strindberg (1849-1912) is known as a prolific writer of novels and plays but he was also an extremely radical painter for his time. This is the first major UK exhibition to explore largely unseen paintings and photographs by this extraordinarily gifted man.

Strindberg turned to painting in times of upheaval in his personal life or when his capacity as a writer failed him. He saw the arresting landscape outside his native Stockholm as a metaphor for his inner turmoil and painted the waves, rocks and ever-changing skies in a vast array of compositions, colour palettes and moods. Although landscapes in subject matter, these works can also be seen as symbolic self-portraits offering an illuminating insight into the mind of this often-troubled genius.

This ground-breaking exhibition includes over sixty paintings as well as thirty of his pioneering photographs. It is also a rare opportunity to see his illustrated manuscripts, drawings and sculptures.

Contact Details

Tate Modern
Bankside
London SE1 9TG
T: 020 7887 8000

Tilburg - De Pont Foundation



Tilburg

De Pont Foundation

General Information

The De Pont Foundation was opened in 1993 in a disused textile mill sensitively restructured by the architects Bentham and Crouwel. The Foundation's endowment allowed for the construction of the building and also for the development of a collection. The collection has a very particular core of work by artists by James Turrell, Richard Long, Gerhard Richter and Thomas Schutte, and each artist is represented by a number of works. The building has two or three temporary exhibitions per year, which are installed alongside elements of the permanent collection, and work from the temporary exhibitions often finds its way into the foundations collection. Tilburg is a favourite of artists, who like the variety of scales of spaces offered, and the unpretentious relaxed atmosphere of the place. The shop and café are small, and take their place alongside, rather than in front of, the art. Tilburg is also a very relaxing place to visit and one's experience of the art is special and memorable.

Exhibitions

The Foundation's website contains an overview of current exhibitions as well as a comprehensive history of its past exhibitions. In addition, the website offers an image bank of the work of artists currently on exhibition. Current exhibitions include:

Berlinde De Bruyckere, January 22 through May 29, 2005

One, 2004

The work of Berlinde De Bruyckere is marked by corporality. Her drawings and sculptures are literally portrayals of bodies and shapes of bodies whose anatomy is often contorted and disfigured. Particularly evident is the 'skin' which, as a fragile surface, covers the body and provides protection. With certain works human hair and, with her animal figures, hides also seem intended for protection and covering.

Koen Delaere, January 22 through March 13 2005

Project space

As of 2005, De Pont's project space will be used for a series of short-term presentations. Smaller exhibitions and temporary installations will give a number of artists the opportunity to present themselves. The Tilburg artist Koen Delaere (1970) worked in one of De Pont's guest studios from 1995 to 1996. On graduating from the Academie voor Beeldende Vorming, his work already stood out due to the great conviction with which he intended to 'reinvent' all of painting. This involved such key ideas as development, rampant growth and change.

Henk Visch, March 19 through May 8, 2005

Project-space

Henk Visch has a remarkable instinct for the way in which language and image affect and reinforce each other. This is evident not only from the unexpected titles that he gives his sculptures, but also from the frequently poetic texts that are placed on the works or among the figures in his drawings.

Until 1980 Visch worked only on paper. Most of his drawings are executed in just a few clear lines. They often show fairy-tale-like figures, who are surrounded by enigmatic objects or busy doing things. As such Visch suggests actions that are matter-of-fact for his characters, but at the same time he allows them to remain lost in a world of their own which is inaccessible to the viewer.

Library

Visitors have free access to the library and the reading room. Catalogues and other publications on artists can be consulted there, and various international art magazines are present. On the [collection pages](#) of their website, you will find a list of literature for each artist. The lists include the most significant publications in De Pont's library.

De Pont has a bookstore which offers a broad range of recent publications on visual art, as well as the catalogues and cards produced by the museum.

Collections

The De Pont welcomes an average of 40,000 visitors per year to its collections and is one of the most visited museums in the southern region of the Netherlands. The responses received and a poll taken in 1996 have shown that the majority of those visitors moreover have a high opinion of De Pont. The institution has managed to find its own niche within a relatively short period of time.

A start was made with twenty artists but this number doubled. The number of works in the collection increased by about thirty every year, from forty at the end of 1992 to about two hundred by the beginning of 1998.

A major part of the purchases were and are still made from the temporary exhibitions. Temporary exhibitions have featured the contemplative works of Anish Kapoor, James Turrell and Wolfgang Laib. The Foundation have used these sorts of artworks, as they deliberately require intimate consideration, and thus the spatial conditions of the building are well suited to presenting such works. More recently, an exhibition by Giuseppe Penone has also made this clear.

In contrast to this serene, introspective art there is the sort of work that is strongly related to the individual character or stance, by artists such as Marlene Dumas, Rosemarie Trockel and Thierry de Cordier. Furthermore exhibitions by Christian Boltanski and Luc Tuymans have aimed to emphasise the importance of social and political involvement in art.

Beyond spatial works, the Foundation still have a large number of paintings in their collections from Gerhard Richter and Jan Dibbets to the idiosyncratic and highly diverse works of Bernard Frize and Marc Mulders.

