

ANNUAL REPORT 2022-23



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Review of activities

Tate's recovery after the effects of the Coronavirus pandemic has been strong. This period has seen audiences return in greater numbers than had been expected, and the development of a vision and strategy that will provide for a future that is sustainable, both financially and environmentally. The programme and displays at all galleries have been vibrant, and introduced both new perspectives on familiar names and new artists to new audiences.

Significant success in the programme and other areas have included:

- The development and installation of a full rehang at Tate Britain, opening to the public in May 2023;
- Major exhibitions that have achieved critical success such as *The EY Exhibition: Cezanne*;
- Touring exhibitions in many countries around the world;
- The start of a project that will transform Tate Liverpool and its presence in the city;
- The appointment of architects for the renovation of the Palais de Danse in St Ives and strong fundraising for the project;
- The appointment of Rosalind Nashashibi as an Artist Trustee; and
- New appointments at Director level, all but one coming from internal promotion demonstrating Tate's commitment to talent development, including Carmel Allen as Managing Director, Hamish Anderson as Chief Executive of Tate Enterprises, Liam Darbon as Director of Digital and Innovation, Emma King as Capital Director, Mark Miller as Director of Learning, Catherine Wood as Director of Exhibitions at Tate Modern and Deborah Potter as Director of Collection Care.

In achieving this, Tate is grateful to the commitment and expertise of colleagues and the interest, support, and continuing generosity of all those who support Tate. Such support is vital to Tate's strength and sustainability. Tate's adaptation to new challenges depends on the innovation and vision of colleagues throughout the Gallery. This report could not begin without a commendation to all those whose efforts have enabled Tate to do and become what it has.

Tate's objectives

The Director, Maria Balshaw, has set out a vision that will guide Tate over the next five years. Tate will:

- Achieve real change in who engages with Tate, in our galleries, digitally and through our partnerships and our wider programmes.
- Achieve real change in who works for Tate and how they are supported and developed in their roles.
- Use its world-class collection more and in new ways to meet the needs of our public and support our future business model.
- Evolve its business model to be artistically, financially and environmentally sustainable.

This vision underpins organisation-wide planning and the development of a new five-year strategy. The objectives will be pursued following the set of values developed by colleagues from across Tate: to be open, bold, rigorous, and kind.

Commemorating the passing of HM Queen Elizabeth II

Tate was deeply saddened by the passing of HM Queen Elizabeth II in September, and honoured to play a part in supporting the nation in their mourning. We worked closely to support the Department for Culture, Media and Sport's management of the queues to attend the Lying in State in Westminster Hall. The main queue passed Tate Modern, and we were pleased to provide access to toilets and other amenities for those queuing overnight. The queue for those with access needs was on Millbank, in front of Tate Britain.



Banners commemorating the passing of HM Queen Elizabeth II

Colleagues worked around the clock to support those queuing. It was a sad and difficult time for all concerned and we thank the teams involved for going above and beyond the call of duty to support and facilitate this period of national mourning.

Audiences

The 2022-23 year ended with visitor numbers at just under 6 million, being 73% of pre-pandemic levels. One very encouraging change has been that, at the London sites, the proportion of local audiences attending was greater than before the pandemic. Younger audiences have also returned in significant numbers. In 2022-23, the proportion of visits from under 16- and 16-24-year-olds across Tate exceeded that of 2021-22, and was equivalent to that of 2019-20. The ethnic diversity of audiences also increased, thanks to a rise in younger audiences at Tate Britain. (add stats?)

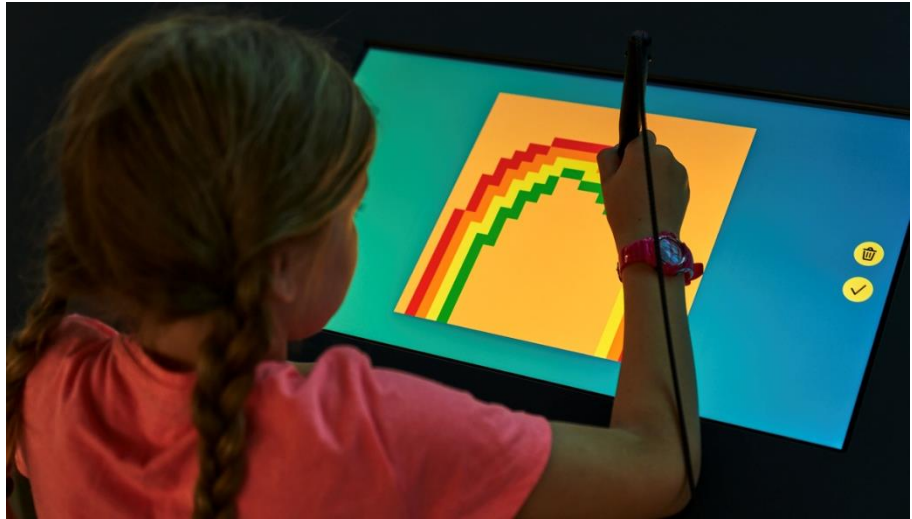
As audiences have returned, membership levels have passed pre-pandemic levels by 12,000: at year-end it stood at 148,000. Tate Collective – the scheme through which under 25s can access £5 tickets – has also shown similar recovery, with 150,000 signed up. In 2023-24, the scheme will celebrate its 5th Anniversary. In this time, it has far exceeded expectations in terms of signups.

Tate's website attracted 23 million visits this year, and across all social media platforms (Instagram, Facebook, Pinterest, LinkedIn, and Twitter) Tate has 12 million followers, with 9 million seeing engagement with content through either likes, shares or comments.

