

# TATE

Tate's impressive pedigree dates back to the 19th century, but in recent years it has built an unparalleled reputation for increasing public access to national collections of both home-grown and international modern, contemporary art. This ambitious and trailblazing agenda has been achieved through challenging traditional ideas of gallery-goers and embracing innovation across its four sites: Tate Britain, Tate Modern, Tate Liverpool and Tate St Ives.



## Market

Tate defines itself through a commitment to making art more accessible, moving away from the view of galleries as 'elitist' – a legacy from the past. Opening up the market in this way is key to the brand's ethos of making visiting galleries and exhibitions a more social, people-focused experience.

Tate works hard to ensure it appeals to and attracts new audiences. It has been particularly successful at making gallery attendance attractive to young audiences and family visitors, with London's Tate Modern boasting one of the youngest global visitor profiles. Around 35 per cent of Tate Britain's visitors in 2008 came from overseas but its four galleries remain popular with indigenous audiences.

1897	1917	1932	1988	1993	2000
The National Gallery of British Art opens at Millbank, London – commonly referred to as the Tate Gallery in honour of its founder, Sir Henry Tate.	The Tate Gallery is given responsibility for the national collection of international modern art and for British art dating back to about 1500.	The Gallery is officially renamed 'Tate Gallery'.	On 24th May, Tate Liverpool is opened by HRH The Prince of Wales.	Tate St Ives opens. Within its first six months the 'Tate of the West', as it was dubbed by the press, received 120,000 visitors, almost twice the expected number.	Tate Modern is created in a former London power station and the gallery at Millbank relaunched as Tate Britain.

## Product

At one time simply known as the Tate Gallery, expansion has seen the brand evolve with a family of four galleries now united under the Tate umbrella: Tate Britain, Tate Modern, Tate Liverpool and Tate St Ives.

The new Tate brand was developed in partnership with Wolff Olins for the launch of Tate Modern and Tate Britain in 2000. The brief was to create a distinctive, worldwide brand that broadened the appeal of Tate's four gallery sites and conveyed its forward-thinking approach to experiencing art. It needed to unify the collection through the notion of 'one Tate but many Tates'. The galleries were joined together under the single powerful idea of 'look again, think again', offering both an invitation and a challenge. This is epitomised by an ever-changing, four-faceted logotype. In a design that mirrors Tate's approach, a simply written 'TATE' is modelled to provide a range of logos that reflect the fluidity and dynamic nature of the brand.

But Tate's product offering is not limited to its four galleries; one of its many brand extensions is its subsidiary, Tate Catering, that places an importance on food not only tasting good but also being impeccably sourced and honestly priced. The Tate Modern restaurant benefits from impressive views across London and a wine list chosen by sommelier Hamish Anderson.

In addition, Tate Entertaining runs indoor and outdoor events that reinforce the brand mantra: open, inviting, challenging and fresh. The Long Weekend, for example, is a four-day music and art extravaganza that takes place over the last May bank holiday weekend each year. Featuring musicians, performers and young people's activities, it attracts around 100,000 visitors regularly.



## Achievements

Since opening the new Tate Modern gallery in 2000, visitor figures to the four Tate galleries have risen from four million to 7.7 million. A key factor in achieving this significant increase has been the brand's emphasis on differentiation. Tate was the first major gallery in the UK to establish a distinct brand appeal through a pioneering approach to art that focuses on increased accessibility. It continues to lead the field internationally in regard to arts communication, through the democratisation of gallery-going (without dumbing down) and

a shift of focus from 'the collection' to 'the experience', putting people before art.

## Recent Developments

In a recent example of brand innovation, Tate Modern asked the public to respond to the futuristic elements of its Turbine Hall exhibition, 'The Unilever Series: Dominique Gonzalez-Foerster TH. 2058,' by writing their own 1,500-word science fiction story inspired by the installation. The Sci-Fi Short Story Competition was judged by a panel comprising Dominique Gonzalez-Foerster, the exhibition's curator, actor Christopher Eccleston (of Doctor Who fame) and celebrated science fiction writer, Jeff Noon. Blurb, an online self-publishing platform, produced a book of the six winning stories while an audio version was voiced by Christopher Eccleston. In addition, a recording of Jeff Noon reading his essay from the exhibition catalogue was posted on the Tate website.

## Promotion

Tate runs a number of campaigns throughout the year, some linked to its programme of events and exhibitions and some to the permanent collection. Core promotional activity centres on high profile press campaigns, underground advertising and innovative strategies.

Tate started working with advertising agency Fallon in 2004 and has since developed a number of groundbreaking and award-winning campaigns. Targeting younger Londoners who rarely visit galleries, Tate and Fallon developed 'Tate Tracks', 'an experiment between art and music'. Tate invited high-profile bands such as The Chemical Brothers, Klaxons, Union of Knives and The Long Blondes to choose a piece of artwork from the gallery and pen an



exclusive track about it. Over a period of four months, each track was available through headphones placed beside the artwork that inspired it – the gallery was the only place in the world where each track could be heard. Promotion took a range of forms such as via music channels, flyers outside gigs, blogs, Xfm radio, band fansites and legal flyposting – all designed to appeal to a new, younger audience.

Tate Tracks culminated in the autumn of 2008 with a competition in conjunction with MySpace that encouraged members of the public to write their own tracks inspired by Tate artworks. The winning track was played in the gallery.

## Brand Values

Tate's brand values are imbued throughout the organisation and include elements outside the presentation of art. The way Tate speaks in any form of communication reflects the spirit of the brand: inviting – it makes you curious and interested; intelligent but not academic – it doesn't underestimate your intelligence, but it's never obscure; challenging but not intimidating – it makes you think; and fresh – it has a contemporary point of view.

tate.org.uk

## Things you didn't know about Tate

**Tate Britain was built in the 1890s on part of the site of the old Millbank Penitentiary, a vast 19th century prison.**

**Tate has a collection that currently consists of some 67,000 works of art by more than 3,000 artists.**