The space at De Pont is extremely well-suited to the display of sculpture. The presence of daylight makes the material quality of these works more palpable. Works vary from the lyrical offerings of Richard Long to the rational approach of Gerhard Merz to the use of 'splashing' by Richard Serra.

Aside from painting and sculpture, the collection also includes works that are done with relatively new techniques, such as the previously mentioned photographic works by Roni Horn. In addition, there are photographs by Jeff Wall, Stan Douglas and Esko Männikkö as well as the video work of Bill Viola.

The collection of De Pont is in a very early stage of development, but it is continuing to grow and gain its own personality at a brisk rate. Overviews of the Foundation's artists as well as examples of their work are catalogued on their website.

Contact Details

De Pont museum of contemporary art
Wilhelminapark 1
5041 EA Tilburg
Netherlands

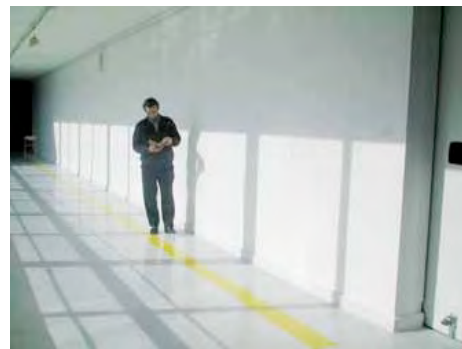
Mailing address

P.O. Box 233
5000 AE Tilburg

Office address

Timmermansstraat 4
5041 EL Tilburg
T +31 (0)13 - 5438300
F +31 (0)13 - 5420952
E info@depont.nl

Vilnius - Contemporary Arts Center



Vilnius

Contemporary Art Centre, Vilnius

General Information

History

The building was inaugurated in 1968 as the Art Exhibition Palace. Until 1988, it was run as a branch of the Lithuanian Museum of Art. From 1992 the CAC is a separate institution under the Lithuanian Ministry of Culture.

Activities

The Contemporary Art Centre (CAC) is the largest venue for contemporary art in Baltic states. The CAC presents the newest international tendencies in art. It also organises retrospective exhibitions of artists from Lithuania and abroad. The CAC events attract some 100 thousand visitors every year. Most CAC projects are documented in special publications. The CAC is popular meeting place in Vilnius.

The CAC also offers extensive artist residencies. A list of artists who currently work at the CAC is available on their website.

Residencies/Relationships with Artists

CAC exhibits projects from local and international artists as shown by their large scale events such as the Baltic Art Triennial. The Centre focuses on emerging and already well known contemporary artists but sometimes includes a number of retrospectives into its program. The variety of the projects the Centre reflects their aim to be at the dynamic hub of recent developments in artistic practice.

Residencies are offered as part of the general programme of the CAC. In many of its projects CAC tries not to focus on any specific forms of expression but rather to involve a variety of them, not only visual objects but also sound and movement performances, film programs, theoretical events as well as the production of publications are a common part of the program. This identification is also visible from CAC cooperation with local contemporary music and dance institutions who organise their events also in CAC space.

In the local context CAC plays quite an important role as the centre of attraction given its central location but also the events it has on. The CAC has a guesthouse and offers human and technological resources to enable the artists to develop his project. Shared communications include the internet and telephone as well as video and editing equipment. There are technical staff available to assist in the production process of other kind of work.

Archives

The CAC has a dedicated, open easy-access archives of artistic information. The CAC Info Lab, is available to visitors in the foyer of the CAC.

This educational project is aimed at compensating the shortage of important information on contemporary art, photography, video, computer art, design and architecture.

CAC Info Lab works as a modern reading-room: consumers of contemporary art may use its collection of exhibition catalogues, theoretical works, periodicals, video tapes. In addition, computers are available for CAC visitors for their journeys into the virtual world of art on the internet.

Halls of exhibitions

The two floors of the Contemporary Art Centre contain five exhibition halls with the total area of over 2000 square meters, an open-air courtyard and a conference hall on the first floor.

- Ground Floor Hall - 184.6 m² (7.7 x 24)
- South Hall on the First floor - 215.7 m² (9 x 24)
- Main Hall on the First floor- 964.9 m² (24 x 41)
- North Hall on the First floor - 296 m² (12.9 x 24)
- Courtyard - 213.7 m² (12 x18)
- Conference Hall - 215.7 m²

The website's exhibition page contains a full overview of exhibitions, be it past, present or in the future.

Contact Details

Contemporary Art Centre
Vokieciu 2
2001 Vilnius
Lithuania

Fax: +370 2 623954

E-mail: info@cac.lt

Internet: www.cac.lt

Appendix 2

Audience Data

January 2006

Display of Art in Wales Audience Mapping

Contents

Maps (60 Minute Contours):

1. All eight centres
2. Aberystwyth
3. Bangor
4. Cardiff
5. Carmarthen
6. Newport
7. Swansea
8. Welshpool
9. Wrexham

Tables:

1. Participation Profile: Adult Population in 60 minute night speed contours.
2. Under-16 population in 60 minute night speed contours.