The biggest project of the year for the digital team has been the migration of the 250,000 pages that sit on the gallery website to a new content management system (CMS), software that lets us create, manage and store content on our website. This is the culmination of 2 years of work to modernise our digital infrastructure. Importantly, the move to a new CMS has decreased the carbon footprint of [tate.org.uk](https://www.tate.org.uk) by approximately 33%.

At both Tate Modern and Tate Britain, Tate Draw – which is overseen by the Digital team – provides a space in which visitors can use tablets to create and upload their own digital art. On average, Tate

Modern sees 5,000 drawings submitted each week. This year a new drawing bar was opened in Tate Britain's Drum Gallery. An expanded version of Tate Draw opened on Level 3 in the Blavatnik Building in spring 2023, and kids have been wearing their artworks thanks to Tate Draw's integration with retail, enabling the ordering of bespoke t-shirts and other



A young visitor enjoying Tate Draw

items. Like 2020 and 2021, 2022 was another banner year for our Tate Kids site, with over 1,000,000 page views to the Tate Paint game webpage alone.

Tate Digital teams work with colleagues across the gallery to produce content that supports and complements the programme. Examples this year include a video interview with Turner Prize winner Veronica Ryan, in addition to films in support of major exhibitions like *The EY Exhibition: Cezanne*. The team has also created content that helps people experience the galleries in different ways. *Tate Dates* is a new, playful social-first video series in which two people explore our galleries together. In another example, *Visual Stories* provides step-by-step visual and written guides for each of the Tate galleries for first-time visitors.

Learning and Research

2022-23 was the first year of Mark Miller's Directorship of the Learning team. Later in the year, it was announced that Dr David Dibosa will join Tate in 2023-24 in the new post of Director of Research and Interpretation.

Tate's regular learning programmes in-gallery resumed after the Coronavirus pandemic. UNIQLO Tate Play is Tate Modern's new free programme of art, activities and play for families of all ages. Taking inspiration from the art on display at Tate Modern, the scheme provides free activities and events, offering families new ways in which to explore art together.

In July, Yayoi Kusama's interactive work *The obliteration room* returned to Tate Modern for its biggest iteration to date as part of UNIQLO Tate Play. Originally commissioned by the Queensland Art Gallery in Australia, *The obliteration room* is one of Kusama's most ambitious participatory works and reflects the artist's enduring obsession with accumulation, obliteration, and becoming one with the artwork. Beginning as a completely white domestic space filled with all white furniture, visitors were given a sheet of colourful dot stickers of varying sizes which they could place wherever they liked to help turn the room into a riot of colour.

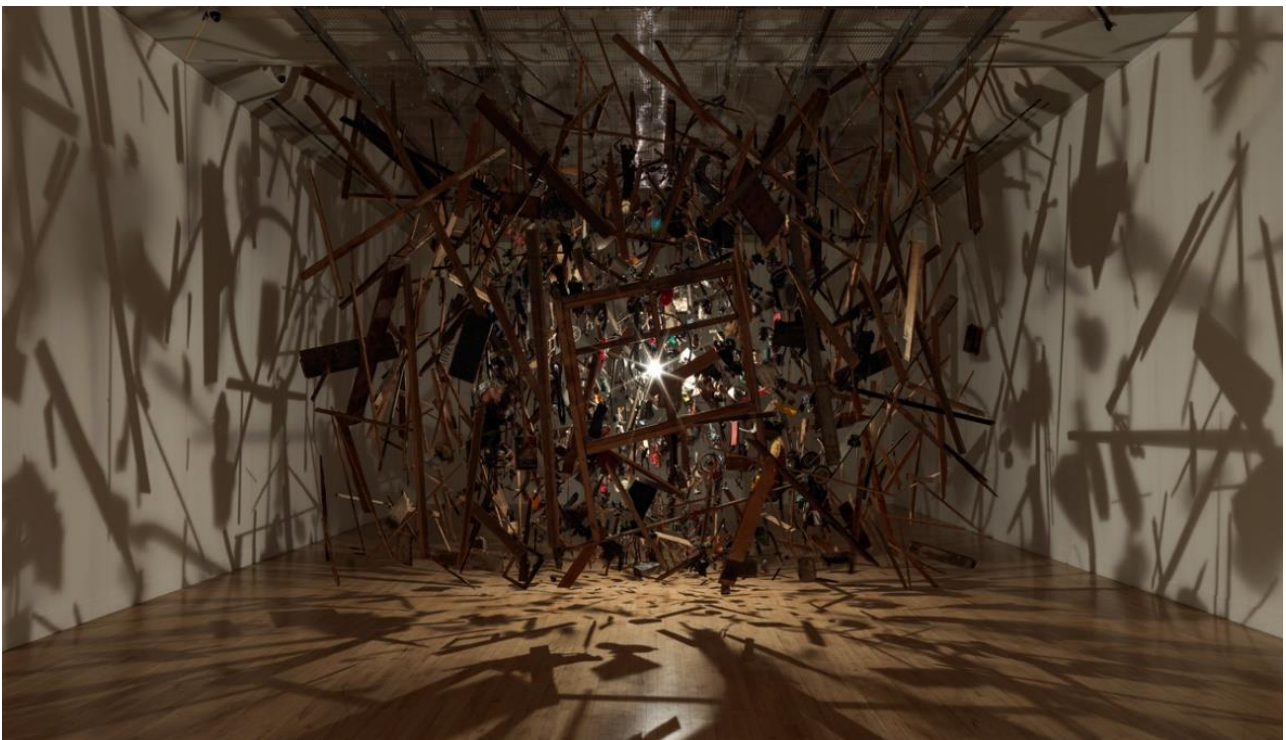
The grand final of the BBC's 'Britain's Best Young Artist' was filmed at Tate Modern. Each of the three finalists had a masterclass with a professional artist to help refine their skills, before returning to the

studio to create their final work. The winner was selected by judges Sadie Clayton, Ricky Martin and Tate's Mark Miller. Their work was displayed on the Level 4 concourse of Tate Modern's Natalie Bell Building throughout April.

