

TATE VISION 2020-25



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INTRODUCTION

We want to celebrate the art of the past and present in its complexity and diversity, supporting artistic risk-taking and deep scholarship. This will be shared with all our audiences: in our buildings, in exhibitions we tour, through works we loan and across our digital platforms.

We believe access to art is a universal human right and we see our galleries as sites of creative learning. We want to champion the importance of making art and encourage people to explore the many ways in which art is created and to develop their own creative potential.

We hold the national collection of British art, spanning 500 years, and of modern and contemporary international art that reaches across all continents: we share and celebrate access to this collection and deepen understanding of its importance. Tate is a leading global institution and we will continue to influence critical thinking about art practice. Tate is committed to maintaining free entry to our collections.

We want to welcome audiences that better reflect our nation and attract a diverse international public. Our reach is already powerful. We intend to increase its impact across society, with art that will resonate around the world. We will redefine museum experiences for the twenty-first century, offering a greater depth and range of experiences and offering visitors multiple points of engagement with our collection and ideas about art.

TATE'S FIVE-YEAR OBJECTIVES

To support artistic risk-taking and scholarly excellence across the five centuries of British art and the international modern and contemporary collections.

To grow our audiences and our membership so that they are more reflective of the UK; to continue to attract a diverse global audience as visitors to Tate's exhibitions and digital spaces.

To enhance our role as a global innovator by promoting a more diverse art history, reflecting how art is made and seen now.

To expand the possibilities of museum spaces as sites of learning, playing a leading role in practice and advocacy regarding the importance of creative learning and access to the arts for young people.

To expand access to the collection across the four nations of the UK, taking a leading role in supporting and working in partnership with regional museums.

To make digital part of everything we do by placing audiences at the centre of experiences which span online, gallery and commerce spaces and collaborating across departments.

To maximise partnerships internationally to advance research, contribute to the international dialogue about art and increase international fundraising.

To enable Tate's people to thrive and shift the workforce to more closely reflect the UK population today.

To reduce our carbon consumption significantly and lead sectoral thinking in this area.

To develop Tate's physical, digital, technical and environmental infrastructure to preserve buildings and our growing collection for the future and expand access to it through digital and physical means.

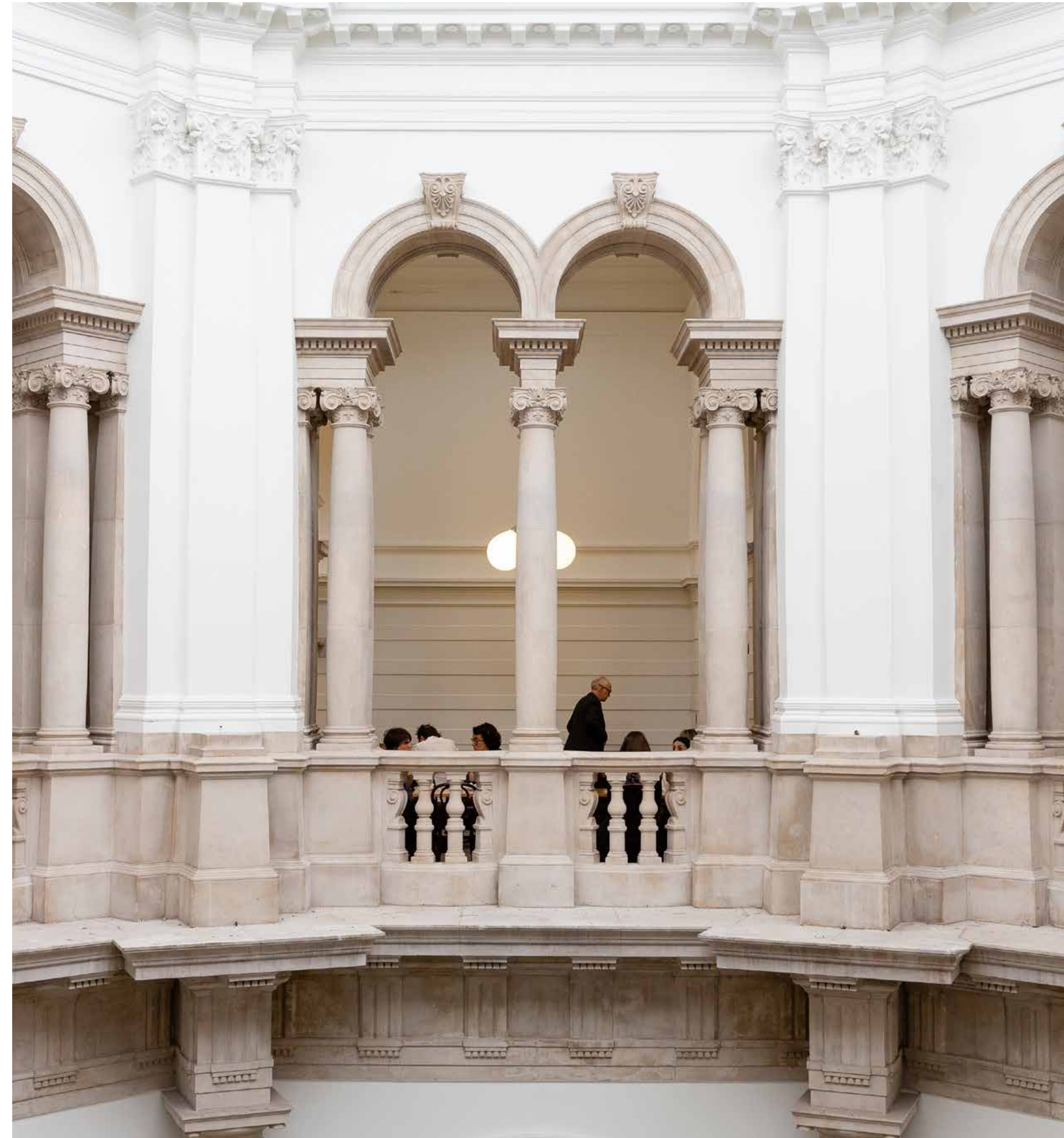
To develop a business model that has the flexibility to allow us to be bold and innovative with the art we show and the audiences we reach.

PROGRAMME

Tate Britain's approach to British art history will be transnational and transcultural. It will situate Britain in relation to the world from the sixteenth century to the present.

The collection displays will make closer connections between art history and its social and cultural contexts. They will take a diverse approach to both art history and histories more generally – of class, race, gender, sexuality – and will ensure a balanced representation of gender for contemporary art.

