



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.

In an average year, around two-fifths 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 with a family of four galleries now united under the Tate umbrella: Tate Britain, Tate Modern, Tate Liverpool and Tate St Ives.

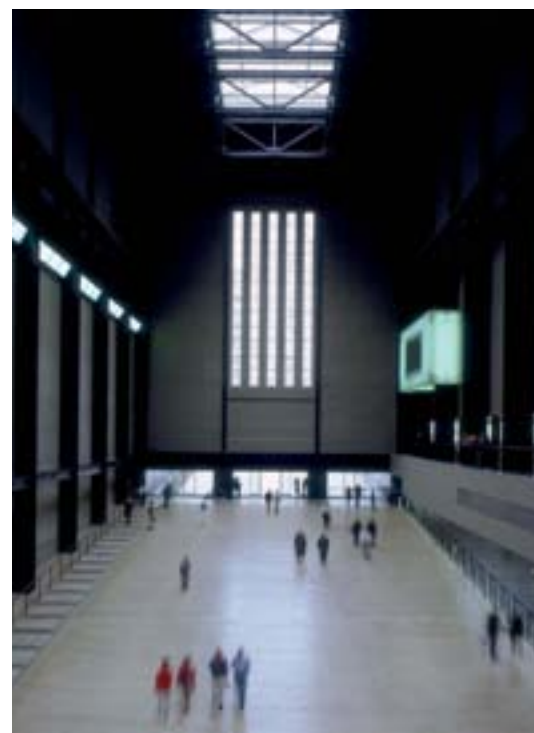
The current Tate brand was developed in partnership with Wolff Olins for the launch of Tate Modern and Tate Britain in 2000. The brief was to create a distinctive, worldwide brand that broadened the appeal of Tate's four gallery sites and conveyed its forward-thinking approach to experiencing art. It 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 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.

But Tate's product offering is not limited to its four galleries; for example, one of its many brand extensions is its subsidiary, Tate Catering, which 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.

Achievements

Since opening Tate Modern 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

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 200,000 followers, making it the leader in its sector, while Facebook fans now number around 130,000.

Engagement is prompted through a range of devices, from the Friday 'weather report', in which a painting from the Tate collection that reflects the coming weekend's weather is posted on social media channels, through to cutting-edge exhibition-specific apps. A digital card game, the Tate Trumps app is designed to be used across the Tate collection and epitomises the brand philosophy to 'look again, think again', encouraging users to assess the individual qualities of artworks – such as their 'mood' or 'battle strength'.

Tate's blog has attracted an increasing number of user comments, and visitor reviews are being encouraged, while 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.

Tate started working with advertising agency Fallon in 2004 and has since developed a number of groundbreaking and award-winning campaigns. A recent key campaign evolved from a brief to target younger Londoners who rarely visit galleries. Tate Tracks – 'an experiment between art and music' – invited high profile bands such as The Chemical Brothers and Klaxons to pen an exclusive track about a Tate artwork of their choosing. Each track could only be heard through headphones placed beside the artwork that inspired it. 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. The campaign culminated in the autumn of 2008 with a competition

encouraging members of the public to write their own tracks inspired by Tate artworks, with the winning track played in the gallery.

Similar participation strategies have been used around The Unilever Series installations, with a recent example being the gallery's invitation for the public to write a science fiction story inspired by Dominique Gonzalez-Foerster's futuristic 'TH. 2058.' The competition was judged by a high profile panel that included actor Christopher Eccleston (of Doctor Who fame) and celebrated science fiction writer, Jeff Noon.

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.

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.

The Unilever Series of annual commissions – in Tate Modern's Turbine Hall – has been visited by more than 24 million people since its launch in 2000.

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 is dubbed by the press, receives 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.