January 2006

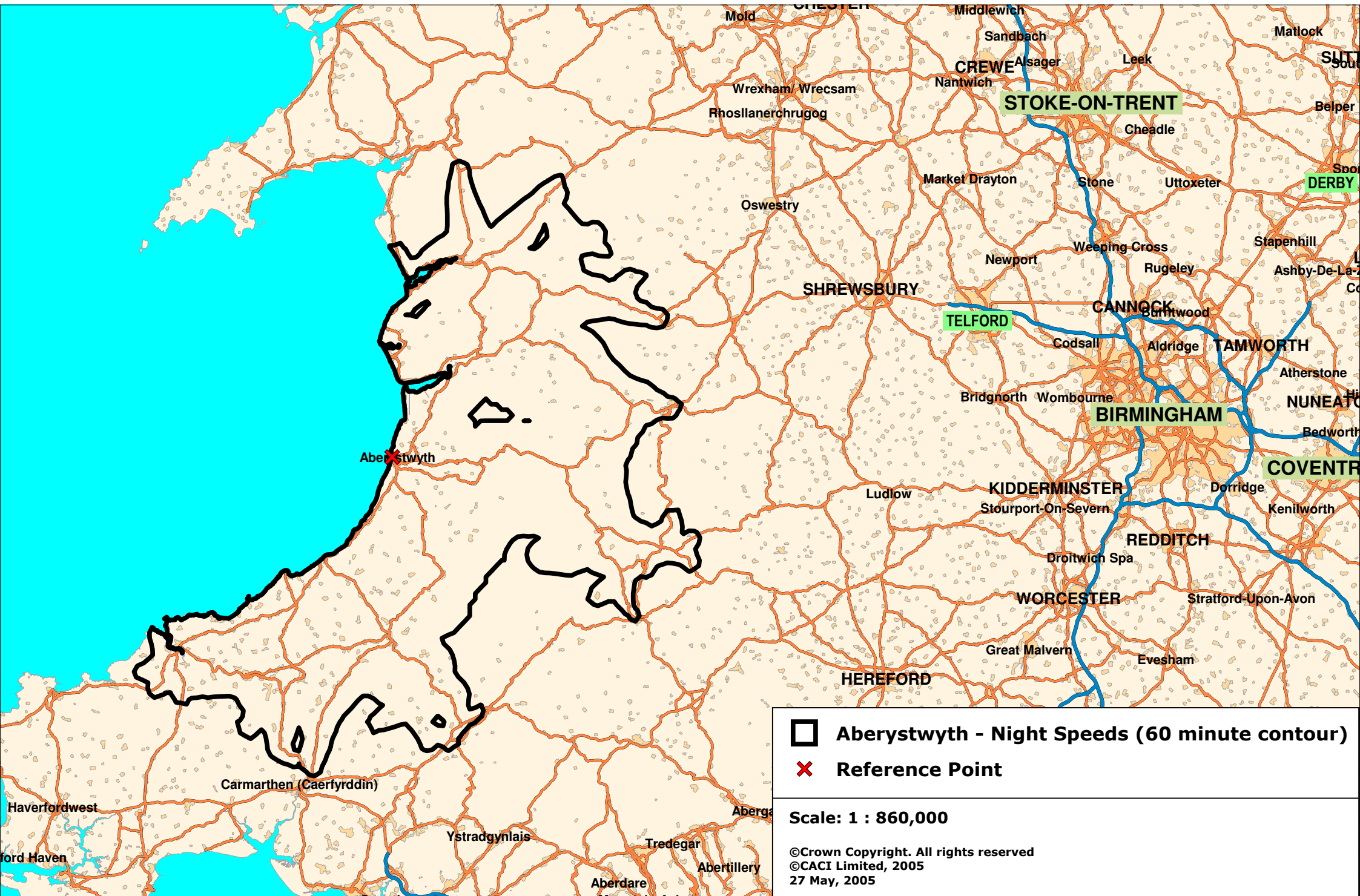
Sixty Minute Drivetimes



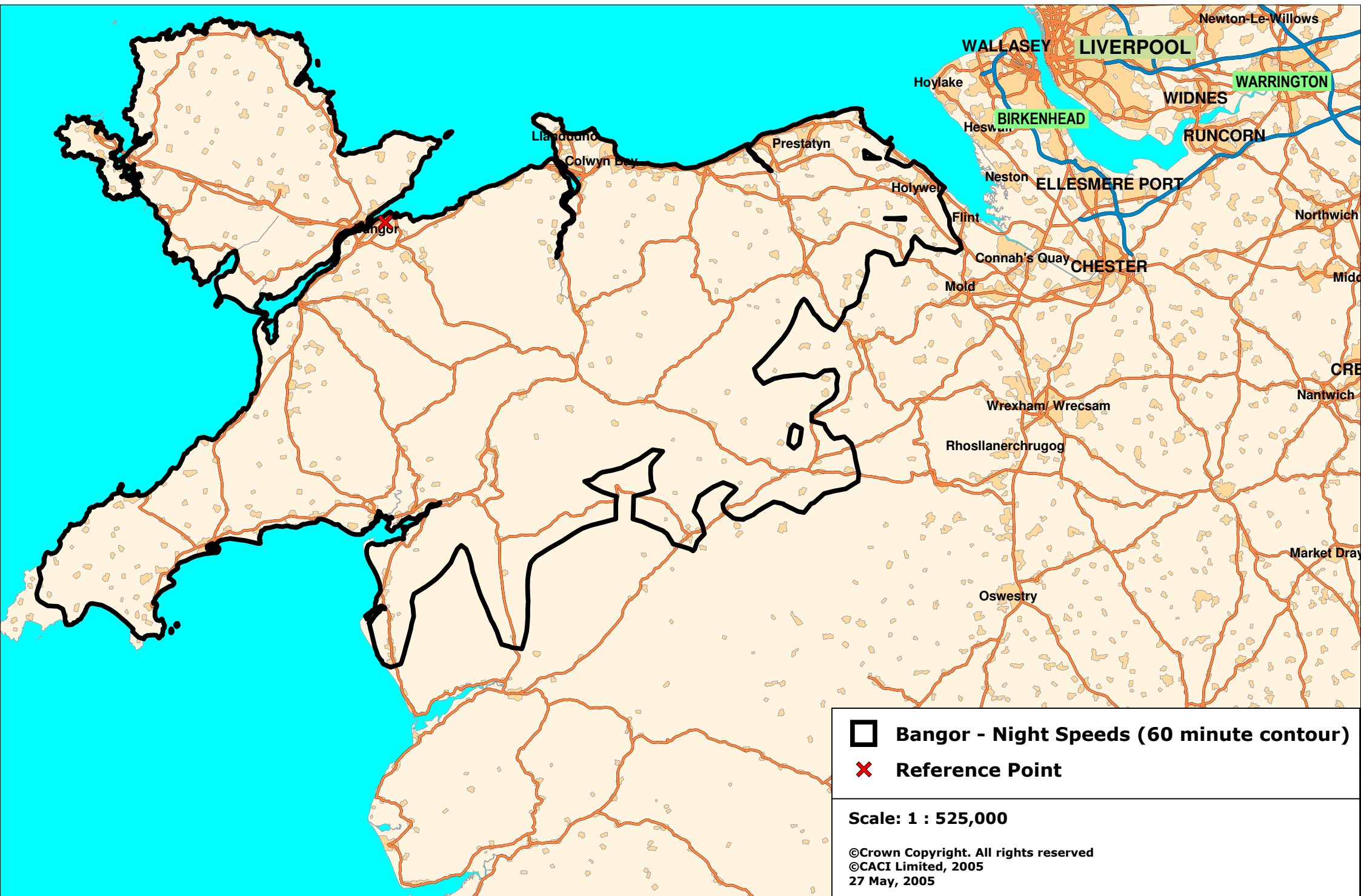
- Place
- Aberystwyth
 - Bangor
 - Cardiff
 - Carmarthen
 - Newport
 - Swansea
 - Welshpool
 - Wrexham



