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2021-22

ANNUAL REPORT

Museums hold the ultimate manifestation and evidence of human imagination and aspiration. Without doubt, lockdown and the pandemic made museums like Tate more important than ever.

PHYLLIDA BARLOW

CONTENTS

FOREWORD

4 Roland Rudd, Chair of the Board of Trustees, Tate

INTRODUCTION

5 Maria Balshaw, Director, Tate

OUR ART AND AUDIENCES

8 A Look Back

10 Programme Highlights

17 Collections and Acquisitions

19 Collection Care

20 Membership

21 Digital

22 Audiences: Home and Away

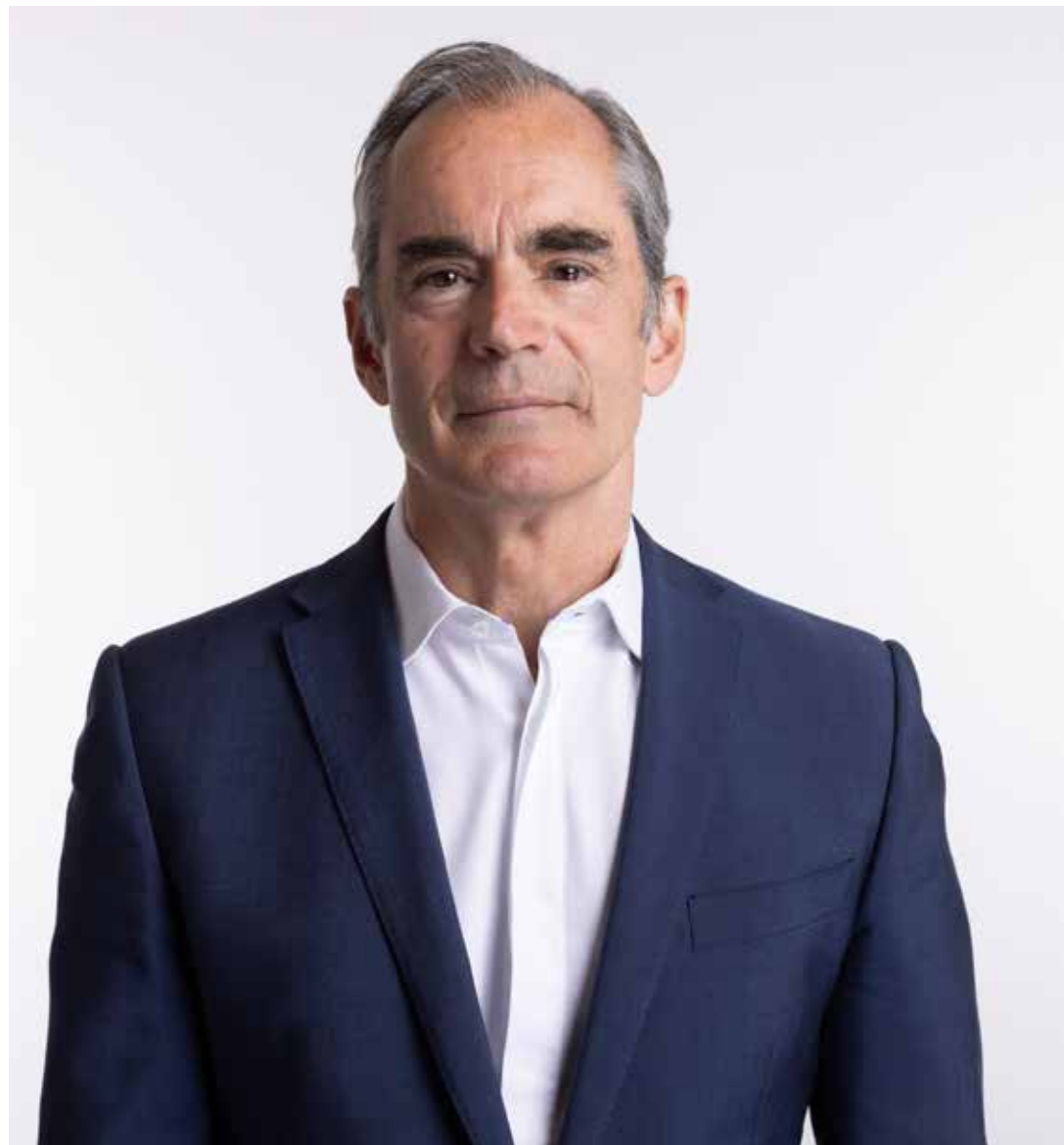
23 Looking Ahead

OUR PEOPLE AND PLANET

OUR SUPPORTERS

FACTS AND FIGURES

FOREWORD



ROLAND RUDD, CHAIR OF THE BOARD OF TRUSTEES, TATE

I would like to thank Tate Director, Maria Balshaw, along with Alex Farquharson, Director of Tate Britain, Frances Morris, Director of Tate Modern, Helen Legg, Director of Tate Liverpool, and Anne Barlow, Director of Tate St Ives, for their leadership throughout what has been an undoubtedly challenging period. Tate's recovery, which has been more robust than predicted, can be largely put down to the vision and dedication of these leaders and their teams.

We are grateful for the ongoing support of DCMS, our government sponsor, who I would like to thank along with every one of our partners, patrons and donors. The stalwart support Tate has seen through this difficult two years has been one of the most heartening aspects of the pandemic period. The ongoing care and boldness of vision it takes to make Tate the globally renowned arts institution it is today is a truly collective effort. I would also like to thank everyone who has offered Tate valuable guidance, particularly the various advisory groups who share their time and wisdom so generously.

After thirty-five years of dedicated service to Tate, we will be saying goodbye to Frances Morris, who recently announced that she will leave her role as Director of Tate Modern in spring 2023. She has played a tremendous role in the organisation's history, developing the collection in ways that have enabled us to reflect a far greater breadth of stories and histories. We look forward to marking her achievements when the time comes.

Finally, we were truly honoured to show King Charles III around Tate Britain's *Life Between Islands* exhibition along with some of the permanent collection, back in March 2022, when he was still HRH the Prince of Wales. It was clear from the time we spent with him that he is a great admirer and champion of the rich diversity of British art.

INTRODUCTION



MARIA BALSHAW, DIRECTOR, TATE

This report covers a period of unprecedented challenges for Tate. As with museums the world over, we weathered the COVID-19 pandemic and emerged into an altered landscape. On publishing this report, in February 2023, Tate is welcoming back more than 75% of the number of visitors we received prior to COVID-19. These figures, which grow weekly, and the extraordinary traffic to our digital channels throughout lockdown, demonstrate what we have long known; people have a deep need for art in their lives.

Tate's work, throughout this period, met this need in many wonderful ways, even when we were unable to open our doors. We brought fresh perspectives to art, and new ways to engage with artists. We saw a powerful public appetite for *Yayoi Kusama: Infinity Mirror Rooms* at Tate Modern, an experience that people found mind-expanding after the social confinement of the pandemic. Likewise, exhibitions such as Tate Britain's *Life Between Islands*, which shared the thrilling breadth of Caribbean-British art since the 1950s, reshaped our collective understanding of the cultural life of London and the UK. Speaking of issues close to the hearts of communities across the capital, it held real resonance for inter-generational London audiences. We were also immensely privileged to show *Paula Rego* – a magnificent retrospective of the artist's work. Fearless, generous, uncompromising; we feel her loss greatly, but her legacy, of course endures.

From historic exhibitions such as *Turner's Modern World* to contemporary shows like Cornelia Parker's unforgettable career-spanning survey, to shows like Lucian Freud in Liverpool that draw on our collection or Ad Minoliti in St Ives that offer the chance for visitors to create art themselves, our exhibitions are conceived with the public's enjoyment in mind, but also to expand their knowledge and curiosity about art. Lockdown meant we learnt at speed how to offer our public virtual exhibitions, and to engage them digitally, which has been hugely valuable in expanding our reach. Our visitor's relief on returning to the galleries was palpable; art is a collective

social experience and nothing is as special as a person connecting with a work of art in a gallery space.

This programme is complemented by the new works we have acquired for the collection, often thanks to the generosity of donors and supporters. Our collecting strategy reflects the ongoing evolution of art and cultural history, guided by the scholarship we hold and nurture within Tate. Tate's collection, as well as its exhibition programme, becomes more global, as we embrace the diverse centres of art that emerged through the twentieth and twenty-first century, complementing and enriching our long-established focus on European and North American work, and sometimes challenging all of us to rethink. Tate plays a powerful role in shaping global thinking about artistic practice. The influence of its research is felt far and wide.