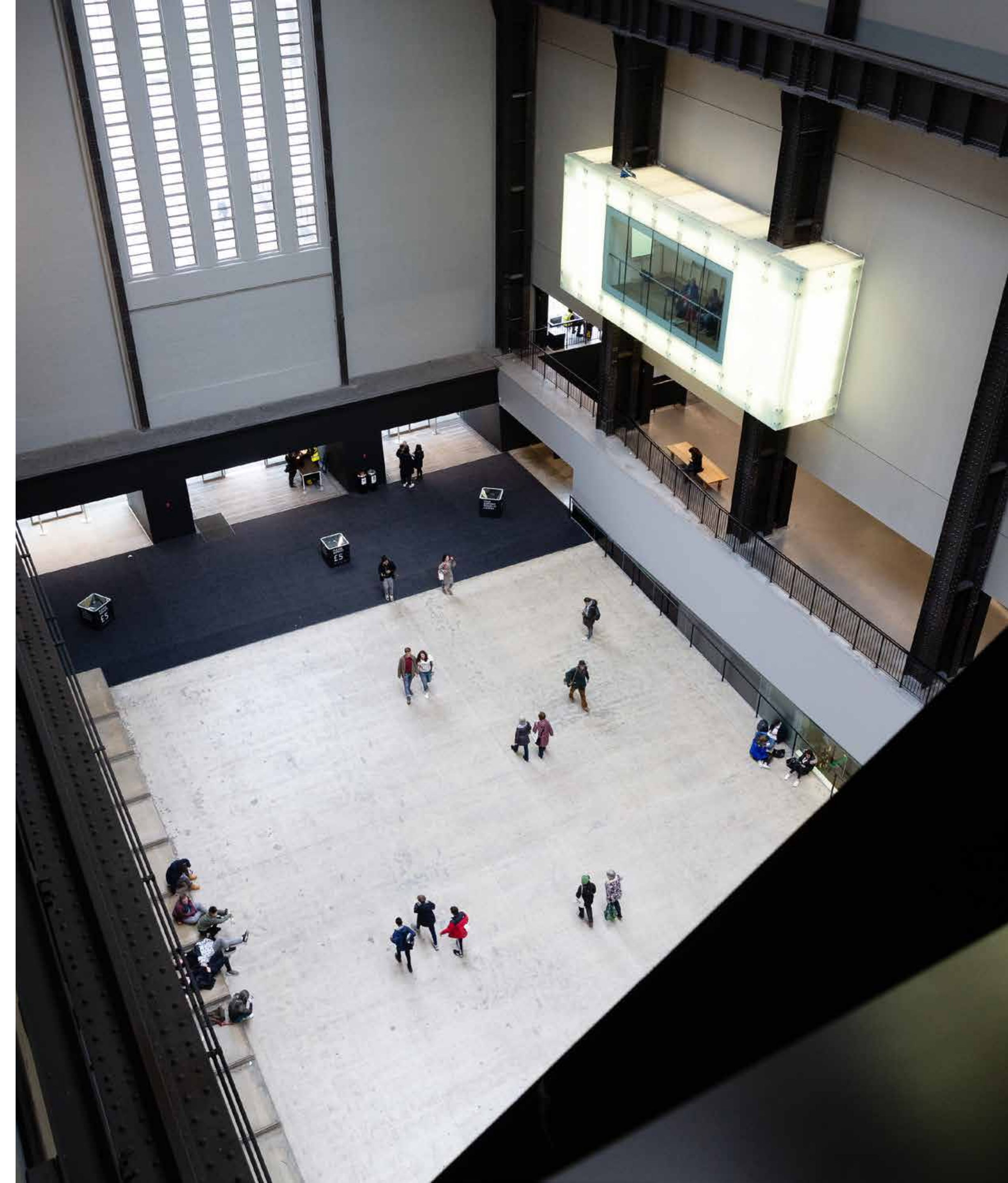
Tate Britain will balance exhibitions by major historical figures with shows by influential but lesser-known contemporary artists. There will be major exhibitions by artists of colour and sexual diversity will remain a significant theme, continuing the success of *Queer British Art*. Through annual winter and summer commissions outdoors, the annual commission for the Duveen Galleries and the Art Now programme, Tate Britain will support new work by significant and emerging artists and show art with the aim of attracting new audiences.



TATE MODERN

Tate has been pursuing an ambitious plan to extend the geographical remit of the collection beyond Europe and America, supported by the Hyundai Research Centre: Transnational. Tate Modern's displays are now able to emphasise the global scope of contemporary art practice. Tate Modern is committed to addressing imbalances in the representation of gender, race and ethnicity in the collection and strives for gender parity in displays and exhibitions.

Tate Modern's temporary exhibitions and programmes foreground ambitious scholarly but accessible shows of 'established' artists presented afresh as well as compelling presentations of important but less known historical figures and contemporary or emerging artists. Monographic shows are balanced with historical surveys which are designed to surface fascinating new readings of history. Programmes are – where possible – realised in collaboration with international museum partners.



Tate Modern is one of the only museums in the world to have spaces dedicated to live art. The collection and programme reflect the central place time-based media, performance and immersive experience occupy in art now. Much of this work is at the cutting edge of artistic innovation. Risk taking is also to the fore in the annual Hyundai Turbine Hall commission while the experimental nature of Tate Exchange ensures 'risk' on a daily basis.

Other areas of the programme designed specifically to support innovation include Uniqlo Tate Lates, which will continue to invite practitioners into the gallery to host events across the gallery space that attract younger audiences.

Over the next five years, museum conventions that currently define certain places as spaces for looking and others for passing through or learning will begin to be dismantled, so that Tate Modern works as an art museum 'without walls'. Exhibitions will take place outside, as well as inside, gallery spaces. Tate Modern will continue to grow Tate's commitment to creative learning through its annual ASSEMBLY day, an open invitation to local schools to take over the Blavatnik Building. The refurbishment of the Clore community learning space will ensure that everyone is offered an experience of making as well as looking at art.

Tate Liverpool's programme will be repositioned to tell stories of modern and contemporary art through the lens of Liverpool and the North.

A rehang of the collection displays will have a clear focus on place, drawing on Liverpool's early trading relationships with the rest of the world and its history as a birthplace of multi-culturalism to explore more pluralistic histories of art.

Displays will feature work from beyond Europe and North America, especially where there are historic relationships with Liverpool. They will provide the opportunity to forge new thinking around colonialism and decolonisation.

Tate Liverpool will also evolve new business models that are more financially viable for the long-term and enable the gallery to continue to thrive.