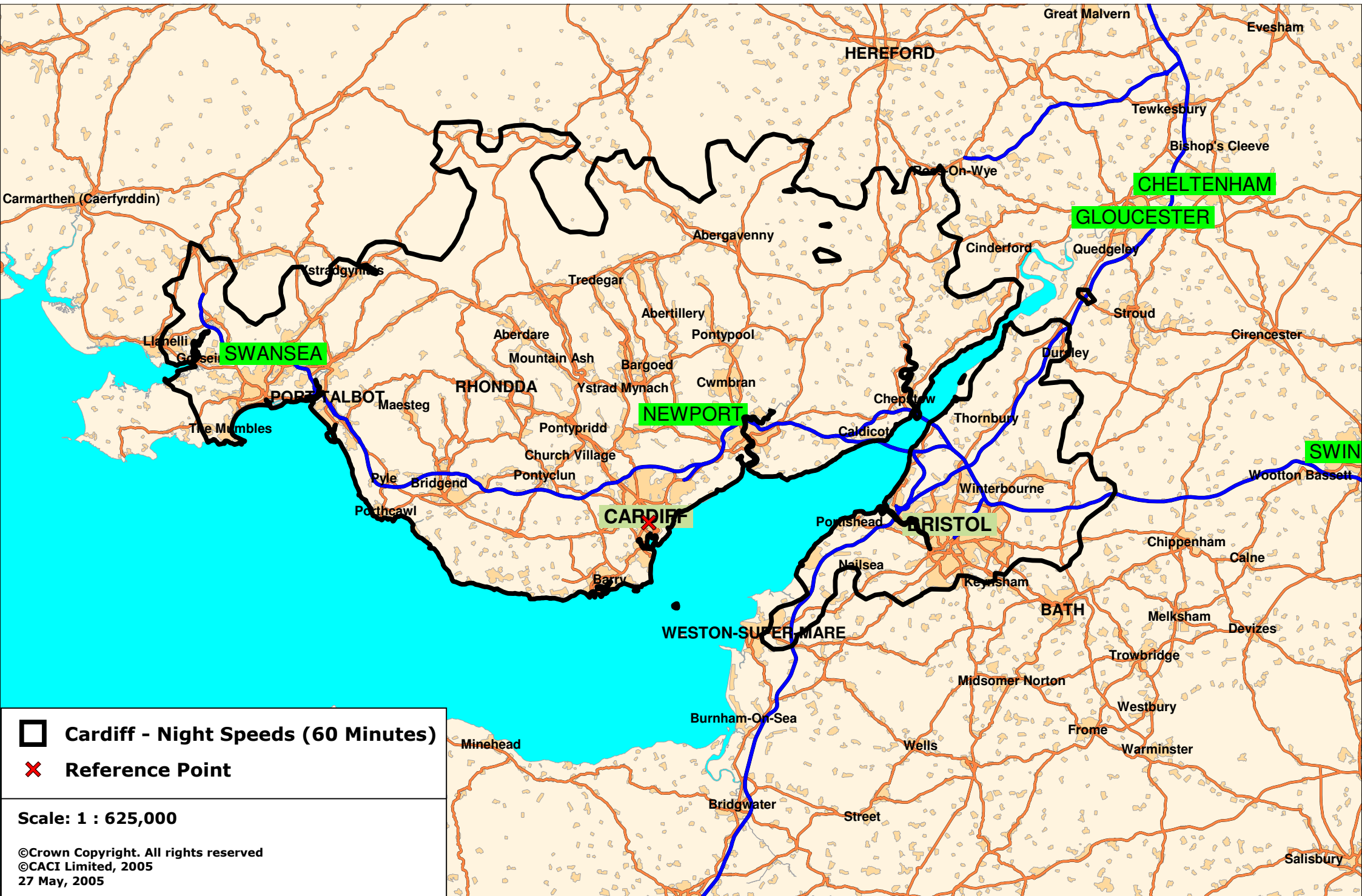
Aberystwyth



Bangor



Cardiff



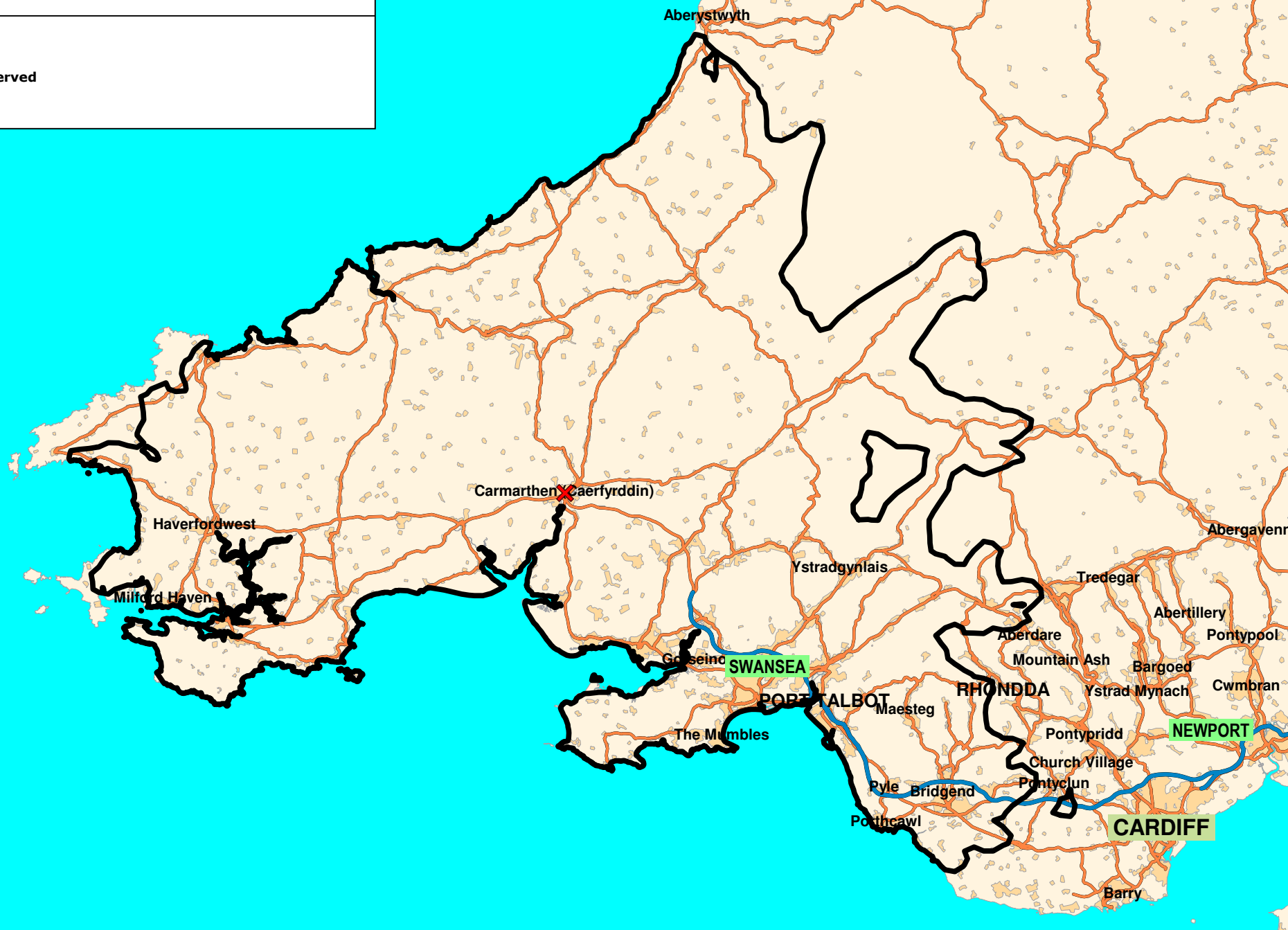
Carmarthen

□ Carmarthen - Night Speed (60 minute contour)