Programme

Early in the year, *Life Between Islands* finished its run at Tate Britain, recording attendance far in excess of expectation. More than this, it attracted both audiences who had not previously visited Tate, and audiences of diverse ethnicity. It was pleasing to see this continue in other shows across Tate sites, with *Lubaina Himid* and *Magdalena Abakanowicz* at Tate Modern and *Lynette Yiadom-Boakye: Fly in League with the Night* at Tate Britain similarly drawing more diverse audiences. The first run of Lynette Yiadom-Boakye's exhibition was severely affected during the first lockdown, and we were delighted to be able to programme its return after successful runs at the partner institutions, the Moderna Museet, Stockholm, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, and Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean.

Also at Tate Britain, a retrospective of Cornelia Parker received very strong reviews and proved equally attractive to audiences, significantly exceeding its visitor targets. It gathered some of the best-known of Parker's works, including *Cold Dark Matter* and *Thirty Pieces of Silver*. *Walter Sickert*, which ran over the summer and into the autumn, repositioned this vital early 20th-century artist as a vital painter of urban British life.



Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991

For a large part of the year, Hew Locke's *The Procession* took centre stage in the Duveen Galleries. This landmark piece addressed very live concerns of the present day, using a diorama of costumed mannequins and figures running the length of the gallery to bring forth issues of colonialism and

migration. It did so by simultaneously combining such complex histories with a sense of pageant and the celebration of rich visual expression.

The EY Exhibition: Cezanne at Tate Modern represented a significant step. A landmark show, it presented new dimensions of one of the great artists of history, introducing viewers to a political dimension to his work, and drawing on recent scholarship to examine familiar motifs. Its success, attracting in excess of 350,000 visitors, demonstrated the recovery of audience levels post pandemic. Cezanne also proved the means to introduce audiences to artists new to them, notably *Magdalena Abakanowicz* and *Maria Bartuszoová*, which were shown elsewhere at Tate Modern, each attracting visitors significantly in excess of expectations. Earlier in the year, *Surrealism Beyond Borders* took a similarly broad approach, including some of the familiar and much-loved works of the movement – for instance Salvador Dalí's *Lobster Telephone* – in the context of works that demonstrate the global nature and influence of surrealism through works by artists including Leonora Carrington, Eileen Agar and Wifredo Lam. In this way, the exhibition demonstrates much of the strength of Tate's collecting in recent years, highlighting global perspectives and the work of women artists, as well as building on recent elements of the programme at Tate Modern.

Another major installation spoke similarly to current concerns. This year's Hyundai Commission for the Turbine Hall at Tate Modern was undertaken by the Chilean artist, Cecilia Vicuña. *Brain Forest Quipu* was a multi-part installation made up of sculpture, sound, music and video. Two quipu – an ancient South American recording and communication system made from knotted threads – hung 27 metres from the ceiling of the Turbine Hall. They were woven together using a range of organic materials, including found objects, unspun wool, plant fibres, rope and cardboard to evoke the look of bleached-out trees and ghostly forms. The work mourned the loss of the rainforests in the artist's home country of Chile. Some of the items used in the sculptures were collected from the banks of the Thames by women from local Latin American communities.

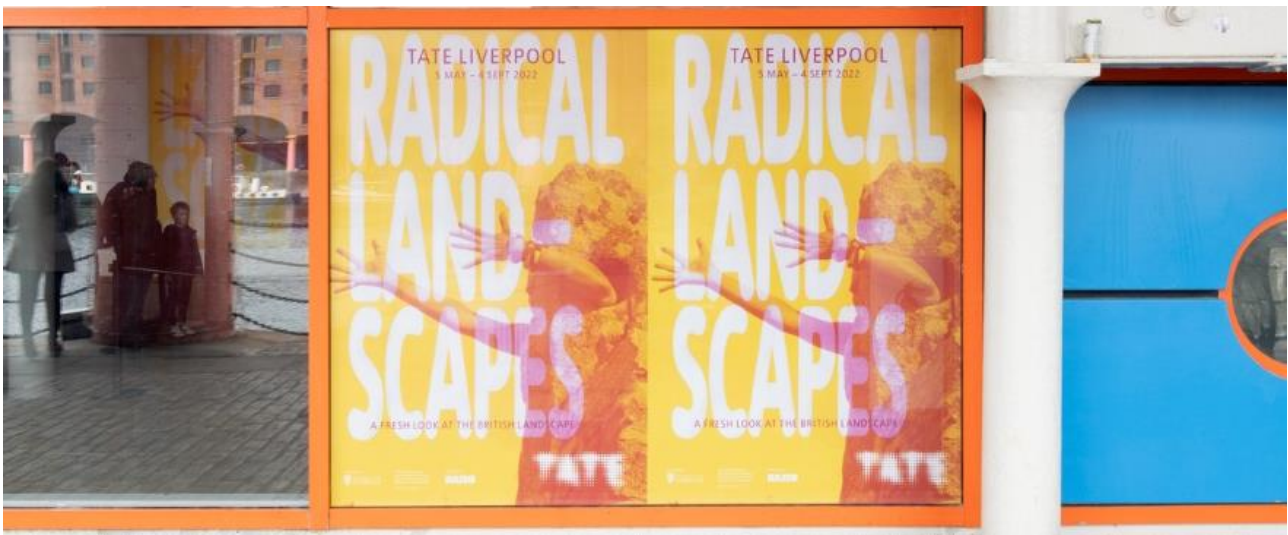
This year saw the fifth anniversary of the opening of the extension to Tate St Ives. *Barbara Hepworth: Art and Life* celebrated the artist whose legacy remains central to the town, and Cornwall more widely. Organised jointly with the Hepworth Wakefield in the town of the artist's birth, this exhibition presented almost five decades of her sculptures, paintings, drawings, prints and designs. Earlier in the year, *Ad Minoliti: Biosfera Peluche / Biosphere Plush*, produced in association with BALTIC Centre for Contemporary Art, made very different use of the new spaces, transforming part of the gallery into an art studio for families.