This concerted drive to bring more art, to more people is the work of all of our Tate colleagues, who I would like to thank above all else for their passion, commitment, and ingenuity throughout these past two years. We also have incredible partners and friends who have helped us navigate through tough times. Art Collector Dimitris Daskalopoulos, for instance, donated more than 100 works by leading international contemporary artists to Tate, from Louise Bourgeois to David Hammons, and Marina Abramović to Martin Kippenberger. The presence of these works in the collection is for the long-term benefit of the UK and global public, and we look forward to showing them in our four Tate galleries, as well as sharing them with museums across the UK and around the world.

As noted, the past two years have been transformational for our digital channels. They provided an art lifeline to those who were unable to visit our galleries in person, with eighteen million people visiting the Tate website in 2020 alone, and Tate Kids becoming invaluable for art-hungry families across the globe. This appetite for digital learning shows no sign of diminishing. Learning about art, *through* art, underpins Tate's mission, and some of our most joyous moments in the past eighteen months

have been projects such as *Uniqlo Tate Play* which saw the Turbine Hall become a playful art making laboratory for children and parents. As schools have returned to visiting all four Tate sites, our creative learning purpose has only been underlined, as teachers and children speak of the powerful difference a collective visit to the gallery makes.

I would like to say a final thank you to all the artists who worked with us throughout this strange time, helping to ensure we had a programme of hugely interesting and inspiring shows ready for reopening, and beyond. Lubaina Himid collaborated with us to open her largest ever solo exhibition in Autumn 2021, along with a beautiful range of objects for our shops to allow the public to take something of her work home with them. Hew Locke spent lockdown creating his powerful *The Procession*, for the Tate Britain commission, asking us to join with him to reflect on the UK's history in all its complexity. Chila Burman held Londoners' joyous attention with the *Winter Commission* on the façade of Tate Britain, even with the museum, and indeed the city, closed. Aliza Nisenbaum collaborated remotely with staff of Alder Hey Children's Hospital as they dealt with COVID-19 in Liverpool, giving us a life-affirming portrait of their hope and resilience. Haegue Yang directed her installation virtually and even though she could not travel to her own opening in St Ives, the local community, as well as the many thousands who holidayed in Cornwall, greatly appreciated her determination. The commitment of all the artists we work with continues to be an inspiration to us all.

OUR ART



AND AUDIENCES



Aliza Nisenbaum, *Team Time Storytelling*,
Alder Hey Children's Hospital Emergency Department,
Covid Pandemic 2020

A LOOK BACK

In the early spring of 2020, Tate began the task of changing much of its programme, responding to a series of gallery closures that ran until May 2021, as part of precautions to curb the spread of COVID-19. New activity sprung up throughout this period, meeting the needs of the moment, and those of our local and international communities.

Despite being a complex institution, Tate proved it was able to be agile. Concerned by levels of digital poverty during the first lockdown, the Learning teams at Tate St Ives packed and distributed 140 'art bags' containing sketchbooks and other art materials to vulnerable families, via local foodbanks. In summer 2021, Tate Modern's Turbine Hall was transformed into a giant vaccination hub, a free ticket to a show offered alongside a jab.

Plus Tate, the expertise sharing network, provided much needed help and support amongst UK arts organisations. By November 2020, member organisations in Plus Tate had grown to forty-eight, and its leadership had moved to come under Tate Liverpool Director Helen Legg, embedding national leadership at our Tate in the north.

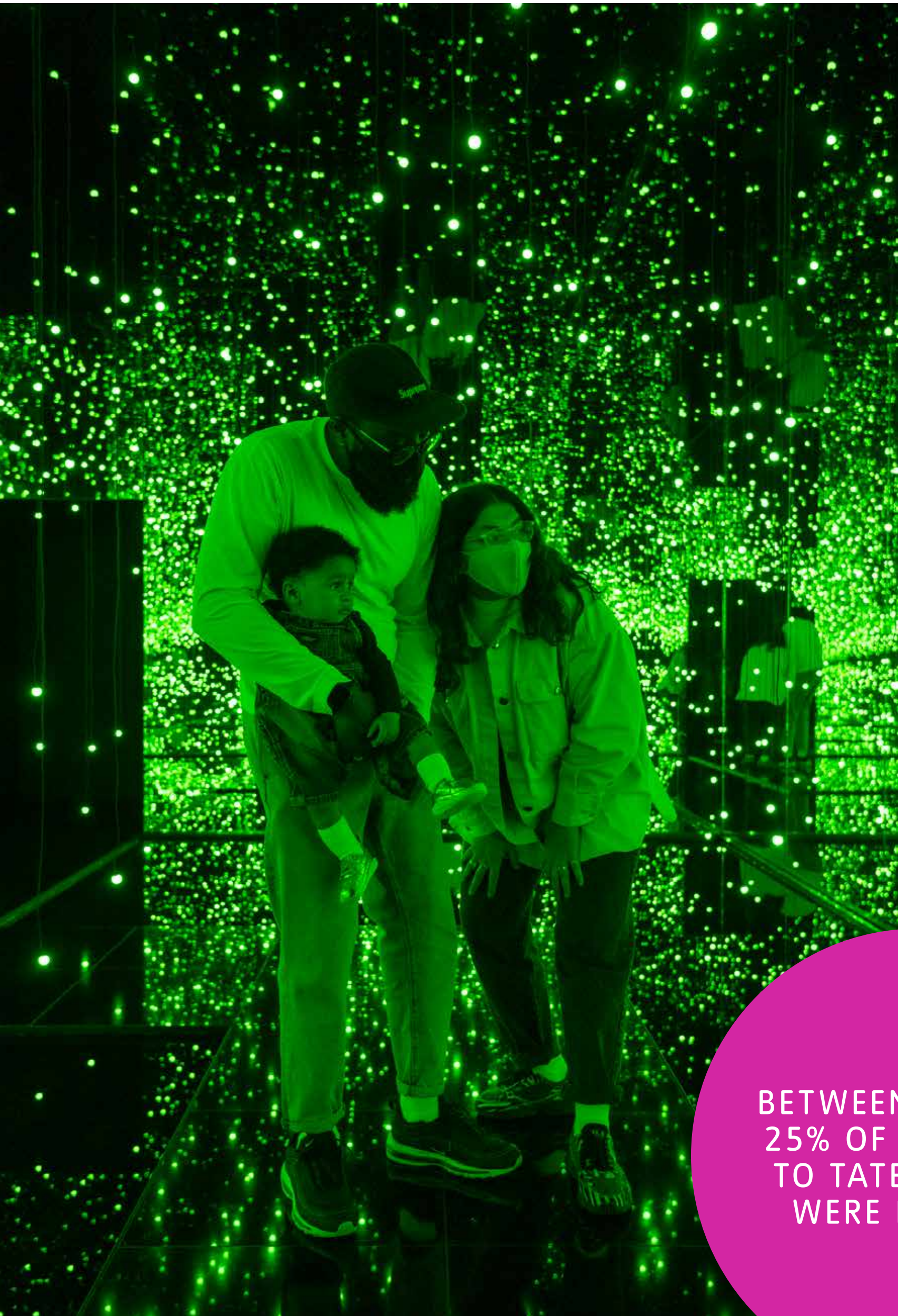
PLUS TATE – OUR
EXPERTISE-SHARING
NETWORK LAUNCHED
IN 2010 – INCREASED
TO 48 MEMBERS