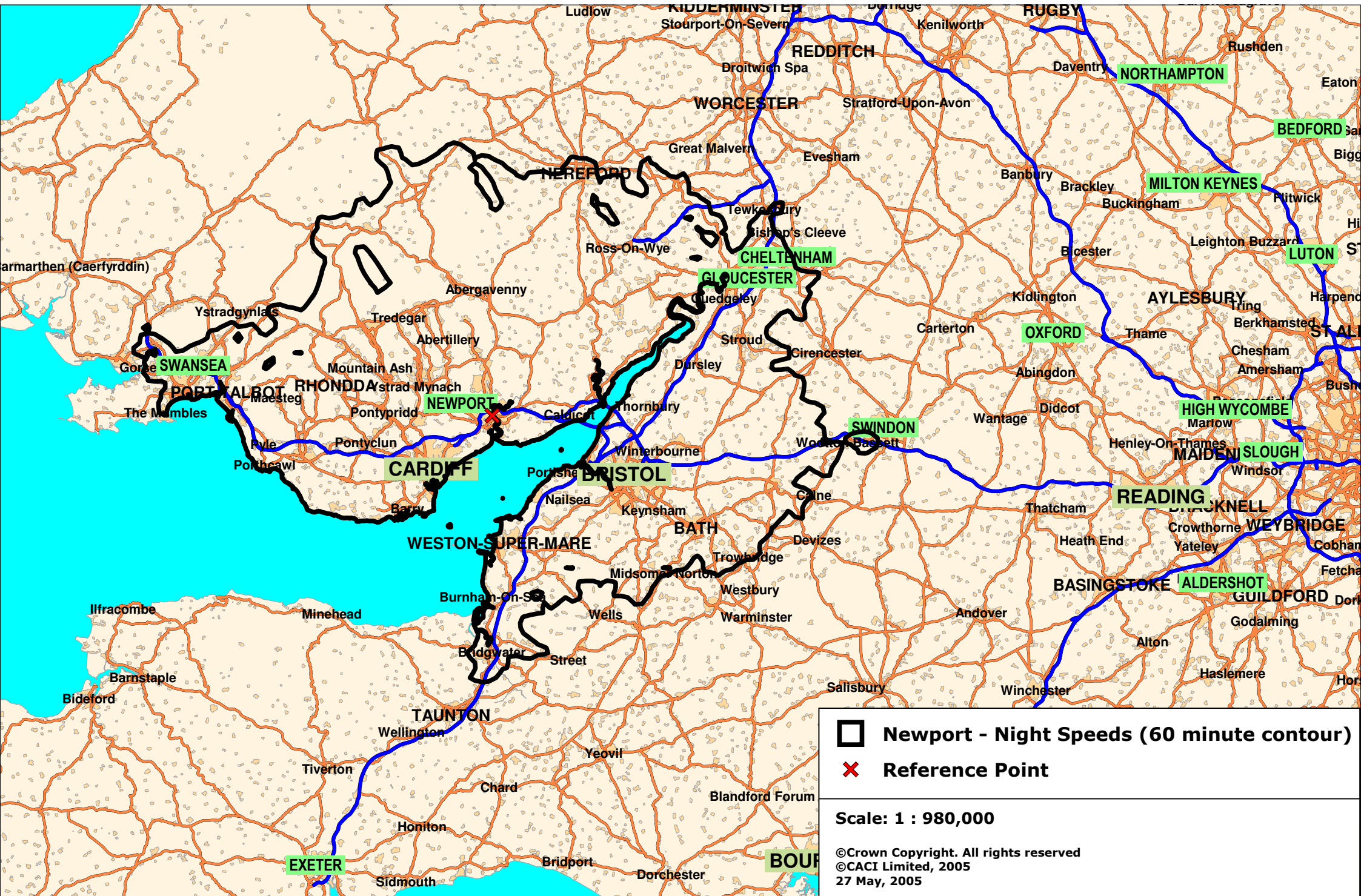
✕ Reference Point

Scale: 1 : 675,000

