



Permanent Collections & Long-term Partners: Diversifying the audience

SPEAKER: Will Gompertz, Director of Communications, Tate (UK)
Will Gompertz has been the founding director of two publishing companies and is now responsible, in his current role, for Design & Print, Digital Programmes, Marketing, Press Office, Publications and Box Office. Will Gompertz is also a Board member of the National Campaign for the Arts and Chair of the National Museum Directors' Conference Marketing Group.
<http://www.tate.org.uk>

CHAIR: Angela Riddering, Project Manager, Gemeente Rotterdam (The Netherlands)
Since 2005, Angela Riddering has worked on 'special projects' (such as the organisation of this conference) for the Municipal Service for Art and Culture, City of Rotterdam. Other projects include increasing cultural participation in Rotterdam and developing cultural infrastructure in areas outside the city centre. Before 2005, she was head of marketing and business development at the Boijmans Van Beuningen Museum.



CASE STUDY NOTES:

The opening of Tate Modern in 2000 has been one of the great success stories of recent years: within five years, the gallery attracted more than 22 million visitors. One of the attractions was the innovative display of its permanent collection, organised thematically (e.g. Landscape, Nude) instead of chronologically.

In 2005, the need to show new acquisitions, express new insights in modern art, and reach new audiences, led to a decision to re-hang the permanent collection. To help finance this major undertaking, the Tate needed a partner, one who would also be open to thinking creatively about how to reach 'non-goers', to museums, especially young emerging audiences with different social backgrounds and cultural references from more mainstream museum visitors. For this, the Tate needed to develop a substantial partnership with an open, innovative organisation. They found what they were looking for in UBS Investment Bank and together, they agreed on the aim of the partnership: 'Opening up Art.'

Building a successful partnership

When partners come from different worlds with different cultures and expectations, you cannot afford to make assumptions. Each step needs discussion and agreement. The Tate and UBS partnership focused on 3 phases:

- ⇒ Agree on objectives
- ⇒ Agree on strategy
- ⇒ Agree on messaging

This careful step by step approach was essential to understand each other's priorities. For example, a priority for the Tate was to have complete control on the management of the Tate brand. This was agreed and put on paper, to prevent misunderstandings further down the line. In other areas however, the success of the partnership depended on being prepared to think differently and do things differently. Will highlighted the importance of:

- ⇒ Putting yourself 'in the sponsor's shoes'
- ⇒ Listening to sponsor's comments

Selling the partnership internally

An equally careful approach was required within the Tate. Asking people to do things differently is never easy and the same qualities of empathy and understanding are required to listen to different points of view internally. Will emphasized the importance of:

- ⇒ Taking time to explain the partnership's objectives and strategy
- ⇒ Being a strong internal advocate
- ⇒ Relying on motivated individuals to lead the different teams

Crucially important was the working relationship between the marketing department and the curatorial department. Part of the success of this relationship lay in clearly defined roles – an 'Executive Producer' from the marketing department and an 'Artistic Director' from the curatorial department for all programmes and events.

Thinking about audiences

Once the objectives were clear, the new Tate teams were able to think creatively about the ways to target different audience segments, with a particular focus on the 16-24 year old age group. The target audiences are listed below, together with the key implications for the Tate of trying to reach each audience type:

Young Audiences

- ⇒ Being open to new ideas and ways of working; a "Let Go" thinking
- ⇒ Developing new kinds of partnerships e.g. with youth groups, local communities
- ⇒ Designing for and targeting a younger market
- ⇒ Being credible

Families

- ⇒ Holding free, fun, interactive events
- ⇒ Focusing on creativity

- ⇒ Involving parents

Regular gallery attendants

- ⇒ Renewing the invitation to come
- ⇒ Including surprise and freshness

Art World

- ⇒ Ensuring quality, coupled with innovation

Fresh audience-focused initiatives

- ⇒ The re-hang of the permanent collection, branded 'UBS Openings: Tate Modern Collection'
- ⇒ *The Long Weekend*, a four day festival which took place at Tate Modern 26 – 29 May 06 (a bank holiday weekend). The Tate gave young members of the local community a budget (and complete artistic freedom) to produce special live music performances for the festival.
- ⇒ Special interactive activities for families : the 'UBS Openings: Family Zone'
- ⇒ Additional events and displays which took their inspiration from the Collection and aimed to draw in new audiences

Benefits to the partners

UBS gained increased recognition for their brand from a diverse audience – 65% of Tate visitors were aware of the UBS sponsorship.

Tate Modern increased its visitor numbers, especially from the target audience groups. For example, during *The Long Weekend*, there were over 111,000 visitors, 44% more than on a normal bank holiday weekend, making it the busiest period since the launch of the gallery.

Levels of audience satisfaction were also high, making it likely that people would visit again.

The media coverage generated by these innovative initiatives drew welcome attention to the re-hang of the permanent collection.

The future

From May 07 to May 08, a series of activities are planned, including bi-monthly performance art events