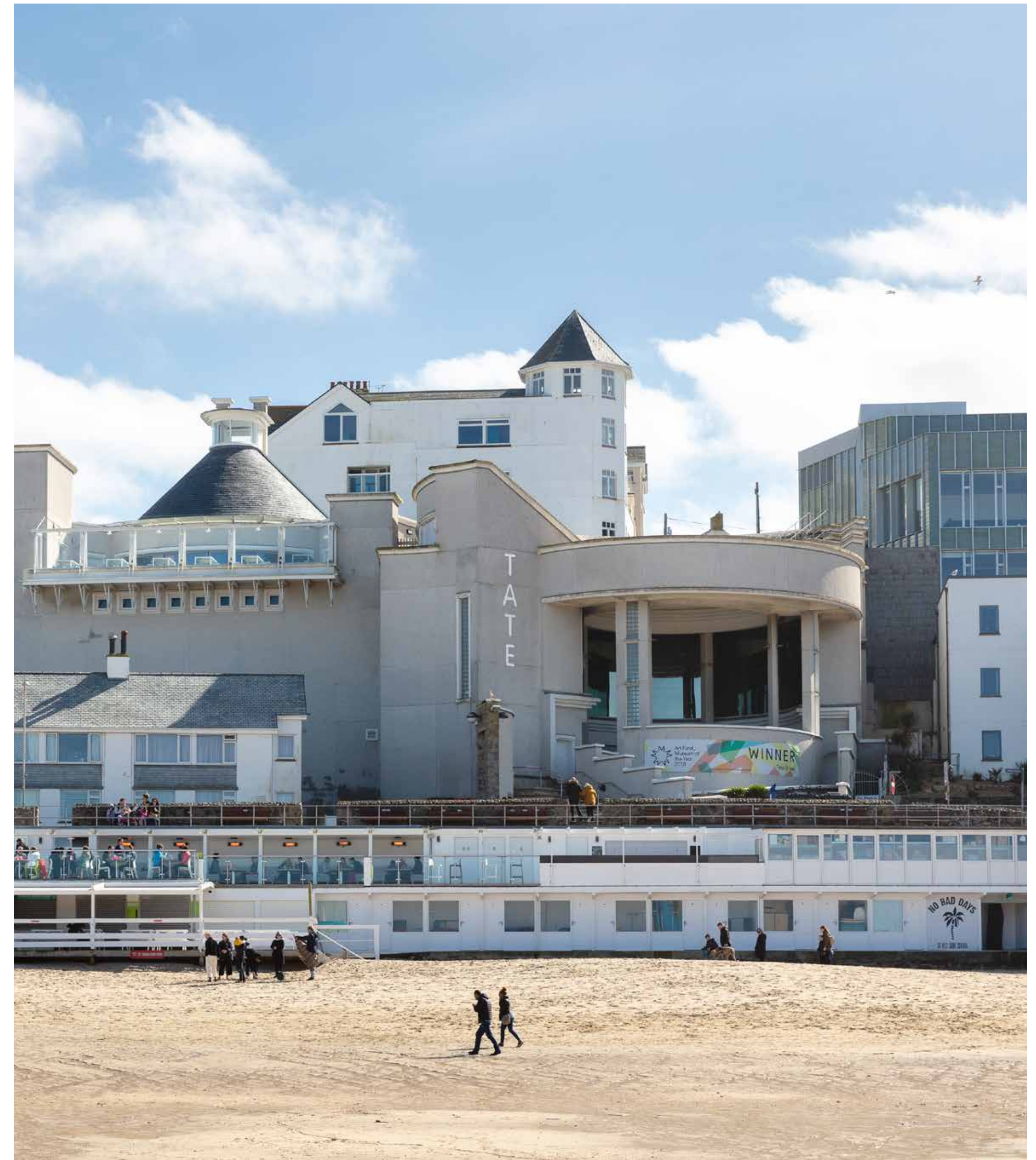


The programme at Tate St Ives and the Barbara Hepworth Museum will celebrate and re-evaluate the work of artists associated with St Ives. It will apply the same spirit of internationalism and experimentation that distinguished their work to a programme of contemporary exhibitions, commissions, artist residencies and displays.

Work across the gallery will strengthen Tate St Ives's importance as a research centre for British and international modernism. Artists, researchers and others will be supported to visit St Ives and contribute to its growth as a site of research and production.

At the same time, artists, scientists, historians and others will bring new perspectives to the collection and archives on display. This will create 'conversations' across different generations of artists.

Tate St Ives has pioneered artist residencies at Tate. As well as creating new work and performance throughout the year, this will be research-based, connecting to the collection and archives, and the artists will be tasked with producing both an annual public art project with the town and a learning commission for the Clore Sky Studio.