Ad Minoliti, *Biosfera Peluche / Biosphere Plush*, 2022

Two exhibitions in Liverpool this year focused on landscapes. The first, *Radical Landscapes* explored the politicised aspect of a very British tradition of art. It featured work by artists including Jeremy Deller, Ingrid Pollard, Tanoa Sasraku, Derek Jarman, Hurvin Anderson, Claude Cahun and Gustav Metzger, and two new commissions by Davinia-Ann Robinson and Delaine Le Bas. The second exhibition, *Dark Water*, presented JMW Turner within an immersive sound environment created by artist and musician, Lamin Fofana. Drawing on Tate Liverpool's waterfront location, this exhibition featured works by Turner that focus on the dangers of the waters around the British coast, juxtaposing these with sound work by Fofana, who grew up in Sierra Leone and Guinea before moving to the US, and whose music addresses themes of migration and displacement.

This year's Turner Prize was also hosted at Tate Liverpool, attracting 90,395 visitors, making it the gallery's third most visited exhibition ever. This year's shortlisted artists were Heather Phillipson, Ingrid Pollard, Sin Wai Kin and Veronica Ryan. The award ceremony in December was screened live on the BBC, with the award going to Ryan, whose work combines found and usually forgotten objects with crafted materials and is underpinned by interconnecting themes such as displacement, healing and loss.



Poster for *Radical Landscapes*, Tate Liverpool, 2022

Tate's Collection

Using the Collection more and in new ways has led to a number of exciting shows such as Yayoi Kusama's *Infinity Mirror Rooms* at Tate Modern, which has continued to be a success, attracting over 320,000 visitors in the year. Many of the exhibitions this year have centred on and showcased acquisitions of recent years, *Magdalena Abakanowicz* at Tate Modern serving as a strong example of this.

Likewise in Liverpool, Candice Breitz's *Love Story* was installed in July. It was one of the most



Yayoi Kusama, *Filled with the Brilliance of Life*, 2011/2017

talked-about works at the 2017 Venice Biennale and this was the first time that *Love Story* has been shown in the UK since being acquired for Tate's Collection. The work is a thought-provoking, seven-channel installation that asks whose voices we are willing to listen to in a media-saturated world. Evoking the global scale of the refugee crisis, *Love Story* is based on interviews with six people from different parts of the world who have been forced to flee unbearable circumstances in their home countries.

This year, we were tremendously grateful to receive a gift of outstanding importance and generosity. In April 2022, a major body of contemporary artworks from the D.Daskalopoulos Collection was donated to four museums around the world. Overall, 350 works were donated, with 110 coming to Tate. Since the announcement, the process of bringing the works into the Collection has begun, with Collection Care teams documenting an array of works in a broad range of media by artists including Louise Bourgeois, Vlassis Caniaris, Helen Chadwick, David Hammons, Mona Hatoum, Isaac Julien and Paul McCarthy.



Cecilia Vicuña in her work *Quipu Womb (The Story of the Big Red Thread. Athens)*. 2017

The partnership with the Museum of Contemporary Art, Sydney, supported by the Qantas Foundation, saw the acquisition of Nonggirrŋa Marawili's *Baratjala 2020*, an important step in the growing representation of Aboriginal and Torres Strait Islander artists in the Collection. Like this year's acquisition of Cecilia Vicuña's *Quipu Womb*, this is an example of how closely connected acquisitions are with displays and the development of future programming across all four sites. With the support of Tate Americas Foundation, we were delighted to bring six films by Cuban-American artist Ana Mendieta into the Collection, which will form the basis of an exhibition of her work in future years.

A sensitive project this year has addressed Rex Whistler's 1927 mural in the former Restaurant at Tate Britain, *The Expedition in Pursuit of Rare Meats*. This mural is painted on the walls of the gallery and includes racist imagery. Following the Trustees' decision in 2021-22 that the room in question should not be reopened as a restaurant, the challenge for the Gallery is how this can best be addressed and the mural presented appropriately. This year, focused

conversations with groups comprising artists, historians, cultural commentators and younger audiences, and chaired by Dr David Dibosa of the University of Arts and Professor Amia Srinivasan of the University of Oxford have taken place. From this work a decision was arrived at to commission a contemporary artist to respond to the mural. In February, British artist Keith Piper was selected, to create a new work which will respond to the history and challenges generated by the mural. The commission will open in 2023-24.