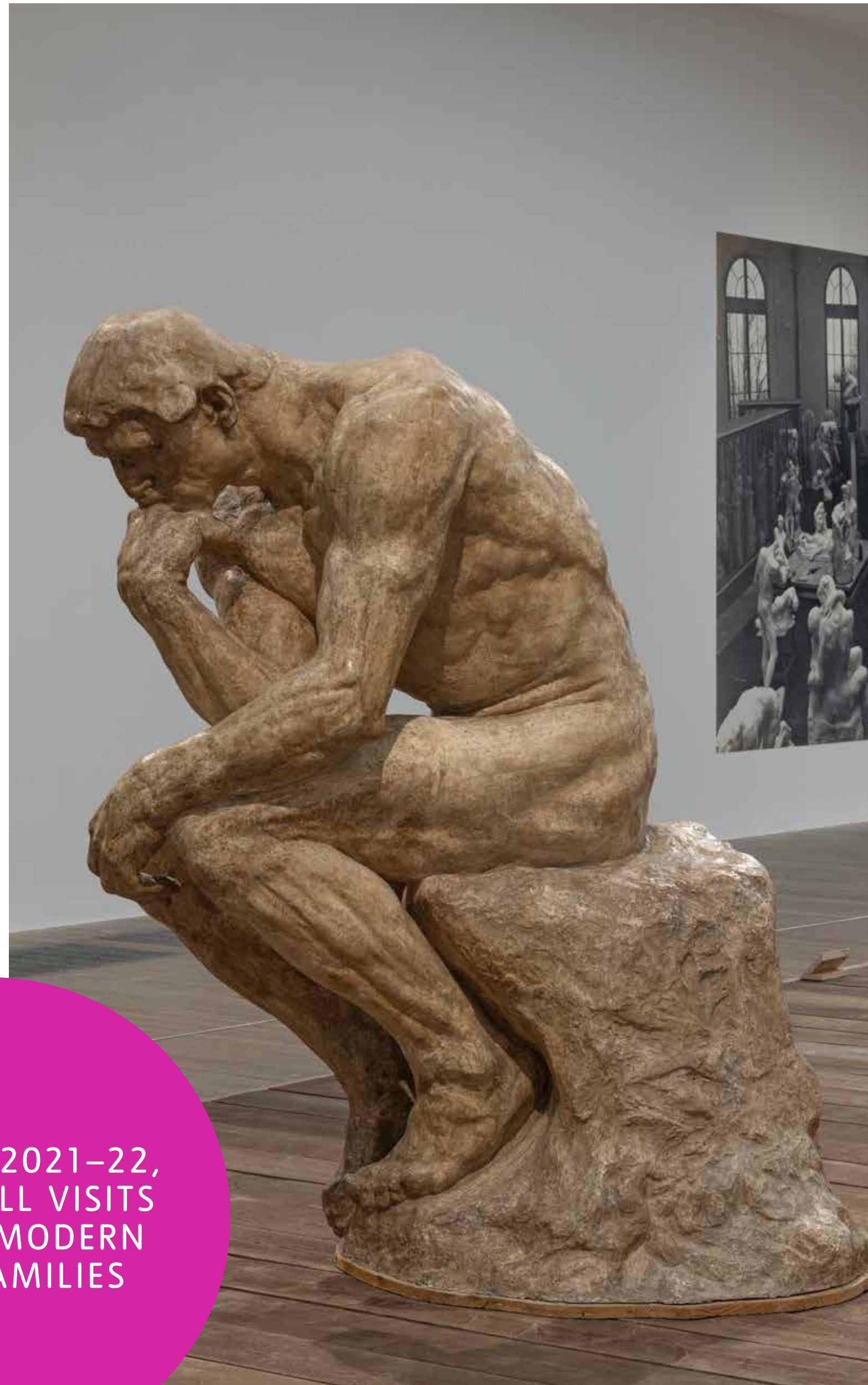
Programming reflected the economic landscape and chimed with existing plans to reduce our environmental impact. The pause enabled an examination of Tate’s quality of engagement, focusing on what our contribution might be in responding to global challenges. Overall, the pandemic required a recalibration and a focus on meaningful, qualitative growth, which Tate has since embedded into strategy.

In the winter months of 2020 and early 2021, **Chila Kumari Burman’s Winter Commission, Remembering a Brave New World** – a technicolour installation for Tate Britain’s iconic façade, celebrating mythologies, Bollywood and feminism – became a pilgrimage and gathering spot, despite the gallery being closed. Sadiq Khan, Mayor of London, commented that ‘even with its doors closed, Tate is able to make a powerful cultural impact on our capital.’

Winter Commission 2020
Chila Kumari Singh Burman:
Remembering a Brave New World



BETWEEN 2021–22,
25% OF ALL VISITS
TO TATE MODERN
WERE FAMILIES



PROGRAMME HIGHLIGHTS

Spring/Summer

In May 2021, the **Tate Britain Commission: Heather Phillipson: Rupture No. 1: blowtorching the bitten peach** opened as visitors were welcomed back to the gallery. Reimagining the space, the show proposed that that the galleries existed in a parallel time zone. Mutant life forms, built from technological remains, formed a sequence of, as the artist described, ‘charged ecosystems, maladaptive seasons and unearthed lifeforms’. Alex Farquharson, Director of Tate Britain, commented, ‘Through her unique layering of images, textures and sounds, she offered visitors an unforgettable experience; the parallel planet encouraging us to consider our own.’

Yayoi Kusama: Infinity Mirror Rooms opened to members on May 2021, the day that UK galleries reopened to visitors – a significant moment marked by the attendance of the then Secretary of State, Oliver Dowden. The exhibition, which has been extended and still continues due to its immense popularity, was a rare chance to experience two major installations by one of the most celebrated artists working today, alongside early documentation of Kusama’s experimental performances and events.

That same month, **The EY Exhibition: The Making of Rodin** opened, giving visitors opportunity to discover over sixty unseen plaster works by the artist. It was the

Left: Yayoi Kusama: *Infinity Mirror Rooms – Filled with the Brilliance of Life* 2011/2017

Right: Auguste Rodin, *The Thinker*, monumental 1903

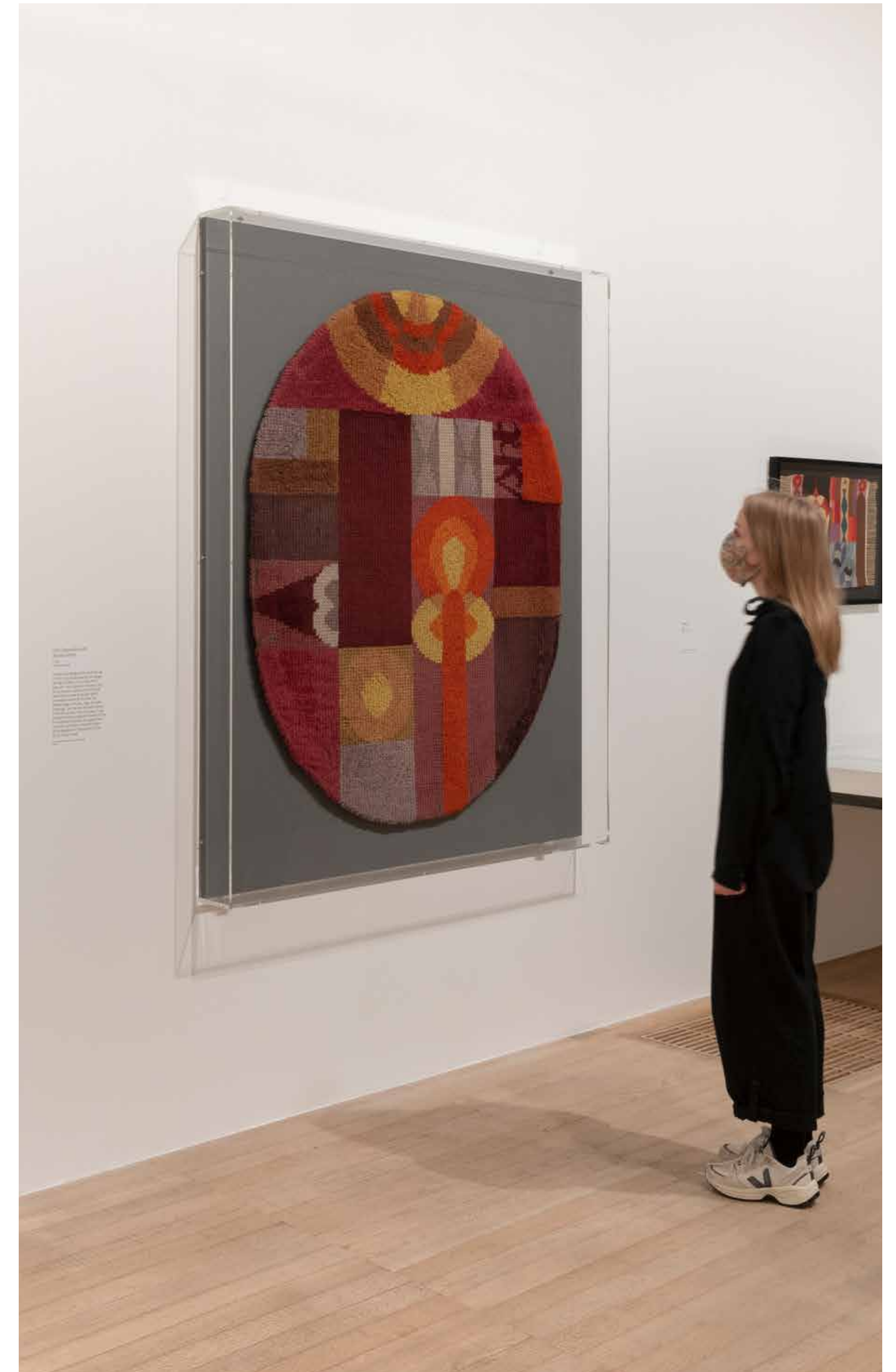
first exhibition to focus on the importance of plaster in his sculpture, and thanks to a collaboration with the Musée Rodin in Paris, almost a third of the exhibition was on public display for the very first time. ‘It had the most profound effect on me,’ said a visitor, ‘it was so present and communicative and embodied. Full of every emotion. I didn’t know sculpture could change my world view.’

The much-celebrated show by **Paula Rego** opened two months later, in July 2021. The UK’s largest and most comprehensive retrospective of her work explored the artist’s extraordinary life. ‘She gives a voice to women in so many complex relationships and situations,’ a visitor said, with another remarking, ‘We found it astonishing and powerful. When we came home, we went straight upstairs and created some portraits in pastels.’ It meant an enormous amount to Tate, in the wake of Rego’s death, to be able to present such a significant retrospective towards the end of her life.