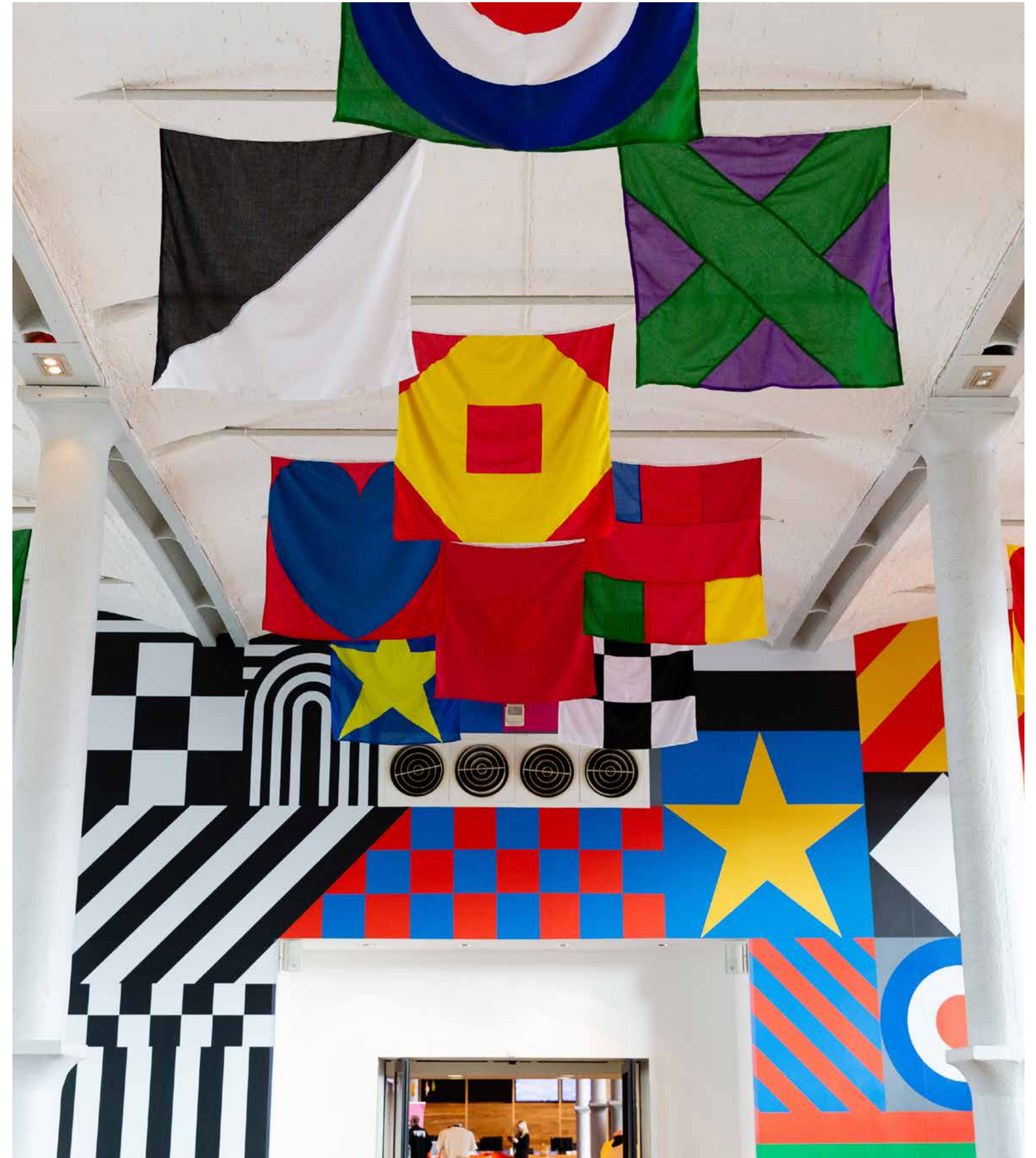


OUR RELATIONSHIP WITH ARTISTS

Relationships with living artists underpin all that we do and how we develop our collection. Their ideas and risk-taking form an intrinsic part of the life of Tate.

Over the next five years Tate will work with a diverse and intergenerational range of living artists. We will support the evolving forms of practice they present and acquire it for the collection.

Artists will be at the heart of the public programme and Tate will work with artists as co-researchers and partners in building new experiences for and with the visitors. Tate will also continue to support the community of artists in London and across the UK, championing the positive difference they make to the creative life of the country.



THE COLLECTION

BUILDING THE COLLECTION

Over the next five years, Tate's priority is to increase our holdings of women artists, LGBTQ+ artists, minority artists and artists of colour. Firmly located within Tate's transnational interests, the debate surrounding post-colonialism is at the fore of concerns.

We will continue to investigate how the collection might accommodate more experiential works. We will create new strategies for the acquisition and display of wide-ranging media, including those new to Tate, such as fibre and textile art, as well as digital forms, such as early electronic and computer-based works.

Thanks to the Performance Activation Fund, performance works have become a stronger feature of displays, underlining how live forms in the collection are essential to the understanding of recent contemporary art.

Tate Library & Archive will grow in tandem with the art collection and continue to develop as a centre of excellence for the study of British and international art.



Tate's collection of British art – the most comprehensive in the world – is displayed at all Tate's galleries and loaned extensively nationally and internationally. Tate Britain will continue to provide a comprehensive picture of the history of British art, exploring art's impact on the world, while the modern and contemporary British collection will also be displayed within an international context at Tate Modern, Tate Liverpool, and at Tate St Ives, where the St Ives modernists and other British artists will continue to be shown.

New acquisitions will ensure that Tate can present a narrative of British art from a contemporary perspective. We will grow the representation of women artists across the modern and historic periods and build our holdings of the foreign-born artists whose influence has been crucial to the development of British art.

Research into the multiple histories within the collection will continue to develop new understanding of the history of British culture, with particular focus on ethnic, cultural, religious and sexual diversity and such issues as disability, age and gender in British art.

The range of media represented in the collection will be broadened to reflect changing practices in British art without duplicating the national collections that complement Tate's. Miniatures, the print medium and photography will be integrated into the history of British art told by the collection. We will also trace more recent developments such as performance, film, video, sound and digital.

The boundaries between high and low culture will continue to be challenged, as will the synergies between art and craft, art and design, art and architecture, art and music, and art and the archive.

INTERNATIONAL ART

Tate remains one of the first international art museums to pursue a global collecting strategy and will continue to acquire work by artists previously overlooked by the Western canon. Regional acquisition strategies will be informed by the work of the new Hyundai Research Centre Transnational.

Another area of growing interest is the acquisition of works by First Nation and Indigenous artists. Recent acquisitions have focused the need for Tate to further embrace artists who – coming from different histories and backgrounds – often fall outside mainstream gallery representation.



CARING FOR THE COLLECTION

Tate is a leader in collection care research and practice, and we will continue to innovate and evolve approaches to collection management, conservation, preservation, discovery and access.

Tate has been at the forefront of the development of techniques to care for work in ways that respond both to technological advances and the changing media used by artists. This will continue, through Reshaping the Collectible, a major research project into contemporary artworks in the collection, and other research initiatives. The outcomes and expertise of the Collection Care team will be shared with colleagues nationally and internationally.

We will respond to the public demand to know more about how we care for work. A plan for the long-term storage, preservation and management of Tate's growing collection is being developed, with a view to reducing carbon use and environmental impact.

The plan will also meet Tate's commitment both to increase access to our stored collections physically and digitally and to lend more works, particularly to partner institutions in the UK who have not been regular borrowers.

Systems for the display, management and preservation of Tate's expanding digital collection and assets will also be improved.

PARTNERSHIPS

Tate will play a leading part in implementing the Mendoza Review's action plan, responding to the needs of the UK's visual arts sector over the next five years and enhancing access to the nation's collections. This will include support, advice and data for national strategy development in relation to national and regional partnerships, and close liaison with sector colleagues through NMDC and DCMS.

Tate will seek to share the collection as widely as possible through loans and by providing enhanced access to stored collections, both on site and digitally. Our national networks, including Plus Tate and the British Art Network, will be developed and expanded. We will seek to lead the sector in our efforts to reduce environmental impact, acknowledging the climate emergency and our responsibility to act locally and nationally.

The next ten-year phase of the successful ARTIST ROOMS programme will begin. We will focus on sharing knowledge, supporting the training needs of regional museums, and helping them build young audiences for contemporary art.

The Turner Prize will continue to be shown in cities around the UK in alternate years.

William Stott of Oldham's painting *Le Passeur (The Ferryman)* 1881 will continue its UK tour to partner galleries until March 2020. This national touring programme offers free professional workshops on sharing works between institutions, building the capacity of smaller institutions to borrow from national collections. Attendees are eligible for bursaries to support loans from Tate's collection.