Sharing the Collection

Tate continued its active loans programme, which serves many important functions: supporting partner institutions in the UK, sharing the Collection nationwide, and contributing to the UK's profile overseas. Lending is also part of a global understanding of how exhibiting institutions operate, contributing revenue to Tate via the international touring exhibitions described below. Overall, 1,072 works were lent to 181 venues.

In recent years, touring exhibitions produced for partner venues around the world have become a major strand of Tate's activity, generating both profile overseas and revenue for the gallery. International Partnerships of this nature are led by a dedicated team, with the success of the programme reflecting not just their hard work, but also that of curators and the collection care teams as well.

The success of the partnership with the Museum of Art Pudong continued, with *The Dynamic Eye: Op and Kinetic Art* running in Shanghai from September 2022 to May 2023. *Light: Works from Tate's Collection*, showed previously at MAP, travelled this year to the Australian Centre for the Moving Image, Melbourne (June-November) and Auckland Art Gallery, New Zealand (February-June 2023). These international shows respond to and further the strong reputation of British artists abroad. This year saw *Constable, A History of His Affections* touring to the Villa Vauban, Luxembourg from July to October and then to La Reggia di Venaria, Turin, from October to February. Constable's great contemporary and rival also figured strongly in the programme with *Turner: The Sun is God* being staged at Museu Nacional d'Art de Catalunya, Barcelona, from May to September, the National Gallery of Ireland, Dublin between October and February and opening in March at the Fondational Gianada, Switzerland where it will run through to June 2023. From the modern and contemporary period, *Hockney: Works from Tate's Collection* travelled to Kunstmuseum, Luzern, and runs at the Musee Granet, Aix-en-Provence until May 2023.

During the year, the division began work on an ambitious children's Art Prize with its ongoing partners Museum of Art Pudong in Shanghai (MAP). Work on that project began in Autumn 2022 with a programme of online workshops, and will continue through to the end of 2023. Finalists will have their work displayed in an exhibition at MAP and presented digitally at Tate.

UK Partnerships

Tate delivers benefits nationwide by working in partnership with other organisations across the UK. In addition to loans, this includes professional networks such as Plus Tate and the British Art Network. It also includes Tate's work through ARTIST ROOMS which, alongside an extensive loan programme of modern and contemporary art, includes learning activities in galleries throughout the UK.

Partnerships are also an opportunity for innovation. In March 2023, Tate Liverpool joined forces with the international art foundation Art Explora to launch the Mobile Museum in the UK, using a lorry as a gallery to take works from the collection on a 10-week tour to communities across the Liverpool City Region. The Mobile Museum showed a version of the exhibition *Radical Landscapes*, featuring works by Turner, Constable, Henry Moore, Barbara Hepworth, John Nash and Jeremy Deller alongside works by leading contemporary artists including this year's Turner Prize winner Veronica Ryan and shortlisted artist Ingrid Pollard.

A further project at Tate Liverpool, *Explorers*, was undertaken in association with both Project Art Works and Plus Tate. The event brought together artists and staff from visual arts organisations to explore ways to make galleries and other venues more inclusive spaces for all. The project explored systems of care and new ways to work with artists, and showcased artists who are d/Deaf, disabled and/or neurodivergent. Attendees also discussed the *Creative Access Toolkit* which has been commissioned and co-authored by Plus Tate. This supports organisations in working with artists and audiences who are d/Deaf, disabled and/or neurodivergent, providing information on areas from setting up accessible exhibitions to inclusive recruitment processes.

Caring for the Collection

The Collection Care team includes conservators, art handlers, registrars, the installation teams, photography and the library and archive. These teams are intrinsic to Tate's work. For instance, registrars have been heavily involved in preparing for the D.Daskalopoulos Collection Gift to come to Tate, ensuring that the storage and conditions are in place and undertaking the extensive documentation of its movement.

Elsewhere, in order for Tate Liverpool's Art Explora Mobile Museum project to take place, teams from Collection Care and Art



A conservator at work

Handling had to assess each work and the conditions of its care in preparation for it to go on the road. Most notably, Collection Care teams have worked extensively on the preparation for the rehang at Tate Britain.

This year saw the refurbishment of the Library and Archive Reading Rooms and ancillary spaces at Tate Britain, improving the visitor experience. We were also able to increase the opening hours back to pre-pandemic levels. The number of visits has recovered, with approximately 1,000 participating in a bespoke visit or special event over the course of the year, in addition to standard visits to the Reading Rooms.

Tate's Collection Care team has been at the forefront of improving the environmental sustainability of practice across the sector. Tate has been leading international work, as part of the Bizot group of international lending institutions, to advocate for the adoption of a renewed 'green protocol' for the lending, display and storage of collections. This includes adopting a risk-based approach to environmental conditions for objects, using a sea and land-freight first approach to their movement, and using virtual couriering methods where possible. It also includes a commitment to play an active role in ongoing research towards reducing the carbon impact of museum practice.

Fundraising

Tate would like to thank all the individuals, trusts, foundations and organisations who have so generously supported us this financial year. We would particularly like to thank the individuals and

organisations who have supported our programmes and exhibitions, the collection, and capital projects by providing financial support, giving their time and expertise or acting as ambassadors and advocates for our work.

This year, we were grateful to have received significant gifts from the D.Daskalopoulos Collection described earlier in this report, and an endowment from the Manton Foundation in support of historic British art scholarship.

