



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 visitor profiles worldwide.

In an average year, around half of Tate Modern's visitors are from overseas, while at Tate Britain this figure is around one-third. All four galleries remain popular with indigenous audiences.

Product

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

Did You Know?

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

The oldest work in Tate's collection is John Bette's A Man in a Black Cap, which was painted in 1545 and is on display at Tate Britain.

The current 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

Brand History

- ▶ **1897:** 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.
- ▶ **1917:** The Gallery is given responsibility for the national collection of international modern art and for British art dating back to about 1500.
- ▶ **1932:** The Gallery is officially renamed Tate Gallery.
- ▶ **1988:** On 24th May, Tate Liverpool is opened by HRH The Prince of Wales.
- ▶ **1993:** Tate St Ives opens. Within its first six months the 'Tate of the West', as it is dubbed by the press, receives 120,000 visitors, almost twice the expected number.
- ▶ **2000:** Tate Modern is created in a former London power station and the gallery at Millbank relaunched as Tate Britain.
- ▶ **2010:** Tate Modern celebrates its 10-year anniversary with a three-day arts festival, including a birthday procession.



Image © Matt Stuart



logotype that reflects the fluidity and dynamic nature of the brand. In 2010 Tate refreshed its core values to focus on being open, diverse, international, entrepreneurial and sustainable. The invitation to 'look again, think again' remains relevant, reflecting the new trends in audience behaviour and the galleries' intention to provoke dialogue.

Tate's product offering is not limited to its four galleries, however, with Tate Entertaining, Publishing and Online Shop among its brand extensions.

Achievements

Since opening Tate Modern in 2000, visitor figures to the four Tate galleries have risen from four million to more than seven million per year. 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

Tate's digital marketing, social media and interactive activities have increased significantly over the past year and Tate prides itself on its interaction with the public via its Twitter and Facebook channels. Since January 2010, Tate's Twitter following has risen from 14,000 to more than 505,000 followers, making it the leader in its sector, while Facebook fans now number around 320,000. Digital engagement with the public is prompted by posts such as the Tate 'weather forecast', in which a painting from the Tate collection reflects the forthcoming weekend's weather.

Did You Know?

The Turner Bequest includes more than 300 oil paintings and 30,000 sketches and watercolours painted by the artist, and represents the largest body of his work in the world.

The public are encouraged to review exhibitions through all digital channels and Tate's blog is attracting an increasing number of visitor comments. The Tate Debate, hosted on the blog, regularly sparks further discussion. Tate Online is now the UK's most visited arts website, with more than 20 million unique visitors in 2010.

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.

In September 2011, for example, Tate Britain embarked on an innovative marketing campaign to promote the John Martin: Apocalypse exhibition. The digital phase centred on a three-minute trailer, produced by Habana Creative, in which a young woman finds herself drawn inside one of Martin's apocalyptic works. It received more than 50,000 views, while SF Signal branded it "the best trailer [they'd] ever seen for an art exhibit".

Elsewhere online, a Spotify Facebook app – Apocalyptic Tracks – presented viewers with one of a number of John Martin's paintings, and invited them to choose a music track

to complement the artwork. On Twitter, an interactive initiative encouraged people to follow the story of Elena Batham, a typical 19-year-old who became lost in the paintings. Followers were encouraged to help Elena solve puzzles to find her way home.

The campaign also saw Tate team up with Pandemonium Fiction to produce an anthology of short stories inspired by the John Martin: Apocalypse exhibition, with submissions from authors including renowned science fiction and fantasy writer Jon Courtenay Grimwood.

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.

▶ www.tate.org.uk