INTERNATIONAL

Tours of Tate's exhibitions and collection exhibitions designed for international touring will grow Tate's global audiences.

Our priorities are to maintain our partnerships with European partners (especially in the context of Brexit), build on our growing influence in East Asia and Asia Pacific, and continue the innovative partnerships we have been able to develop in Latin America (Brazil, Argentina, Chile) and with Eastern Europe. Partnerships in this period will also see the first loans from Tate's collection travel to Africa.

In 2020, Tate will begin a contract to assist in the development of the Pudong Art Museum, providing consultancy on areas including museums management, collection care and governance.

International partnerships and networks will advance knowledge and skills sharing across regions and contribute to international dialogue about art. Tate St Ives will develop as a hub of exchange with peer institutions internationally.

The Hyundai Research Centre: Transnational (2019–25) – based at Tate Modern but operating across Tate – will build on six years' research into Asia Pacific and Asian regions: outcomes will be seen across the collection, in displays, exhibitions and publications. The Research Centre is at the centre of growing ecology of transnational research and will be delivered in partnership with international partners, beginning with a major conference in Tokyo in 2020.

Tate Intensive, a week-long, intensive development programme that brings together visual arts professionals from around the world, will continue to build a growing network of peers around the world. Professional development is also the focus of the Brooks International Fellowship Programme, run in partnership with the Delfina Foundation and supported by the Rory and Elizabeth Brooks Foundation. This offers an annual six-month fellowship, selected from a worldwide open call.

AUDIENCES

GROWING OUR AUDIENCES

Tate will seek to broaden and diversify our audiences. While continuing to serve our valued core audience (UK arts-engaged adults and overseas visitors) we will work to grow and enhance the experience for our priority target audiences (young people, families, local communities).

A greater depth and range of experiences will be offered, giving visitors multiple points of engagement with the collection and ideas about art. The focus will be on powerful storytelling, sharing stories and celebrating different voices, and animating spaces with increased opportunities for making, creative participation and immersive experiences.

Every aspect of a visitor's journey through Tate before, during and after a visit will match the excellence of the art. To achieve this, we will consider and plan the holistic experience for different audience groups, such as families and multi-lingual audiences. The range of public programmes across the organisation will be drawn together to create more coherent and accessible opportunities.

Texts and captions for artworks will be reviewed and amended to correct under-representation in the histories described, consistent with Tate's values.

Maximising online audience engagement should allow us to grow digital reach even faster than in-gallery numbers.

YOUNG PEOPLE AND FAMILIES

Tate Collective and our Late at Tate events have successfully increased engagement by young adult visitors. We will build upon that over the next five years.

A new offer for families will be developed across all sites, focusing on making, doing and participation.

At Tate Modern we will aim to extend the experience of a visit, giving the opportunity to make art as well as to experience the displays. Exhibitions and displays will be conceived to encourage conversations around diversity. Tate Modern's displays and exhibitions, including exhibitions of artists from Eastern Europe, Latin America, South Africa and South Korea, will also reflect the diversity of the capital and the global presence of contemporary art.

Tate Britain will focus on children, young people and diversity. The aim over five years is to double the number of children visiting, and to grow the number of BAME visitors.

Tate Liverpool will focus on increasing local audiences, including young people, families and more people from lower socio-economic groups. The Circuit project saw a growth in young audiences and this will be sustained, representing a strong basis from which to develop family audiences.

Tate St Ives will develop and implement a new community strategy, promoting participation in cultural heritage and learning partnerships that will explore identity and place. Within the gallery, Studio displays, U-Studio performances and other activities will increase opportunities for co-production. Late at Tate St Ives will build new audiences and encourage repeat visits.

We will offer audiences a seamless digital experience, from browsing our collection online, buying tickets, membership or shop products, to downloading audio tours and enjoying immersive experiences in the galleries.

We will use feedback from our audiences to inform decision making and improve visitor journeys online. Guiding principles and a framework for personalisation will be developed and published: visitors' data will be handled and gathered carefully and transparently, making it clear why it is needed and how it is being used.

New content formats and distribution platforms will build on recent work in video, VR, mobile and web development. We will commission work that celebrates diversity and inclusion in its content, themes and production methods. Working with the Interpretation teams, the digital offer will enhance the experience at all sites.

We will improve access to the collection and galleries to all audiences, regardless of age or ability. Tate aims to lead the sector for accessibility on digital platforms, to ensure that everyone can access and enjoy Tate's collection and expertise online.

Partnerships with brands, content owners and distribution platforms will bring new revenue streams and further extend our reach to new audiences.

LEARNING AND RESEARCH

Tate aims to make learning programmes that are inspiring, relevant and creative, and that are representative of all our audiences. We will connect with schools and other institutions to encourage participation in the arts and will invite the public – from novices to experts – to engage with us and contribute to our work. Tate will also take a leading role in advocating for the arts and creative learning.

Tate Exchange is now recognised internationally as a new model for collaborating with partners and fostering new thinking about art and creativity. This will continue to drive innovation and change our organisation over the next five years.

Our ongoing programme will be built on local, national and international partnerships with artists, learning providers and other stakeholders. Artists in particular will help us develop programmes that deepen the public's engagement and offer unique experiences, giving insights into their working processes.

Collaboration across Tate's sites and departments will also put our own range of knowledge and skills to better use, and will reflect the distinctiveness of each gallery.

Gallery spaces will be activated by discussions, tours and performances, and we will work with the public to generate creative and critical responses to artworks. This will enable experimentation and exploration and will generate new ways of interpreting Tate's collection, involving different communities to construct new narratives and reveal new perspectives. Beyond the galleries, work with local communities will help make the public's voice more 'visible' and make Tate relevant to a wider range of people.

The museum is an alternative learning environment for schools and young people, offering an experience different to formal education. We can build on the engagement of pupils, schools and families who took part in Steve McQueen's *Year 3* and trial new activities for these audiences, including those who may be excluded from education or those with complex needs. These projects will also help us lobby for the provision of arts in education and encourage further participation by young people in art.

Activities involving exchange, residencies and making will allow pupils to learn about and challenge ideas presented through art. Online resources for schools will be created so teachers can bring these programmes into the classroom, and hands-on digital learning events and resources will enable children and adults to explore the place of technology in their lives. Partnerships with emerging arts and technology practices will ensure that this is innovative, inclusive and interdisciplinary.

Providing children with confidence and autonomy will enable them to influence Tate's thinking and programming. Programmes and one-off events will put young voices centre stage and communicate the benefits of arts and creativity. An 'always on' programme for families will be developed that is playful, co-designed with colleagues, hands-on and artist-led. The refurbishment of the Clore community learning space at Tate Modern will ensure that everyone is offered an experience of making as well as looking at art. Live art and other strategies will create spaces that support divergent experiences, expressions and identities.