A number of major gifts were received in support of Tate Learning, Conservation and Library & Archive programmes alongside significant support from a range of individuals, trusts and foundations in support of our Exhibition Supporter Circles and the wider exhibition programme. Generous funding was secured for exhibitions including *The EY Exhibition: Cezanne* which also had critical philanthropic support from the Huo Family Foundation, *Magdalena Abakanowicz* benefitted from support from the Abakanowicz Arts and Culture Charitable Foundation, *Surrealism Beyond Borders* was supported by AKO Foundation, while the second iteration of *Lynette Yiadom Boakye: Fly in League With the Night* was once again supported by the Denise Coates Foundation. Philanthropic gifts from a number of supporters were also received for the *Maria Bartuszová*, *Cornelia Parker*, *Walter Sickert*, *Ad Minoliti* and *Barbara Hepworth: Art and Life* exhibitions. We were grateful to have been awarded a grant from The DCMS/Wolfson Museums and Galleries Improvement Fund 2022 enabling us to improve accessibility at the Barbara Hepworth Museum and for the support of Paul Mellon Centre for funding of the posts of the British Art Network Convenor and Administrative team and associated project costs.

Tate's International Council and Patrons continued to provide important support across Tate activities, from exhibitions, Tate Collective, learning, research and conservation initiatives to the acquisition of important works of art for the national collection. This is echoed by the contributions of Tate's six Acquisitions Committees and the European Collection Circle, which collectively enabled a wide range of major acquisitions from around the world. A number of individuals, artists and artist's estates, and private and charitable organisations also provided critical support for Tate's collection, through



Visitors in Yayoi Kusama's *Obliteration Room*

donations toward acquisitions, gifts of works of art and ongoing support for key areas of collection building.

We continue to work with corporate partners around the globe, attracting support for activity across Tate. In the summer, UNIQLO Tate Play entered its second year with Yayoi Kusama's *Obliteration Room*, taking over the Turbine Hall. We continue to work closely with Hyundai Motor, supporters of both the Hyundai Tate Research Centre: Transnational and the annual *Hyundai Commission*, undertaken by Cecilia Vicuña in the Turbine Hall at Tate Modern this year. Bloomberg Philanthropies continued to support Tate-wide digital content in addition to supporting the next generation of Tate Draw at both Tate Modern, Tate Britain and its extension online. The Turner Prize 2022 took place at Tate Liverpool with support from BNP Paribas, Taylor Wessing and Avanti. This year saw the launch of a new partnership with Lockton with their commitment to an initial three-year partnership supporting Tate Britain Exhibitions and community programming.

LVMH Moët Hennessy Louis Vuitton, Sea Containers and S&B Herba generously became new supporters of Tate. We also remain very grateful for the continued support from Bank of America, Bloomberg L.P., Chanel, Deutsche Bank, PJT Partners, and Sotheby's.

Tate Enterprises Limited

Tate Enterprises is a separate limited company, established solely in support of Tate. It comprises three divisions – Tate Eats, Tate Commerce and Tate Business – and all profits are returned to the gallery.

Some changes in management took place this year. On her appointment as Managing Director of Tate, Carmel Allen left her role as Chief Executive of Tate Commerce. The Directors of Tate Enterprises Ltd took the decision to combine the roles of Chief Executive of Tate Commerce and Tate Eats in a new role of Chief Executive of Tate Enterprises overall. Hamish Anderson was appointed to this role, taking it up in January 2023.

The turnover for the year was £32,961,215 (2021-22: £21,961,275). The overall key performance indicators used by management are gross margin and operating profit. In the year gross margin at company level was 65% (2021-22: 65%). The company made an overall operating profit of £4,688,581 after tax (2021-22 profit after tax: £1,737,931).

Tate Commerce

Tate Commerce experienced its first full year of relatively normal trading conditions since 2019-20, although within the context of an international tourist sector still heavily impacted by Coronavirus.

At Tate Modern the latest Edit concept store, Bobs Shop, with the artist Bob and Roberta Smith celebrated and encouraged participation in making art. The Turbine Hall shop reopened in 2022 and traded



The Cezanne exhibition shop at Tate Modern, 2022

strongly with a new offer focused on families and young people, with an invitation to make and create in the space. A beautifully executed exhibition shop for Cezanne delivered over £1 million in sales, highlighting the importance of the traditional retail offer within the portfolio. Tate Britain's sales reflected the expected impact of temporary gallery closures for the rehang; a significant refresh and redesign of the main shop space is scheduled for 2023-24. Tate Liverpool's focus in the latter half of the year has been the forthcoming capital project and the strategy for the new retail space, as well as exploring options for a temporary shop during the closure period. Tate St Ives also enjoyed an excellent year of trading, with the newly positioned shop entering its second year. The Barbara Hepworth exhibition, scheduled over the traditionally quiet autumn and winter months, drove footfall and income.

Tate Publishing continued to support the programme, working closely with curatorial colleagues while also bringing in new and diverse voices from outside of the organisation. An example of this is the now established and acclaimed *Look Again* series of small opinion books, which present powerful new interpretations of the national collection of British art. Tate Publishing children's category continues to grow and garner acclaim, with *In Our Hands* by Lucy Farfort being nominated for two awards and being selected for the Centre of Literacy in Primary Education reading list. Alongside these initiatives Tate Publishing performed strongly across the year, with the Cezanne exhibition catalogue selling 17,500 copies and generating £480,000 in income.

The Merchandise team was strengthened in 2022-23. The benefits of this were seen in the latter half of the year, with the team having the capacity to not only take on all the exhibition work in-house, but also start a review of core products. Further development of this range will form a central part of the team's future strategy. Tate Images had a successful year, taking on larger-scale work with companies such as Samsung and Coca Cola and shifting resources within the team to recognise this opportunity. The team sold the largest number of Limited Editions ever and work is underway to secure a broader range for the future, both in terms of representation and retail price. Product licensing continues to be an area of focus with the opportunity for growth, with fourteen partners in place and some significant discussions being had with existing companies and new propositions.