July 2021 also saw the opening of a retrospective of avant-garde artist and designer **Sophie Taeuber-Arp**. Tate Modern’s major exhibition was the first in the UK to trace Taeuber-Arp’s career as a painter, architect, teacher, writer and designer of textiles, marionettes and interiors. Bringing together over 200 objects from collections across Europe and America, the exhibition showed how she blazed a new path for the development of abstraction.

Paula Rego, 2021 Tate Britain

Sophie Taeuber-Arp, 2021 Tate Modern





In the same month, Tate Liverpool staged a presentation of works by Lucian Freud, featuring some of the artist's most important paintings and etchings as well as photographs that provided an intimate glimpse into his life. **Lucian Freud: Real Lives** concentrated on the artist's sitters who were often friends and family, creating clusters of portraits of those he captured over time, illuminating his technical virtuosity and stylistic development. A visitor described it as, 'intimate, extraordinary and brilliant.'

Autumn/Winter

In September 2021, Tate Liverpool opened **Emily Speed: Flatland**. It was the inaugural Art North-West commission, which started with an open call in 2019. *Flatland* centred around a new film installation, which used set design and choreography to depict flattened hierarchies within a community of women. It catered for different perspectives and could be understood via a mixture of audio and visual components, including text and on-screen visuals alongside closed captions.

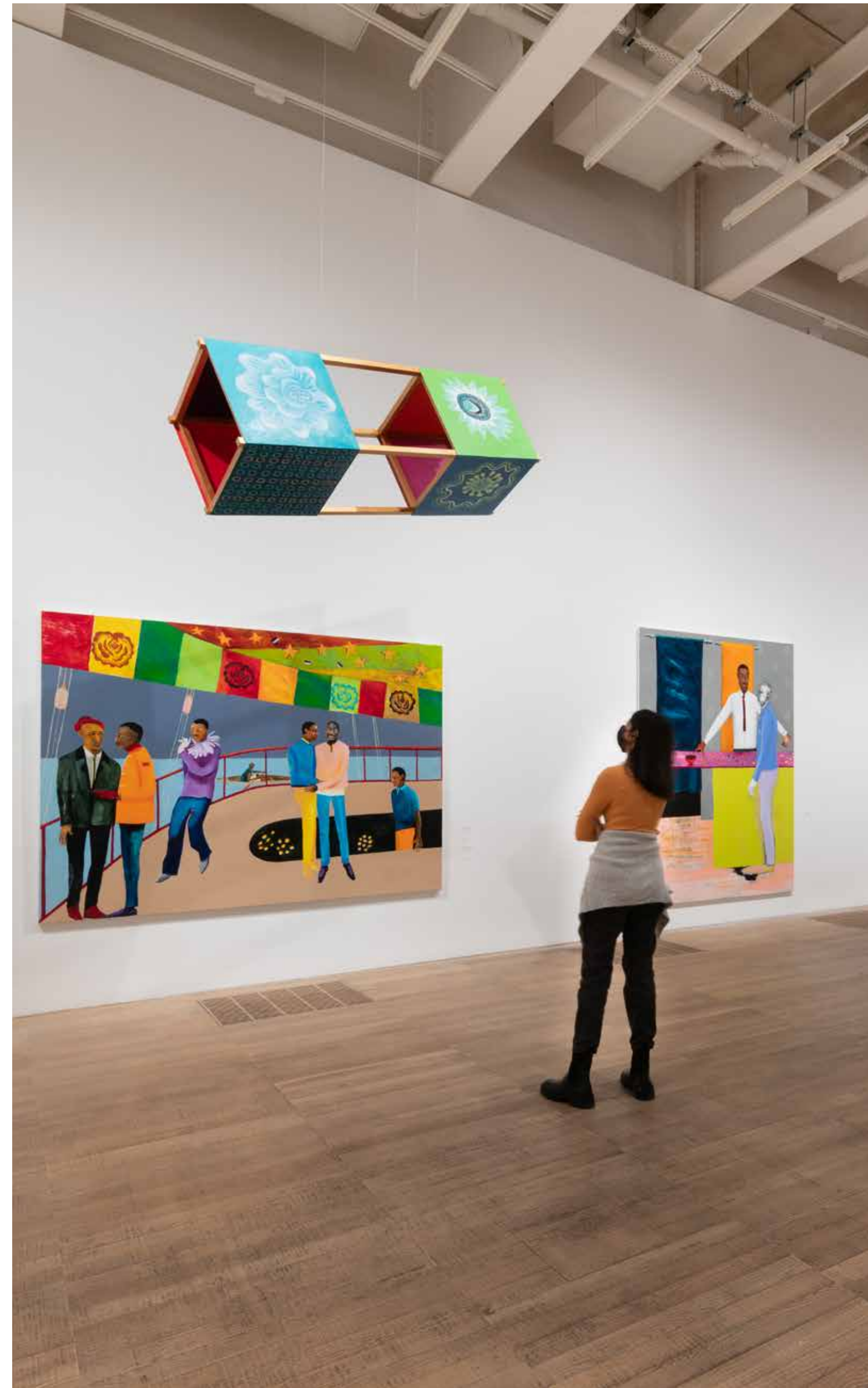
Petrit Halilaj: Very volcanic over this green feather opened in October 2021 at Tate St Ives; an exploration of a young boy's experience in the midst of the Kosovo War. Feedback showed, as the notion of war in Ukraine became very real, that the exhibition had a profound impact on visitors, particularly parents and families.

The first UK retrospective of **Lucy McKenzie** also opened in October 2021 at Tate Liverpool, bringing together eighty works including large scale architectural paintings, illusionistic trompe-l'oeil works, as well as fashion and design.

Lucy McKenzie 2021, Tate Liverpool

Art helps us reconnect with the collective unconscious and one of the great losses over the course of the global shutdown was the capacity for us to gather, in all our ragged humanity, in museums and galleries.

KARA WALKER



Hyundai Commission: Anicka Yi: *In Love with the World*, opened in the Turbine Hall in October 2021. Yi's most ambitious project transformed the space into a new ecosystem. Referencing the history of the hall as part of Bankside Power Station, the installation filled the space with machines once again, offering a vision of what it would look, feel and smell like if machines were living creatures.

In November 2021, Tate Modern opened **Lubaina Himid's** largest solo exhibition to date, incorporating new paintings and significant highlights from across the Turner Prize winner's remarkable career. Installations included the well-known *A Fashionable Marriage* alongside the newer series of large format paintings *Le Rodeur*, while paintings created during lockdown went on public display for the first time.

Tate Britain was able to open exhibitions of two major figures in the history of British art – ***Turner's Modern World*** (October 2020) and later ***Hogarth and Europe*** (November 2021). Despite the logistical challenges presented by the pandemic, Tate continued to work closely with its partner MFA Boston to bring *Turner's Modern World* to life. The Hogarth show, which examined his relationship with Europe and the emergence of a socially engaged art practice, showcased a new approach to interpretation, with a plethora of external voices framing the exhibition and speaking to the wider Tate remit of increasing inclusive narratives.

Hyundai Commission: Anicka Yi: In Love with the World, 2021 Tate Modern

Lubaina Himid, 2021 Tate Modern



In December 2021, *Life Between Islands* opened, a landmark exhibition exploring the extraordinary breadth of Caribbean-British art over four generations. It was the first time a major museum had told this story in such depth, showcasing seventy years of culture and ideas expressed through art. Emphasising the richness of this history, it also served as a compelling window into a multi-generational lived experience. ‘Best gallery experience I’ve ever had,’ a visitor commented, ‘when you represent Black people, they will come. I had lots of conversations with people there – such a great vibe.’

In March 2022, Tate Britain unveiled *The Procession*, a major installation by **Hew Locke**, for the latest in an ongoing series of annual commissions. Locke took over Tate Britain’s monumental Duveen Galleries with almost 150 life-sized figures – staging a powerful, unsettling and fantastical procession, travelling from one end of the gallery to the other, through geography, time and culture. *The Procession* sparks ideas of pilgrimage, migration, trade, carnival, protest, celebrations and our own individual journeys through life.

Life Between Islands, 2022 Tate Britain

There is a need to reform the collective memory about what art is. It should mean more, to more people, and be able to speak many languages.

GREGOR MUIR, DIRECTOR OF COLLECTION, INTERNATIONAL ART



COLLECTIONS AND ACQUISITIONS

Tate has a world-leading collection made up of around 80,000 works, which is loaned out nationally and internationally. Our overall mission remains to collect works of the highest quality that substantially enhance the collection.

In 2021, Trustees supported a new five year Collection Strategy that sets out our ambition to collect strategically, diversify the collection across multiple fields, and to do this in a way that reduces the environmental impact of our collection and its care, and through artists' works amplifies concerns about the climate emergency.