Adult learning programmes will connect the collection displays and exhibitions to wider cultural debates and conversations. Access programmes for adults will be expanded and new staff training will be provided, enabling teams to better provide visual descriptions, touch tours and other programmes for visitors with physical and/or sensory disabilities. We will continue to develop work in the community and programmes for creative ageing, for example at Tate Britain as part of the activation of the gardens during the summer.

Talks, conferences, workshops and symposia for experts will continue to be provided. The Learning department will also play a role in the wider sector, offering training for other organisations in order to share expertise and explore opportunities. Partnerships through Tate's national networks, such as Plus Tate, will extend our reach, while a group of influencers and advocates will be established to help us disseminate ideas further and connect to more communities.

The Research department will work with colleagues across the organisation, other museums and external academics to expand and deepen their research and share their expertise. There will be more opportunities for project development, dissemination, learning and training.

Spotlights will be on areas of priority for the organisation: transnational networks, art and artists, collection care, under-representation and creative learning. A research centre for Tate Exchange will be established.

There will be an improved offer for students and Research Fellows. Research active staff will work independently and with higher education partners to generate knowledge to support arts learning for young people nationally and advocate on their behalf.

The work and findings of all Tate research centres and projects such as Reshaping the Collectible will be disseminated through a wider range of publication techniques and conferences as well as national and international networks and events. At Tate St Ives, a new three-year partnership with Falmouth University and Tate St Ives's Young People's programme will provide creative and professional development opportunities for around 600 students a year.



PEOPLE AND CULTURE

OUR STAFF AND VOLUNTEERS

Those who work at Tate are essential to its future success. It is critical to nurture and develop our staff and create the right conditions for everyone at Tate to thrive.

Tate's vision and values can create a greater sense of shared purpose and build a more inclusive organisation where decisions, actions and behaviour are aligned.

Tate's workforce at all levels needs to better reflect the diversity of the public Tate serves. This will require a step change in how we attract and select staff. We will need to create more diverse talent pipelines for Tate and the sector through the use of apprenticeships, internships and secondment programmes. All staff will play a role in building a more diverse and inclusive culture and making the most of the opportunities that this will bring.

Tate will listen to staff. We will introduce more agile ways of collecting, analysing and responding to feedback, continuing to encourage dialogue between staff at all levels and strengthening our staff networks. This commitment to people can only be achieved by leaders at all levels taking ownership and action to enable this to happen for their people and teams. Our leaders and managers will have the support that they need to play their part in creating a culture and environment in which they and their teams can thrive.

Digital thinking and solutions will be used across Tate to provide a more modern HR infrastructure and provide the support that staff need to do their jobs effectively. Digital creative and project processes will be woven into work across Tate. Reliable and flexible information technology solutions will be put in place.

OUR STAFF AND VOLUNTEERS

Tate will contribute to skills development and access to the sector as a whole. We will support our employees to develop their careers, providing increased opportunities to grow their skills and knowledge. We will build a strong and more explicit approach to succession planning, helping people move up in the organisation.

We want talent to be supported and developed at all levels and will make the most of new and emerging opportunities, such as apprenticeships, to support new talent and increased diversity within our workforce.

As part of Tate's commitment to taking action in respect of environmental change, we will also encourage and ensure action on the part of individuals. Performance management will be developed to reflect environmental concerns, including a reduction in air transport and, through the performance review process, individuals will have the opportunity to reflect how they have contributed to more sustainable ways of working.



ESTATES AND INFRASTRUCTURE

Tate has been through a period of significant expansion. This period will see Tate optimising its sites. A new ten-year estates strategy will be developed, identifying issues at each site that will be addressed in this period.

Opportunities will be explored as to how our stores can best function as collection hubs for the future.

Tate Britain will see much-needed refurbishment, ensuring that the galleries, such as the South West Quadrant are fit for purpose. The Queen Alexandra Military Hospital site will also be reviewed to ensure that the office accommodation and working conditions are optimal.

A particular focus will be the operating model and the building at Tate Liverpool. We will anticipate future audience growth, modernise the building and better equip it to show more works from the collection, including installations, film, larger paintings and sculptures. The plan will also rationalise staff spaces, improving the experience of working in the gallery.

Tate also has pressing general maintenance needs, where investment now and in the short term will save expenditure in the future.

We will ensure that Tate's buildings meet fast-changing standards of health, safety and security. We will design and deploy a new building management and security IT system.

ENVIRONMENT

We have reduced our carbon emissions by forty per cent over the last decade. However, Tate is making a major commitment to reduce our overall carbon footprint by a further ten per cent by 2023. This will require individual action and initiative as encouraged through the performance review process. It will also depend on changes made in the way that the organisation works as a whole, including the ways in which it works with its suppliers and partners.

Tate will demonstrate leadership within the museums and gallery sector in response to climate change, and to inspire everyone who interacts with Tate to take better care of our world. Tate's employees, volunteers, contractors and visitors will all be provided with the guidance, information and tools they need to make a positive difference. This will reduce the environmental impact of our activities, in particular the energy, water and materials used in galleries, office and store facilities and in curating, installing and deinstalling displays and exhibitions.

Over the next five years, the carbon impact of business travel and art transit will be reduced. We will require that trains are used wherever possible, including for travel within Europe and that only essential flights are taken. We also commit to working with other museums and the commercial transport sector to ensure that art transit is more sustainable. By 2022 our Transport Framework Agreement will have been revised to include carbon impact as a criterion.

The goods and services provided for staff and visitors through our shops, cafés and restaurants will be more sustainable. This includes a commitment that by 2025, Tate will not be using single-use plastics across operations and commerce. As plans are developed for collections storage, we will ensure environmental concerns are built into our decision making.

BUSINESS MODEL

OUR INCOME

While the wider economic context is uncertain, the completion of the major capital projects at Tate Modern and Tate St Ives mean that Tate's own risks have reduced. However, to be as bold and innovative as it wishes, Tate will need to be ambitious and entrepreneurial in order to generate enough income and maximise the value derived from every pound spent.

At £35 million, Grant-in-Aid continues to be the single largest source of revenue. In the 2019 Spending Review, national museums received the good news that they were awarded an inflation rate increase in the following year. A future Spending Review will set the Grant-in-Aid for this period and Tate will seek a strong outcome in negotiations.

Exhibitions income, membership and visitor targets will remain the bedrock of Tate's self-generated income. However, a number of strategies will seek to mitigate the risk of dependence on exhibition performance. We will enhance overall audience numbers, diversity and conversion into membership and spend in retail and catering.