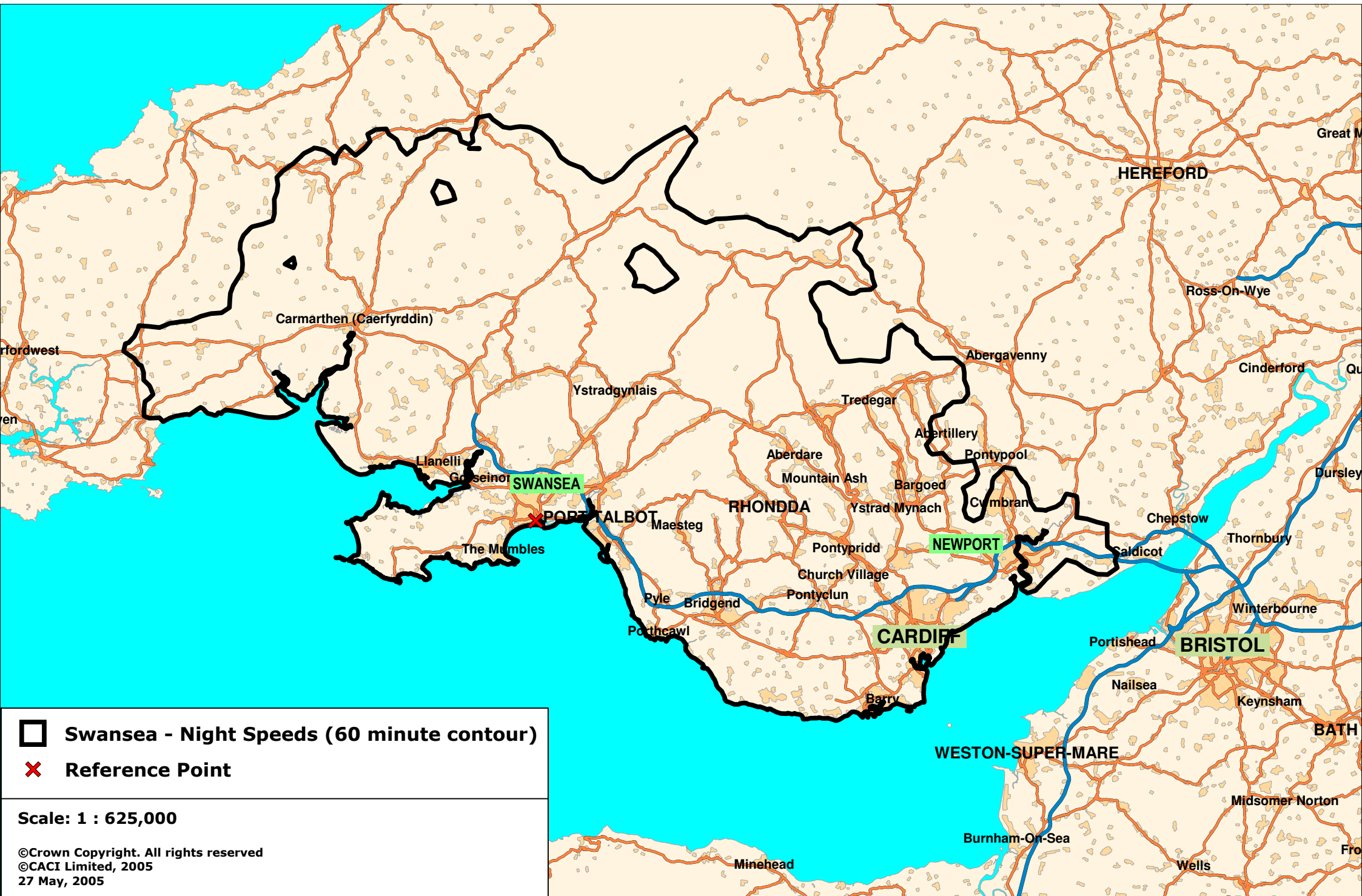
©Crown Copyright. All rights reserved
©CACI Limited, 2005
27 May, 2005