Addressing diversity and inclusion remains a central priority across both British and international collecting. Tate is committed to increasing the representation of women artists; LGBTQIA+ artists; Black artists and people of colour, and artists who identify as disabled or neurodiverse. Furthermore, Tate seeks to represent the work of artists committed to exploring urgent themes of social justice, migration and the environment.

Tate's transnational vision focuses on artists previously overlooked by a Euro-American canon. Greater diversity comes from acquiring work from around the world, enabling us to tell new stories around the history of art, extending our reach, and increasing its impact.

As an example, a recent acquisition by Edgar Calel, a Maya-Katchekel artist from Guatemala, is a work made up of rocks, representing a 'sacred site for rituals', with fruit and vegetables placed upon them. The work evokes a connection to Calel's ancestors and local indigenous communities within

Guatemala. As part of the acquisition agreement, Tate cannot own the work, but will be its custodian for thirteen years (a significant number in the Mayan calendar). After that time, a new agreement will be made with the artist and his community, either to renew Tate's custodianship, pass it to another institution, or return the work to the earth. Tate has entered – in a momentous shift from traditional 'ownership' – into a knowledge sharing arrangement with the Maya-Katchekel people.

Imagining a global art history has been Tate's vision for many decades: collection-building that truly reflects de-centralised, non-hierarchical artistic narratives across the globe.

Sook-Kyung Lee, Senior Curator, International Art,
Tate Modern

As the national collection of art spanning 500 years from 1500 to the present day, the British acquisitions strategy is committed to resituating and expanding British art history to fully represent and reflect British identity, culture, and the public. Strengthening existing holdings of key artists continues and we also aim to support new discoveries across all periods, including a new generation of living British artists, many entering the collection for the first time. 'There is scope, says Polly Staple, Director of Collecting, British Art, 'through our acquisitions policy at Tate, to support artistic risk-taking and innovation and make a real difference to the work that is celebrated and conserved for future generations'.

[For our acquisition highlights and full list of acquisitions please see the separate document on our web page.](#)

Previous page: visitor at Tate Britain with Henry Moore's *Working Model for Three Piece No.3: Vertebrae* 1968

Right: visitors at Tate Modern with Haegue Yang's *Sol LeWitt Upside Down - Structure with Three Towers, Expanded 23 Times, Split in Three* 2015



COLLECTION CARE

In 2021, Tate Trustees agreed a new acquisitions policy setting out how care of the collection and its sharing and use, supports the strategic direction of our five-year collecting strategy and introduces changes to help us meet net zero targets for Tate. Considerations included the necessary resources required to install or store artworks, and the ease of transportation – a challenge, as moving work around, along with its couriers, is by its nature, carbon intensive. Faced with international travel restrictions, Tate trialled a virtual courier approach, allowing us to gain significant experience in lending and borrowing securely. Tate Modern’s **Andy Warhol** exhibition – which included high value loans – was successfully deinstalled and transported to Museum Ludwig, Cologne, predominantly using enhanced digital communication facilitated through the expertise of our registrars and fine art transport agents.

The pandemic presented an opportunity to consider new ways of providing access to the stored collection, with the team rising to the challenge of offering a service to Tate staff and the public, reimagining enhanced remote and electronic access. It was one of the first national art library and archive services to reopen doors, in August 2020. It has continued to remain open for business, alongside Tate’s Prints and Drawings Rooms. The efforts of the team were recognised in a comprehensive review by The National Archives, with Tate Library and Archive successfully retaining its Accredited Archive Service, a national award that is reviewed every

Cleaning Cildo Meireles’ *Babel* 2001



TATE MEMBERSHIP
GREW FROM 132,000
IN 2020 TO 142,000
BY THE END OF
MARCH 2022



MEMBERSHIP

In the past two years, Tate's membership base has expanded, as the Membership Team built new forms of digital engagement and visitor care. The reward has been a stunning 142,000 members, renewed membership enthusiasm and net record profits.

Tate Collective, Tate's free membership scheme for sixteen to twenty-five-year-olds, underwent a major shift in going online, thanks to the team's imaginative thinking. Examples of the team's approach included an open call to showcase the work of young creatives, and Tate Producers were tasked with commissioning emerging artists to create public displays along Bankside. Use of the online platforms soared, with demand rising by over 200%. The number of Tate Collective members was retained, with new members tripling in 2021. The team developed an offer that transcends digital and geographical boundaries, creating opportunities for international audiences, based on universal topics and themes. Membership of Tate Collective is becoming increasingly diverse, with 34% of members joining over a six-month period in 2021 identifying as from a Black, Asian or Minority Ethnic heritages.

Beyond Boundaries and Tate Collective collaboration at Bankside

Next Page: young visitor using Tate Draw at Tate Modern

DIGITAL

In 2020, Tate's website was visited by over 18 million people. Tate Kids (the dedicated website for five to thirteen-year-olds) saw incredible growth as the world embraced remote learning – over 3.5 million users visited it, a 250% increase from 2019. The interactive game 'Tate Paint' received more than 3.3 million views – up a staggering 1400% over 2019–20 – with children's artworks being represented on Tate's social media channels with messages of joy and hope. In 2020, more than 250,000 people subscribed to Tate's YouTube channel and the videos were viewed more than 7.3 million times, a 54% increase over 2019–20.

Visits to the Tate website grew further in 2021, with a record 20 million hits. Tate Kids once again saw robust growth, making up 19% of all website visits. More than 300,000 people subscribed to Tate's YouTube channel, where audiences watched 222,000 hours of video content during 2021–22. Tate's social media has an audience of more than 11 million across Instagram, Facebook, Pinterest, Twitter and TikTok. Tate remains the most-followed cultural account in the UK and the second-most followed cultural organisation in the world, after MOMA. We had 16 million engagements – comments, shares, saves, retweets, likes – and were seen on feeds over 400 million times across the year.

Lindsay O'Leary, Head of Digital Content, says *'During a time when our physical doors were shut, we were still as open as ever online, where people from across the world could access our 150,000 artworks and archive items, or play art games with their children. Digitally, we had never been busier, and the appetite for digital learning remains incredibly high.'*



TATE'S WEBSITE WAS VISITED BY OVER 18 MILLION PEOPLE IN 2020

'TATE PAINT' ONLINE RECEIVED MORE THAN 3.3 MILLION VIEWS – UP A STAGGERING 1400%

AUDIENCES: HOME AND AWAY

The ARTIST ROOMS programme, which is owned and managed by Tate in partnership with the National Galleries of Scotland, enables audiences across the UK to experience work by leading international artists in their local community. From single-venue exhibitions to multi-site touring packages, programmes are curated in recognition of the individual organisations. Once COVID-19 restrictions started to ease, postponed ARTIST ROOMS exhibitions opened: Summer 2021 saw **Louise Bourgeois** at Tate Liverpool and **Phyllida Barlow** at Tate Modern, while a site-specific installation of **Sol LeWitt's** vibrant *Wall Drawing #1136*, wrapping around the circular entrance walls of Tate St Ives, was a joyful welcome to visitors returning to the galleries in November.

The International Programmes team managed to develop and present major international exhibitions of **Hockney**, **Constable**, **JMW Turner** and **Pre-Raphaelites**, whilst implementing consultancy projects and curating a new exhibition for our partners in Asia. Between 2020–22, Tate opened over twenty exhibitions in Australia, China, Japan, South Korea, and across Europe in countries such as Luxembourg, Austria, Germany, Italy, Switzerland, Hungary, Spain and Denmark. Most notably perhaps, two major new exhibitions were realised and continue to tour; **Light: Works from Tate's Collection** and **The Dynamic Eye: Op and Kinetic Art from Tate's Collection**. These projects, which are developed in close partnership with the Collection Care team, were all installed virtually, opening to considerable media acclaim and often securing record visitor attendance at partner venues.

Sol LeWitt, *Wall Drawing #1136*





LOOKING AHEAD

Tate ended 21/22 at 38% of pre-Covid visitor numbers, reflecting the long closures and Covid restrictions. Happily, by mid 2022, this was rapidly soaring to 60% and upwards. Whilst audiences are regaining the confidence and drive to visit our galleries, we are moving into uncharted waters, with factors such as cost of living, war in Ukraine, climate breakdown and virus variants potentially shaping our onward journey.

We are focusing on who exactly is visiting Tate, and working to build new and different audiences for our work. We are working to diversify Tate's audience base to promote interest across a wider demographic of people, more reflective of the cities and towns our galleries are in. We want to ensure that the idea of 'Tate' suggests acceptance, and represents spaces in which multiple views can be held and expressed. We want each person who engages with Tate to feel that it belongs to them – that it is an open gateway to experience, and love, art.

'It's all about the story of the experience, from start to finish. It cannot be perceived as an austere, unfriendly space. We need to invite people to come in and dream.'