The ability to carry reserves from one year to another will add greater financial flexibility and annual operating contingency will enable Tate to deal with unexpected costs and shortfalls in income in-year. Resilience will be maintained through the close management of reserves. Tate Foundation reserves will also be increased, underpinned by a clear plan.

DEVELOPMENT

Our focus will shift from successful capital fundraising for Tate Britain, Tate Modern and Tate St Ives to generating long-term funding for the organisation. Opportunities will be pursued to generate endowed and legacy gifts to support key areas of activity and operating expenses.

Several initiatives noted in this plan have ambitious targets and are subject to successful fundraising. We will focus high-level fundraising on support for these strategic activities, for example programmes for young people and families, as well as gallery activations and commissions.

We are also undertaking a review of what we can do, beyond the Acquisition Committees and specific campaigns, to increase income and secure gifts to support the growth and diversification of the collection.

Tate will continue to grow income to help maintain the core programme, with a focus on securing multi-year partnerships with corporate, institutional and individual supporters. We will strengthen public sector and programmes fundraising so that programmes such as learning and collection care have robust support for both planned and new activity.

Networks of advocates and prospects nationally and internationally will be grown and diversified. We will work with colleagues at Tate Americas Foundation to maximise opportunities in the Americas, while capitalising on opportunities provided by current international activity.

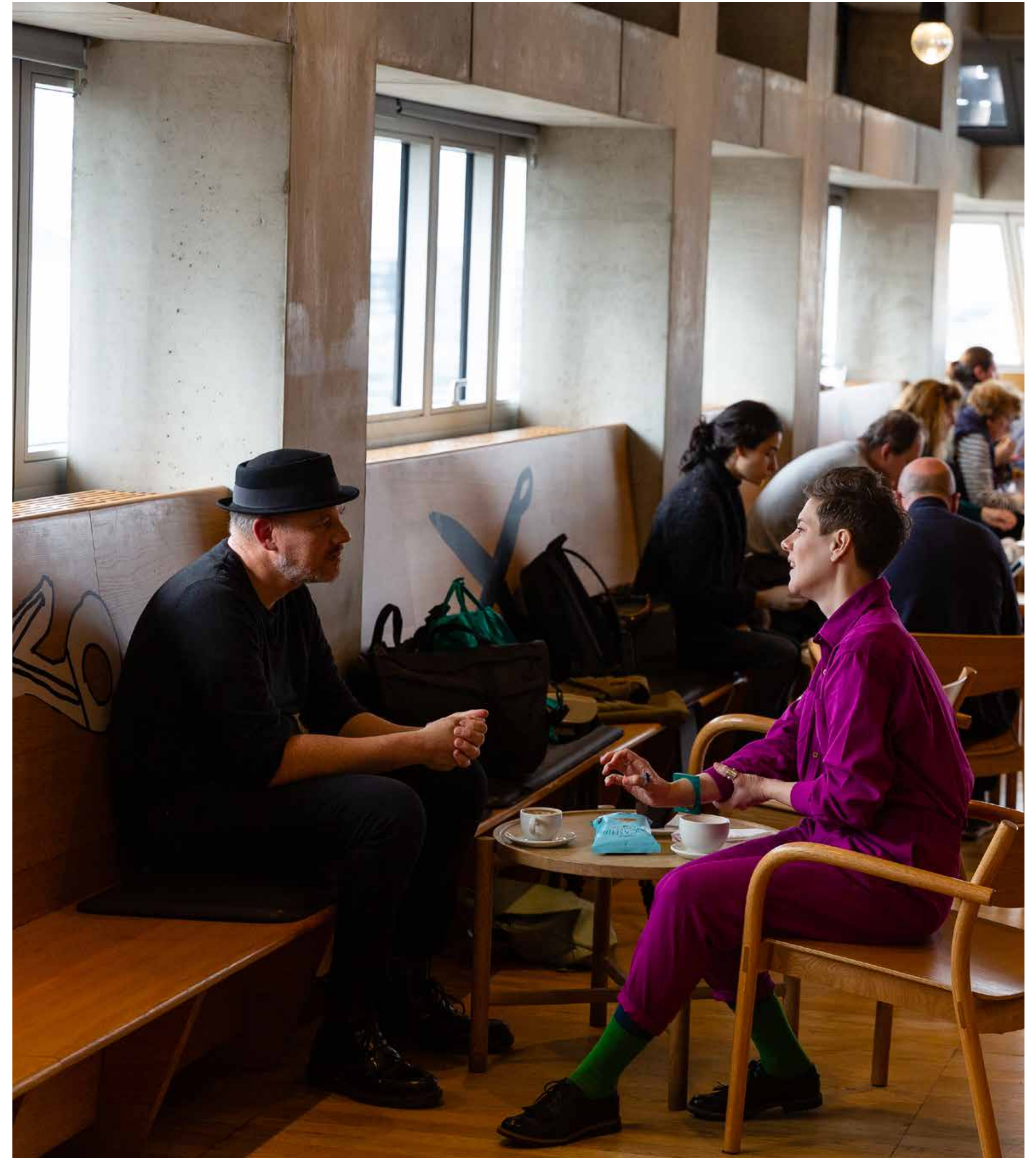
The Patrons scheme – already one of the largest in the cultural sector in London, including a strong and growing base of Young Patrons – will focus on increasing the retention rate while developing a new engagement strategy to grow membership. We will also grow additional fundraising from Patrons and other regular giving schemes (International Council, Acquisitions Committees) for key programmes and strategic priorities.

MEMBERSHIP

The Tate Members and Tate Collective schemes will be expanded and developed in ways that deepen engagement with Tate. Different kinds of membership experiences will be developed that support diverse audiences and motivations for participating in Tate.

More flexible ways to pay for membership will be introduced, with a monthly Direct Debit opening up membership to a much wider audience.

New technology and tools will be used to understand and better respond to members' needs and inform more tailored communications. We will also make it easier for members – improved processes will provide better, more timely services and the website will be optimised to make it easier for people to manage their own membership online.