Tate Eats

Tate Eats has shown resilient profits despite industry-wide issues with recruitment and inflation. Tate Modern enjoyed a strong year, with the Kitchen and Bar's success driven by *Kusama* tickets deals and the Terrace Bar reopening for the first time since March 2019 to support the *Cezanne* exhibition. Improvements were also carried out to the offer on the North Landscape, the benefits of which will be seen in 2023-24. A key project in 2022-23 has been the development of the old café space in Tate Modern, this will reopen early in 2023-24 after a complete refurbishment. It will provide a welcoming daytime space for the diverse range of Tate Modern's audience and generate a new revenue stream by being open as a standalone bar in the evenings. Work is underway at Tate Britain to finesse and improve the offer within the café while also looking at enhancements to the Members' Room. Tate St Ives is focusing on reimagining the operating and staffing model for the business in 2023-24, while Tate Liverpool attracted some solid event revenue throughout the year in the run-up to the gallery's closure.

This was the first year of uninterrupted trade for the Tate Events, Corporate Membership and Filming team as a new end-to-end event business and so, as well as delivering exceptional returns, work was done on the team structure and systems to ensure continued delivery of this level of business in the

future. With income not linked to visitor numbers, this is a key target area for growth in the future, and as such a new Director of this department has been appointed.

Tate's coffee roasting business grew its external sales by 37%. The business's strong ethical brand closely aligns with Tate's mission and has a resonance in the wider market and a new structure will be developed in 2023-24 to further grow sales.

People and Culture

This year, one of Tate's main strategic priorities has been to achieve real change in who works for Tate and how they are supported and developed in their roles. It is central to the newly implemented People and Culture Strategy, developed following discussion with Directors and Trustees, taking in feedback from colleagues across Tate, as well as best practices from other organisations. Ambitious KPIs have been established against the strategy, allowing progress against its objectives to be measured through to 2027. As part of the strategy, we have set workforce diversity targets for ethnicity and disability representation, and continue to publish workforce diversity profiles so we can track progress against our goal of more closely reflecting the communities we serve.

Alongside the strategy, the Dignity and Respect Policy has been refreshed and renewed and covers both Tate Gallery and Tate Enterprises Ltd. Tate expects everyone to be treated with fairness, dignity and respect while at work, and has a zero-tolerance approach to all forms of bullying, harassment, discrimination and other inappropriate behaviour. The Dignity and Respect Policy aims to clearly set out what constitutes these kinds of behaviours, and the procedure for initiating and dealing with complaints. It is an important policy which supports our values and our organisational priority to better look after everyone who works at Tate.

In addition, the organisation has placed a greater emphasis on workplace wellbeing, taking a strategic, preventative approach to embed health and wellbeing into all aspects of the culture and experience of working at Tate, taking a whole-person approach, seeing the four pillars of physical, mental, financial and social health and wellbeing as being inextricably linked. This is supported by a new wellbeing hub - a one stop shop for information about Tate's approach to wellbeing and the support, guidance and resources available.

Volunteers

There are almost 400 volunteers in our Visitor Experience team at Tate, involved as Volunteer Guides and Hosts. There are also volunteers involved with the Library and Archives team and at Tate St Ives. Volunteers contribute to making Tate a friendly, dynamic and accessible place to be, enhancing our programmes and activities as well as providing opportunities for people to become involved at Tate. We aim to involve a broad and diverse range



Volunteers in the gallery

of people from our communities to strengthen local links. Our volunteers are fantastic supporters and advocates for Tate.

Tate's Volunteer Guides develop their own tours, making each tour unique. In the past year, there was a focus on introducing LGBTQIA+ tours by guides with lived experience delivering these at Tate Britain and Tate Modern. African Heritage Tours are also being developed with a team of guides with lived experience, with tours due to start during 2023-24. Tate's Visitor Hosts are a dedicated and diverse group who welcome visitors, answer questions and direct them around the galleries.

Estates and Infrastructure

In April, Emma King began in her role as Capital Director, overseeing a suite of schemes that will be integral to Tate's five year strategy.

Following the allocation of moneys from the Department of Culture, Media and Sport's Public Body Infrastructure Fund, we have been able to undertake much-needed renovation work across the estate. We have also been able to improve facilities for staff at the Tate Stores in Southwark. At St Ives, the coastal location creates particular pressures on the gallery building. We were therefore very grateful for the funds that have enabled us to address this.

At Tate Liverpool, work supported by the maintenance funds has addressed significant deterioration in the roof of the nineteenth-century building. The first steps have been taken in a major project that will see the rejuvenation of the gallery as a whole. This has been supported by the allocation of funds from the Levelling Up initiative, which will be followed by further fundraising. In the early summer, the architectural practice 6a was selected to undertake the project and has worked with teams across Tate on the design concept. Plans were made for the project overall, with consultations with relevant stakeholders starting later in the year. In the winter, the closure period required for the completion of the works was announced.

In St Ives, work continued on the project to develop the Palais de Danse as a space that celebrates and facilitates the study of Barbara Hepworth and other St Ives artists. The Palais has a long history, first as a dance hall and cinema popular with residents in the town and later as Hepworth's studio. It contains several historic features that will be preserved and presented in the new building, notably a sprung dance floor on which Hepworth positioned her sculptures. A further remarkable aspect of the building is a tiled floor that Hepworth used to gauge her *Single Form*, now installed outside the United Nations in New York, with its outline remaining on the tiles. This will be a feature space in the new building. This year, Tate's conservation teams documented the entire contents of the building prior to removal of key elements to allow for necessary maintenance work.