Anna Abbott, Director of Audiences.

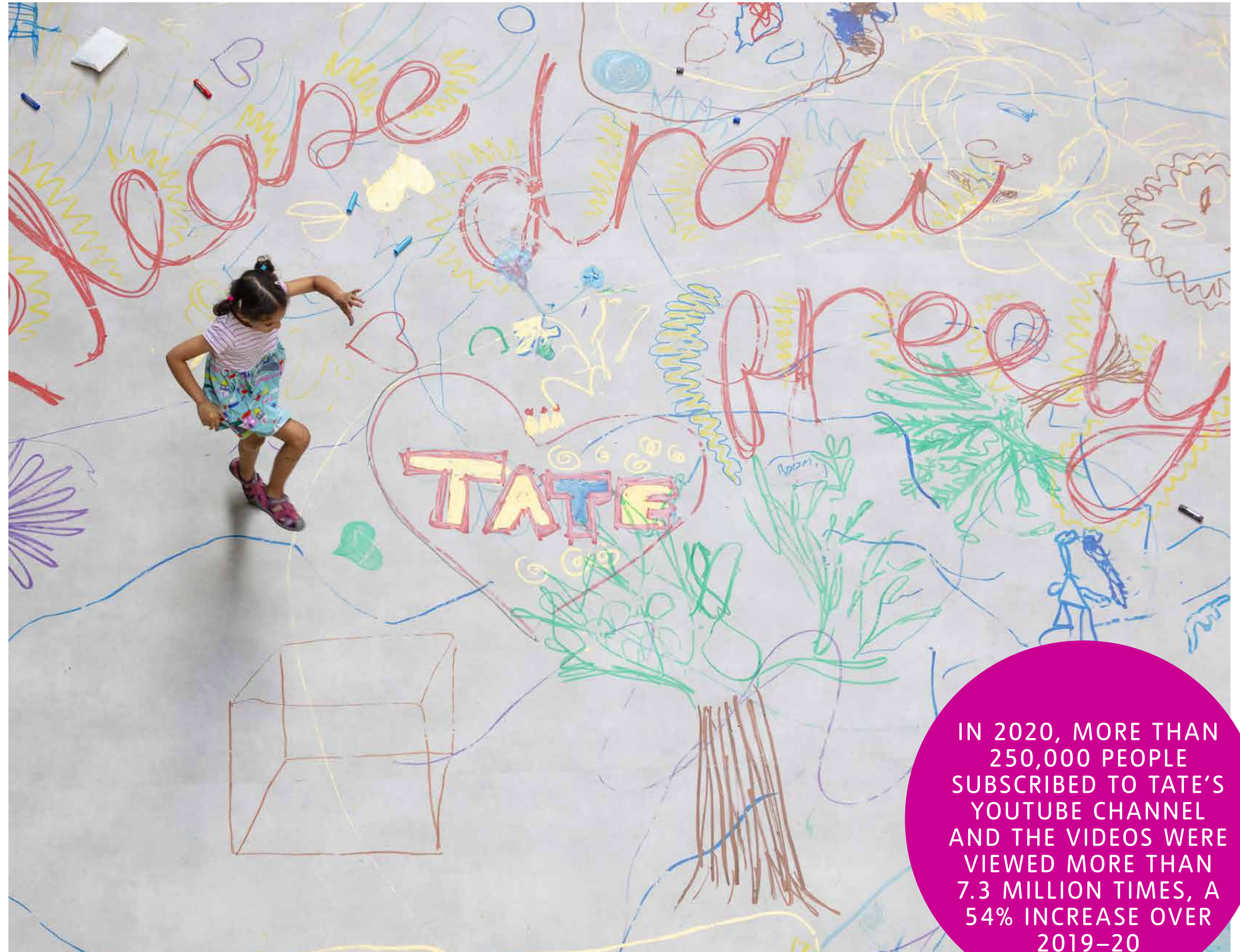
Despite a drop in overall visitor numbers throughout the pandemic, the diversity of our audiences has remained steady. We are examining what aspects of our programme have really bucked the trend in who visits, implementing a strategy that responds to, and replicates activity that has driven meaningful change.

A strong example of programming that disrupted established visitor demographics was the launch of the first **UNIQLO Tate Play** at Tate Modern in summer 2021. It contributed to the fact that over the course of 2021–22, 25% of all visits to Tate Modern were families. The new project launched with an interactive programme designed for all age groups, including a large-scale activation: **Ei Arakawa's Mega Please Draw Freely**. In an unprecedented move, the Turbine Hall transformed into a giant interactive installation, as visitors were invited to sketch, doodle and draw on the floor. This fun, family-focused offer meant that an incredible 39% of visitors were under sixteen years old.

Younger visitors also came to see **Zanele Muholi**, a show documenting and celebrating South Africa's LGBTQIA+ communities. 28% of visitors to the show, and 74% to the associated Tate Lates, were between sixteen and thirty-four years old. Diversity of age groups also drives diversity of ethnicity – 33% of visitors to the first UNIQLO Tate Play identified as Black, Asian or Minority Ethnic, and 21% to Zanele Muholi.

'Zeitgeist' or thematic shows, such as **Life Between Islands**, also saw a broadening of ethnicity amongst visitors. 39% of non-member audiences to the show identified as Black, Asian or Minority Ethnic. For non-members from the London area, it was 54% – an unprecedented number, reflecting those in the most recent census for London.

UNIQLO Tate Play: Ei Arakawa, Mega Please Draw Freely 2021 Tate Modern



IN 2020, MORE THAN 250,000 PEOPLE SUBSCRIBED TO TATE'S YOUTUBE CHANNEL AND THE VIDEOS WERE VIEWED MORE THAN 7.3 MILLION TIMES, A 54% INCREASE OVER 2019–20

OUR PEOPLE



AND PLANET

Just as institutions are taking responsibility for unlocking histories of empire and colonialism embedded in their works, so too should we encourage climate and ecological awareness through the art we hold in trust.

FRANCES MORRIS, DIRECTOR, TATE MODERN



AT THE CLOSE OF THE 21/22 FINANCIAL YEAR, OUR EMISSIONS WERE REDUCED BY 55%, WITH AN 86% REDUCTION IN EMISSIONS FROM TRAVEL

At the very forefront of all that Tate is working to achieve, along with a business model that supports our vision and mission, is the need to address the climate emergency and social equity, in our programmes and in our behaviours. We have reached a defining moment in the history of our planet, and in recognition of the unique role museums play in creating societal change, we have committed to reducing our carbon emissions by 50% by 2023 and to achieving net zero by 2030, from the baseline year of 2007/8. Alongside this, we will work hard to galvanise debate and action within and beyond the sector, building carbon literacy among our teams and with our audiences.

Progress during this period should be seen in the context of the exceptional circumstances of COVID-19. As our visitor numbers steadily increase, we are reviewing how we can keep emissions down. This recalibration is seeing our Estates and Curatorial teams carry out substantial work to prevent a growth in emissions. This is constantly evolving, from sourcing new suppliers to installing more efficient equipment, to achieve carbon neutrality by 2030.

In recognition of these ongoing efforts, Tate was awarded the Julie's Bicycle Pioneer Award in 2020. As well as constantly evaluating our systems and processes, we are working to inspire environmental change via our programming, amplifying the voices of artists and our audiences. In October 2021, ahead of COP26, we held our biggest climate event yet, *Power to Change*, a joyous and inspiring programme of positive action at Tate Modern. It featured a major outdoor commission by US artist Jenny Holzer, a dedicated Tate Late, activities for families in October half-term, film screenings, talks, workshops and zero food waste cooking demonstrations.