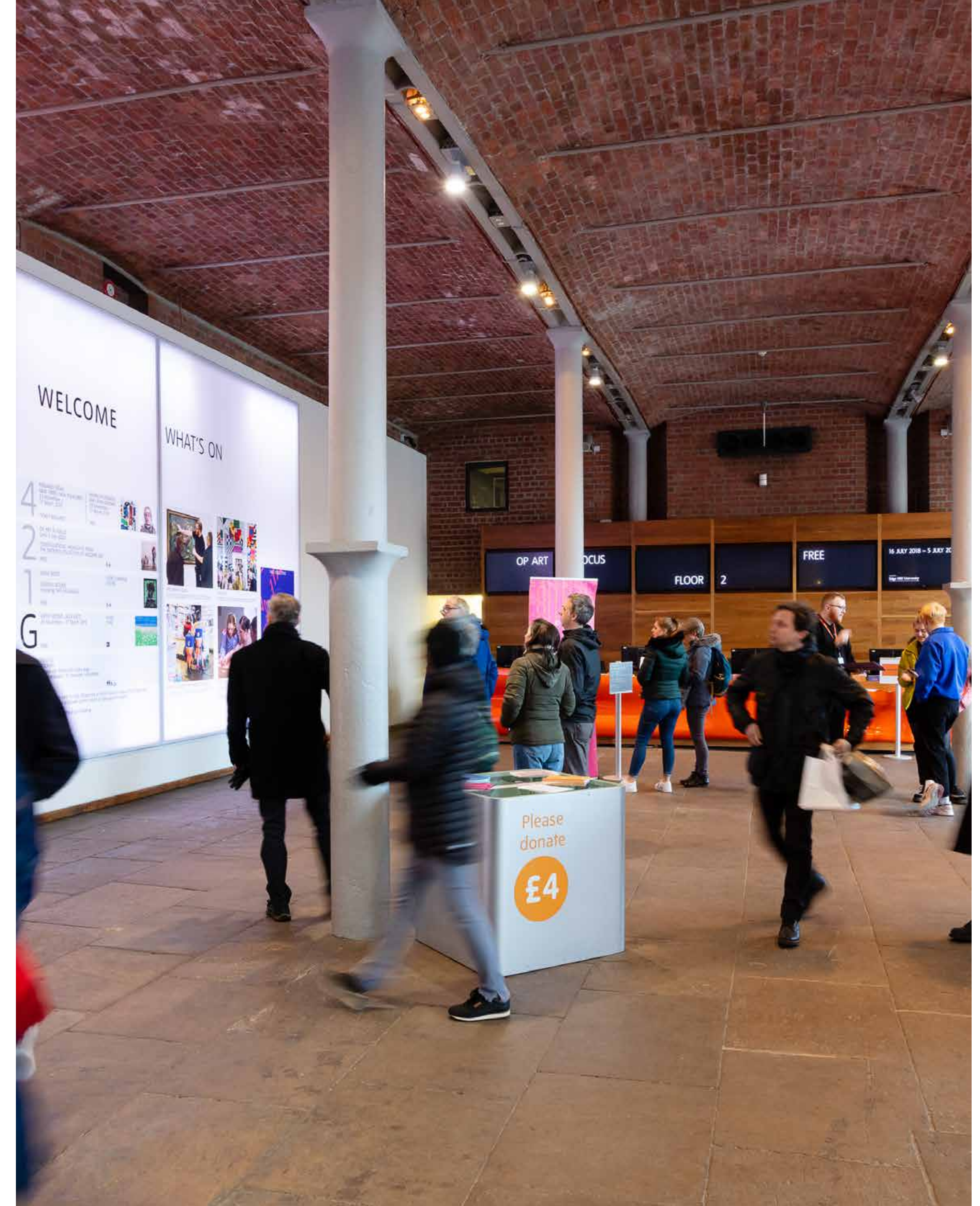


MARKETING, SALES AND E-COMMERCE

Recent investment in a new integrated e-commerce platform will underpin work to optimise customer journeys across every touch point and channel, moving from individual transactions to holistic relationships with customers.

While continuing to promote exhibitions, marketing will profile other opportunities that Tate offers, aiming to attract more diverse general visitors.

A new pricing strategy will balance income needs and visitor numbers, remaining affordable, and supporting initiatives to reach new audiences.



Newly named, Tate Commerce will give greater emphasis to the permanent collections and free exhibitions while continuing to cater to visitors to paid exhibitions and members. This will help generate a steady baseline revenue.

Over a quarter of the books we sell are for children. We will aim to increase the amount of Tate published books in those baskets. Content will be changed to improve diversity and inclusion in children's literature.

Working with the Digital and Audiences teams, a new category of product and publications will be developed to support emotional intelligence and wellbeing through the permanent collections. Tate Commerce will also develop offers that complement Tate Modern's twentieth anniversary in May 2020.



Formerly known as Tate Catering, the business will focus in the short and medium term on offer, infrastructure, people and sustainability. An analysis of the offer in all outlets is underway to improve their quality and aesthetics. Improvements are underway in Tate Liverpool, and comprehensive changes are planned for the Kitchen and Bar in Tate Modern. The three London Members Rooms will also be finessed.

In the medium to long term the business will make bigger physical changes to some outlets, allowing for an increase in capacity in Members Rooms and a better experience for family visitors. A phased programme of investment will improve technology that will contribute to both business efficiency and customer experience.

Complementing Tate's wider objective of increasing access to the sector, an evaluation of training and the use of apprenticeship schemes will provide more skills-based support and inform a more innovative approach to hiring.



IN FIVE
YEARS' TIME...

IN FIVE YEARS' TIME...

Five years from now, Tate will have delivered a programme of exhibitions, displays and activities that break fresh ground. We will be at the cutting edge of debate about art, cultural diversity and the role of the museum, both inside the UK and on the international stage. We will have shown leadership on the climate emergency, one of the most pressing issues of our day.

Our starting point is the collection. It will reflect art in the UK and the world today, encompassing a more representative range of histories and practices. The ideas of living artists will be at the heart of Tate's work. Tate will continue to be a global innovator, shaping scholarship and new thinking for and with peers. We will broaden the audiences coming to the galleries, adding to our overall reach and impact. Tate will be a champion of inclusivity, from our Board members to our staff, to the artists we work with, to the products in our shop and the feel of our buildings.

Tate's values as a creative organisation will be pursued internally through the way we work. Tate will be universally recognised as a family of art museums that make a positive social impact in the world.

Membership will have grown, with different offerings supporting Tate's expanded audiences. Not everyone has equal access to art and its benefits. We want to redress that by becoming more relevant to a changing social demographic. We will be a tangibly more diverse organisation showcasing an ever more diverse range of art practice.

At the same time, Tate's operations will have become more sustainable. We will develop and champion more environmentally responsible ways of working for the museum sector. Income streams will have changed. We will be less dependent on the success of large exhibitions, enabling us to be more innovative in our programmes. The estate and other operations will have been optimised to ensure that they meet Tate's current and future needs.

IN FIVE YEARS' TIME...

Our headline aims are to:

- Engage a broader audience in the UK and across the world.
- Influence thinking about the nature of art and its value to the world.
- Sustain our creativity by supporting our staff and increasing our self-generated revenue.
- Champion the right to the richness of art for everyone.



COLOPHON

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