Newport



Swansea

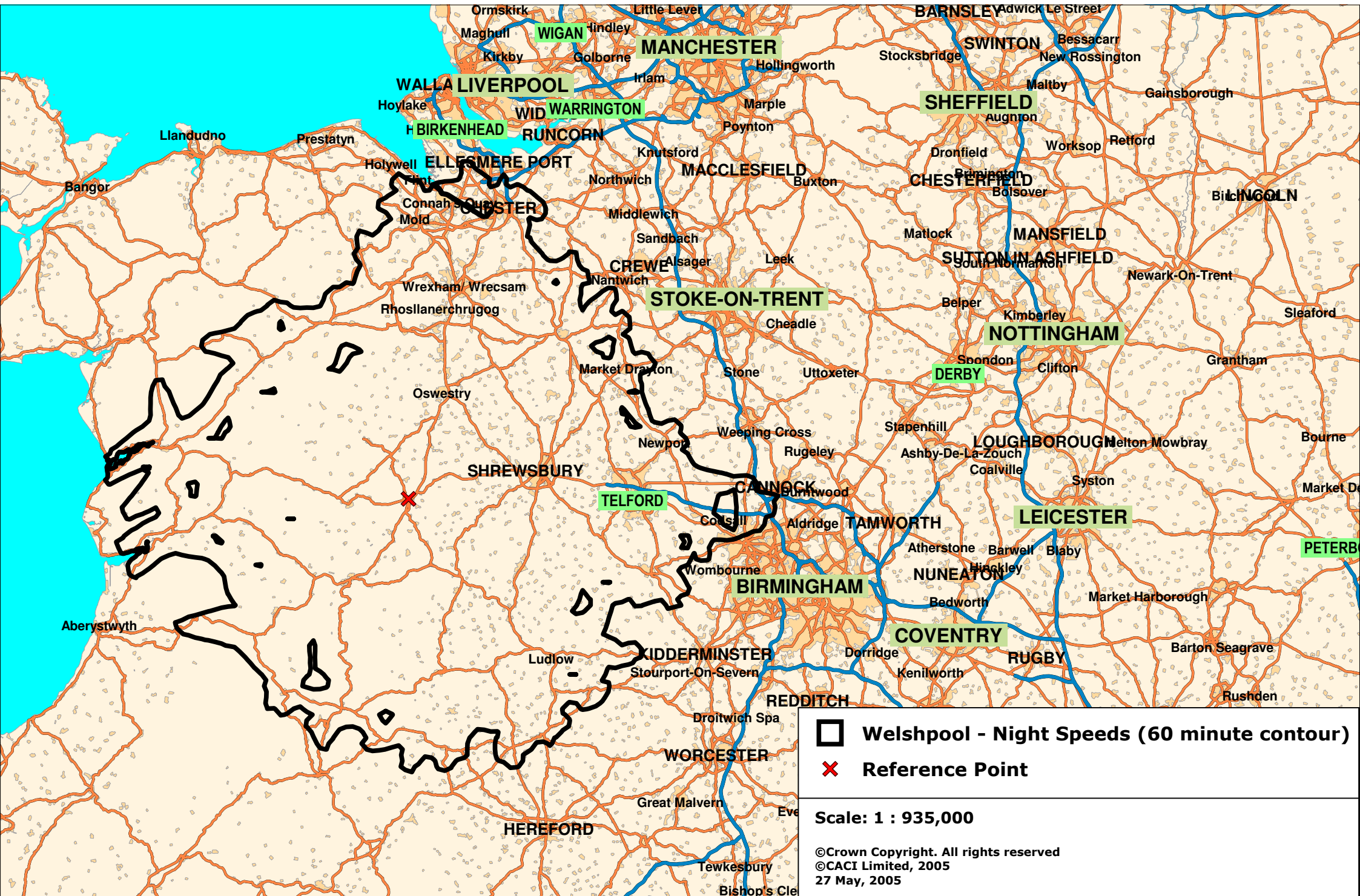


 Swansea - Night Speeds (60 minute contour)
 Reference Point

Scale: 1 : 625,000

©Crown Copyright. All rights reserved
©CACI Limited, 2005
27 May, 2005

Welshpool



Wrexham



Participation Profile: Adult Population in 60 minute night speed contours

	Adults	% for Area	% for Base	Index av=100
Aberystwyth (60 minute contour)	131,669			
Art Galleries	20,277	15.4	16.9	92
Museums	26,850	20.4	23.2	88
Places of National and Historic Interest	38,377	29.2	25.3	116
Bangor (60 minute contour)	314,971			
Art Galleries	43,781	13.9	16.9	82
Museums	55,702	17.6	23.2	76
Places of National and Historic Interest	77,161	24.4	25.3	97
Cardiff (60 minute contour)	2,141,212			
Art Galleries	293,346	13.7	16.9	81
Museums	373,267	17.4	23.2	75
Places of National and Historic Interest	493,319	23.0	25.3	91
Carmarthen (60 minute contour)	717,872			
Art Galleries	91,972	12.8	16.9	76
Museums	123,131	17.1	23.2	74
Places of National and Historic Interest	171,297	23.8	25.3	94
Newport (60 minute contour)	2,919,296			
Art Galleries	414,540	14.2	16.9	84
Museums	523,454	18.0	23.2	77
Places of National and Historic Interest	695,358	23.9	25.3	94
Swansea (60 minute contour)	1,510,198			
Art Galleries	190,285	12.6	16.9	75
Museums	252,951	16.7	23.2	72
Places of National and Historic Interest	339,416	22.4	25.3	89
Wrexham (60 minute contour)	3,040,754			
Art Galleries	532,132	17.5	16.9	104
Museums	662,614	21.8	23.2	98
Places of National and Historic Interest	667,980	22.0	25.3	87
Welshpool (60 minute contour)	845,758			
Art Galleries	136,167	16.1	16.9	95
Museums	179,846	21.2	23.2	91
Places of National and Historic Interest	216,263	25.5	25.3	101

BMRB International Ltd. 2004

www.caci.co.uk

Source: CACI Limited 2005

Under 16 population in 60 minute night speed contours

	Under 16 population	Over 16 population	Total	% of under 16s
Aberystwyth	26801	131,669	158145	16.9
Bangor	71435	314,971	386406	18.5
Cardiff	509572	2,141,212	2650784	19.2
Carmarthen	164528	717,872	882400	18.6
Newport	688460	2,919,296	3607756	19.1
Swansea	361844	1,510,198	1872042	19.3
Welshpool	200072	845,758	1045830	19.1
Wrexham	715509	3,040,754	3756263	19.0

BMRB International Ltd. 2004

www.caci.co.uk

Source: CACI Limited 2005