On the Shore, Ackroyd & Harvey collaboration with Ben Okri in the Turbine Hall, Tate Modern 2021

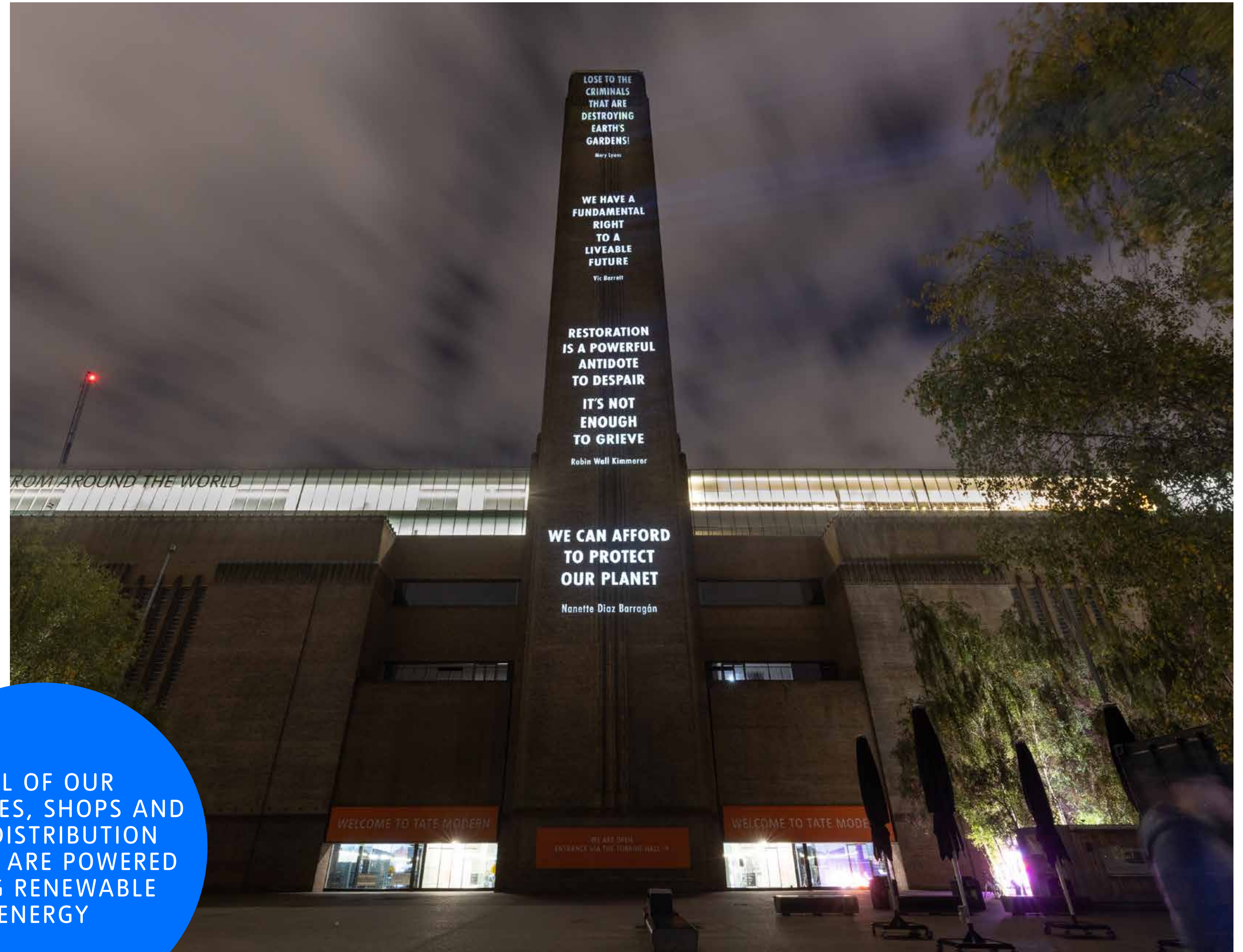
We want to ensure that this sort of storytelling and advocacy is accompanied by real change in how we do things. So, in October 2021, Tate formed its first Climate Emergency Working Group, sharing and building on the work in place across our Curatorial, Estates, Commerce and Collection Care teams, as well as the work initiated by the Tate-wide Green Team.

The group reaches into and impacts across all aspects of Tate's work; we now have a Climate Emergency Action Plan which drives change across all teams. Achievements to date include the installation of 330 solar panels, and the harvesting of 226m³ of rainwater per annum.

Jenny Holzer, *HURT EARTH*, 2021 Light projection Tate Modern, London

Next page: Hew Locke, *The Procession* 2022

Page 30: John Akomfrah, *The Unfinished Conversation* 2012



ALL OF OUR GALLERIES, SHOPS AND OUR DISTRIBUTION CENTRE ARE POWERED USING RENEWABLE ENERGY



Tate must belong to everyone. The days of seeing the grand, porticoed Tate Britain facade and feeling 'it's not for me' must be consigned to history.

Maria Balshaw, Director, Tate

In the summer of 2020, a series of global events instigated a sea-change in Tate's work around, and approach towards, race equality. This saw the creation of a Race Equality Taskforce, set up to generate recommendations from a selection of representatives across the four sites to address race equality at Tate.

The initial Taskforce created a roadmap for their work in the form of an Action Plan. It set out their findings on how Tate can develop practices that are proactively anti-racist across the three interrelated areas of our work: our people (those we employ and those we work with); our public (in our galleries and online); and our programme (exhibitions, programme, learning and public engagement). It presents actions committed to by Directors, with clear lines of accountability, that will expediate the identified goals.

An example of an identified goal was to create Tate spaces and programmes that are more relevant to BAME audiences - Tate's Autumn 2021 programme was one of the most diverse in the institution's history, featuring major exhibitions and collection displays that dealt directly with race and cultural heritage.

"This work needs to happen on a very human level. It is about deep empathy, care, connection and learning, both as individuals and as a collective"

Rachel Noel, Taskforce member

Prior to this, an ongoing challenge had been how to address a mural painted by artist Rex Whistler in 1927, which ran around the walls of what was previously Tate Britain's restaurant and contains racist imagery.

In consultation with the Taskforce, we sought voices from outside the institution, including artists, art historians, cultural advisors, civic representatives and young creative practitioners. The discussions also incorporated feedback received directly from visitors and colleagues. Plans were announced to close the restaurant for a contemporary artist to create an installation for the room, to be exhibited alongside and in dialogue with Whistler's mural, reframing the way the space is experienced and to open up a space for examination.

The past two years have highlighted to us that equity challenges are intersectional and multiple, and requires a whole organizational approach. Our People & Culture strategy, agreed by Trustees in 2021, sets this out in bold and aspirational terms. Key initiatives in this period included a new Apprenticeship Programme, aimed at making careers in the arts more inclusive and accessible for all, creating much-needed routes into careers in the arts.

Initially recruiting twelve apprentices within the first six to nine months, the goal is to recruit fifty paid apprentices by the end of 2024. The programme offers roles within specialist museum positions such as curatorial, conservation and archive management. These are often the most difficult roles for young people to break into, particularly those from diverse backgrounds, and entry level opportunities in these areas have rarely existed until now. Offering these new apprenticeships marks a step change towards achieving a sector-wide aim of making the arts more diverse and accessible to all.



The responsibility sits with us as institutions to change. One way of achieving this is the creation of different entry routes into our profession, such as apprenticeships, supporting career development and drawing on partnerships to advocate for this across our sector.

MARIA BALSHAW, DIRECTOR, TATE

The apprenticeship programme is being made possible with support from donors including several Tate Foundation Trustees alongside Tate Patrons, with the aim to embed this as a permanent offer at Tate. Further Kickstart internships are also currently in place at Tate Liverpool, as part of a Government-funded scheme offering six-month trainee placements for sixteen to twenty-four-year-olds on Universal Credit, who are at risk of long-term unemployment.

Without any relevant qualifications, I am part of a team of professional marketers who develop campaigns for one of the coolest museums in London. Whilst I may view my contribution as peripheral, as a first-generation immigrant who had to dust herself off from the setbacks of racism, it is just electric.
Angie De La Puente Cuya, Marketing Assistant Apprentice, Tate



OUR



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We are grateful for the generosity and continued commitment of the individuals and organisations, both within the UK and internationally, who have provided funding and advocacy in what has been an unprecedented and significantly challenging period. We also extend our thanks to the Tate Americas Foundation and Tate Canada Foundation for their support of Tate.

ROLAND RUDD, CHAIR OF THE BOARD OF TRUSTEES, TATE

CORPORATE SUPPORT

We remain grateful for the generosity of our Corporate Partners and specifically those who have made significant long-term commitments to support Tate. This support enables Tate to achieve our creative vision and confidently plan for the future.

Hyundai Motor continued their long-term partnership with Tate, supporting the ***Hyundai Commission: Anicka Yi*** and the Hyundai Tate Research Centre: Transnational which aims to redefine Tate's existing collection of art and offer new perspectives on global art histories. Alongside this, ***UNIQLO Tate Play***, a new free programme of art, activities and play for families and young audiences, was launched and supported by UNIQLO at Tate Modern. The EY Tate Arts Partnership continued with support of ***The EY Exhibition: The Making of Rodin***, and Bloomberg Philanthropies renewed their support of Tate's digital interpretation initiatives in the galleries and online.

AGC Equity Partners supported the ***Tate Britain Commission: Heather Phillipson*** and the ***Tate Britain Commission: Hew Locke*** at Tate Britain. Live performance returned to Tate Modern with ***Set and Reset by Trisha Brown*** funded by Van Cleef & Arpels, and Bank of America and UNIQLO supported ***Yayoi Kusama: Infinity Mirror Rooms***.

Chanel, IHS Markit Charitable Foundation, Oaknorth, PJT Partners, Rolex Mentor and Protégé Arts Initiative, Unusual Rigging, and Veuve Clicquot generously stepped in as new supporters of Tate. We also remain very grateful for the continued support from BNP Paribas, Bloomberg L.P., Christie's, Deutsche Bank, Kvadrat and Sotheby's.