Operations and sustainability

Environmental sustainability is a prime consideration across Tate's work, from the way food is sourced for cafés and restaurants, to the way buildings are managed and exhibitions created. Since 2007, Tate has been working to reduce the environmental impact of its estate and operations, and to lead and influence the cultural sector and inspire and engage visitors on sustainability. In 2019 Tate committed to a five-year plan for climate action, which includes a target to achieve Net Zero by 2030, as well as to

act as a sector leader in carbon reduction. In 2022-23, Tate reached its set target of 50% reduction on emissions since the baseline year of 2007.

In 2019, Tate switched to a renewable electricity supply tariff in order to lower our direct carbon usage. This tariff provides Tate with 'REGO' certificates that show that all electricity Tate purchases is 'matched' by equivalent generation from renewable sources. We are working across the Estate to improve the environmental performance of our existing buildings and to develop sustainable approaches to managing the environmental conditions in our galleries. Tate has committed to including sustainability or 'green' criteria in each of its estates tender exercises and help contribute to Tate meet its climate goals.

Tate works to mitigate the impacts of ICT and digital usage. We use green energy tariffs to ensure that the energy needed to power our servers is as environmentally friendly as possible, and we write green principles into our tender exercises to ensure we procure the most environmentally friendly solution.

Tate collaborates closely with its supply chain, and more particularly around the built environment and maintenance of our sites, by engaging with sustainable partners able to support us in our Net Zero journey. By surrounding ourselves with companies with strong CSR & ESG credentials, we are putting sustainable construction at the heart of our partnerships. Through a range of initiatives such as the regular Green Team Meetings and liaising with our construction partners' sustainability teams, we benefit directly from their engineering expertise and can apply their recommendations to all of our sites, helping us reduce our carbon emissions and energy consumption.

Greenhouse gas emissions

Tate has been measuring and reporting emissions since 2007 and set 2007-08 as a baseline year for reductions, mainly for Scope 1 and 2 emissions. Tate has since achieved the Carbon Trust Certification twice and in 2020 was awarded the Pioneer Award, acknowledging Tate's commitment to Climate Change.

Overall, Tate's carbon emissions for Scopes 1, 2 and 3 have reduced by 54% from the baseline year. During 2022-23, Tate continued to invest in and upgrade our estate, by improving our heating and cooling machinery. Tate Liverpool is also undergoing significant works which will result in a significant reduction.

Business travel emissions data is based on a combination of actual business travel mileage from centralised travel providers and estimated mileage using the Carbon Trust methodology. Scope 3 emissions from business travel are 30% lower than the baseline year (2013-14). In 2019-20, Tate adopted a train-first policy in the UK and for destinations in northern Europe that are accessible by high-speed train, and we have encouraged colleagues to take the train where possible further afield in Europe too. Over the coming year, Tate will be encouraging its staff to maintain some of these reductions in business travel in order to continue to reduce our carbon footprint.

Waste and finite resources

Tate's approach to waste management is guided by the waste hierarchy of 'refuse, reduce, re-use, recycle, recovery, disposal' as mostly set out in Article 4 of the revised EU Waste Framework Directive, with 'refuse' being added to suit the aims and goals of Tate.

Tate has committed to attaining zero waste to landfill and has managed to increase overall recycling rates for the two London sites and Tate Liverpool, with Tate Britain reaching the highest recycling levels of 68%. From 2023-24, Tate will record and include the 'reuse' items in their waste figures, as part of the waste strategy and hierarchy of reuse of materials. Tate will continue to reduce the amount of waste produced and to re-use or upcycle products, and has added additional recycling bins across the London sites to encourage visitors to separate and recycle their waste.

We have adapted our shops and cafes to eliminate the majority of waste previously being produced, such as single-use plastic cups and packaging. Tate separated over 128 tonnes of food waste, which is diverted from general waste and processed through an anaerobic digestion plant. Waste costs have increased by 9% since the baseline year, reflecting the increased handling of waste, and supply chain costs.

Due to the impact of visitors returning to the buildings after the pandemic, water use under Scope 2 (Finite Resource Consumption) increased by 14% on 2021-22. A water harvesting facility is now operational in the Blavatnik Building at Tate Modern that allows the collection, storage and distribution of recycled rainwater for flushing the toilets. Automated Meter Reading technology for water was installed across the London sites in 2019 so that water usage can now be closely monitored.

Electricity transmission and distribution emissions have fallen by 62% since the base year, reflecting the savings made through the energy reduction programme, and the wider greening of the electricity networks.

Nature recovery and biodiversity action planning

Tate, in partnership with its ISO 14001-certified landscape contractor, actively works to preserve and enhance biodiversity within its estate. Varied habitats are provided wherever possible, including bee-friendly plants within our Tate gardens, as well as bug hotels to encourage wildlife activity. Tate has kept bees on the roofs of Tate Modern and Tate Britain since 2010. At Tate Britain, we have 10,000 square metres of a green wall, which encourages biodiversity even further. Tate Modern has also planted over 30 silver birch trees.



One of the gardens at Tate Britain

Tate has introduced a Biodiversity action plan, acknowledging the trends that have led to biodiversity decline, and taking action and measures to increase species and wildlife, contributing to the overall biodiversity across our sites.

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