INDIVIDUAL, TRUST, FOUNDATION AND PUBLIC SECTOR SUPPORT

We acknowledge the generosity of the wide range of individuals and organisations who support our exhibition programme, including the following lead supporters: The Terra Foundation for American Art for **Bruce Nauman**, John J. Studzinski CBE for his support of both **Sophie Taeuber-Arp** and **Lubaina Himid**, Denise Coates Foundation for **Lynette Yiadom-Boakye**, The Manton Foundation for **Turner's Modern World**, Mala Gaonkar for **Hogarth and Europe**, The Deborah Loeb Brice Foundation for **Life Between Islands: Caribbean British Art 1950s to Now**, the Brian Mercer Charitable Trust for **Art North West** at Tate Liverpool, and the Huo Family Foundation who supported exhibitions across all four Tate sites.

We also acknowledge those who joined Exhibition Supporters Circles, providing additional funding for a range of programmes including the **Tate Britain Winter Commission**, **Don McCullin** and **Aliza Nisenbaum** at Tate Liverpool, **Ad Minoliti** and **Thao Nguyen Phan** at Tate St Ives and Tate Modern's **Zanele Muholi** exhibition, including the collaboration between Tate Exchange and UK Black Pride on a series of events around the artist's work. Additionally, continued support from the Art Now Supporters Circle has enabled the delivery of an engaging programme of exhibitions at the forefront of contemporary art in Britain including **SERAFINE1369: from darkness into darkness** and **Cooking Sections: Salmon: A Red Herring**.

Previous Page: Yayoi Kusama: *Infinity Mirrored Room - Filled with the Brilliance of Life* 2011/2017, Tate Modern

Stillness Rehearsal, Young People's Programmes & Public Programmes in Lynette Yiadom-Boakye, *Fly in League with the Night*, Tate Britain 2020



Tate's Learning programme, which provides engaging experiences for visitors of all ages, was generously supported by Gilberto Pozzi and The Lord Leonard and Lady Estelle Wolfson Foundation supported the SEND Learning Programme. At Tate Liverpool, funding was received for the Tackling the Blues programme in partnership with Everton Football Club and Edge Hill University which works with primary school children across the region using art to manage mental health. Arts Council England provided a generous grant toward the British Art Network, which promotes curatorial research, practice and theory in the field of British art, alongside extended generous support of the network from Paul Mellon Centre. Tate Collective was supported by the Garfield Weston Foundation and the Rothschild Foundation alongside Fidelity Foundation UK's support of a three-year intensive audience insights research project focussed on young people. The Marie Louise von Motesiczky Charitable Trust supported the Émigré Art Archives Project and further supported the Sketches and Sketchbooks project. The John Ellerman Foundation pledged a grant to fund a curator position and a two-year project to test a new model of curation with closer ties to the community at Tate Liverpool. Ongoing support was received from The Rory and Elizabeth Brooks Foundation for the Brooks Fellowship and a landmark gift was received from Art Fund towards the ARTIST ROOMS Fund.

Generous support was received to enable the acquisition of key works for the national collection, including works by Njideka Akunyili Crosby, Donald Locke, Yuri Pattison, Ima-Abasi Okon, Portia Zvavahera, Mohammed Sami and Catherine Wagner. Art Fund pledged two significant grants toward the acquisition of major works by Nalini Malani and Hew Locke, and National Heritage Memorial Fund and Art Fund provided critical support for Tate and Kettle's Yard to jointly acquire a group of three rare sketchbooks by Alfred Wallis. New Carlsberg Foundation made an exceptional grant

to enable the acquisition of two works by Olafur Eliasson and the first work to enter the collection by SUPERFLEX as well as a grant towards the acquisition of a major work by Larissa Sansour. Endeavor continued to support the Frieze Tate Fund which focussed on the acquisition of works by living artists including Guatemalan Edgar Calel custodianship, Rene Matić, Mike Silva, Sung Tieu and Obiora Udechukwu. The support of the European Collection Circle allowed for the acquisition of seminal works by Hervé Télémaque, Kim Lim, Oscar Murillo and Maria Hassabi.

Tate's International Council and Patrons continued contributions provided funding for a wide range of Tate programmes, including exhibitions, Tate Collective and Tate Intensive, and the acquisition of important works of art, including works by Derek Jarman and Anna Boghiguian. This is echoed by Tate's six Acquisitions Committees that continue to provide invaluable support for major acquisitions of works of art for the national collection from around the world.

In response to the challenges of the pandemic, we were grateful to receive emergency response grants from The Clore Duffield Foundation, The Huo Family Foundation, The Rothschild Foundation and Liverpool City Council. We also thank several Tate Foundation Trustees who have pledged funding for Tate's apprenticeship programme alongside Tate Patrons.

As we look to the future, we were thankful to have received a significant grant of £10.1 million from government levelling-up funds that will sit alongside DCMS Maintenance Funds to support the redevelopment of Tate Liverpool.

Details from Alfred Wallis *Sketchbooks*

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

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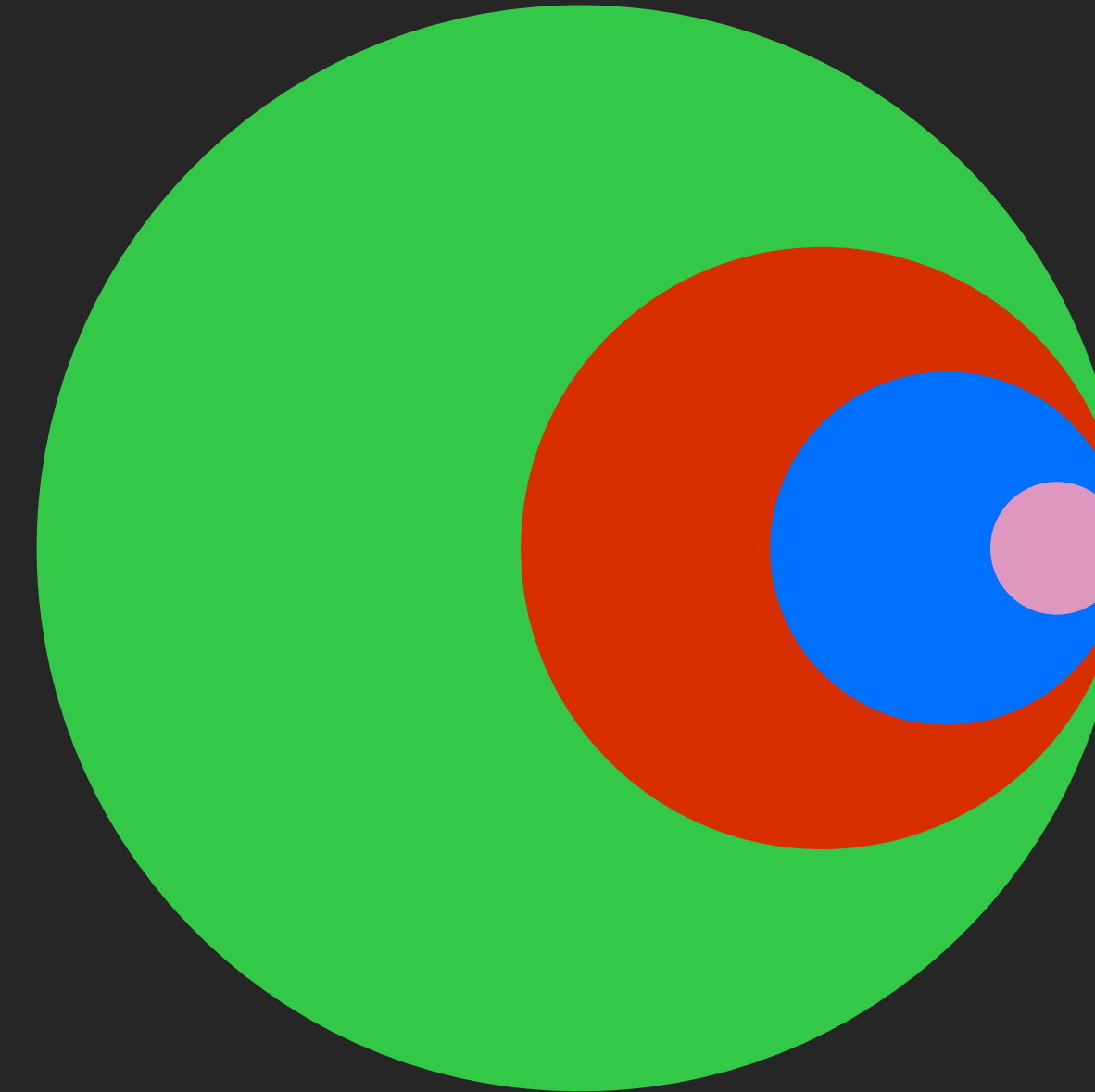
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