

ANNUAL REPORT 2023-24



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Introduction

This has been a strong and productive year for Tate, with visitor numbers increasing thanks to a compelling programme of exhibitions, displays and events. These included critically acclaimed shows such as *Phillip Guston* at Tate Modern and *Sargent and Fashion* at Tate Britain among many others, as well as a touring exhibition programme which has brought Tate's collection to many countries around the world. The rehang of the world's greatest collection of British art has been a success at Tate Britain, and transformative capital projects are now well under way at Tate Liverpool and Tate St Ives.



Royal visit to Tate St Ives

Further highlights from the year included a visit from Their Majesties The King and Queen to Tate St Ives to mark the 30th anniversary of the gallery opening. We also celebrated the Eurovision song contest taking place in Liverpool, with a series of events at the gallery, including performances, workshops, and a screening of the final.

The cultural sector continues to experience challenges in the face of rising energy costs and the long-term impact of Covid-19, but we are working hard to safeguard Tate's future, both financially and environmentally. We were delighted when the Museums and Galleries Exhibition Tax Relief (MGETR) was made permanent and are extremely grateful to Government for the additional support it has given the sector. Further thanks go to everyone who has supported Tate this year in a myriad of ways, and to all Tate colleagues who work so hard to ensure we are artistically adventurous and culturally inclusive in all our four galleries, our digital platforms and our national and international partnerships.



Visitors enjoying *Philip Guston*

Audiences

Tate has seen its overall visitor numbers increasing from 5.99 million in 2022-23 to 6.36 million in 2023-24. This is due to a strong programme of exhibitions and events, including successes such as *Hilma af Klimt* and *Piet Mondrian* and *Philip Guston* at Tate Modern. A successful programme at Tate Britain, including *Women in Revolt!* and *Sargent and Fashion*, alongside the rehang of the collection displays, also helped to increase visitor numbers. Visits to Tate St Ives have consistently stayed high since the pandemic, showing the enduring appeal of this gallery.



Teachers' Private view of *Women in Revolt!*

Audiences for international shows have also increased, greatly enhancing Tate's global reach. Eleven shows created from Tate's collection were staged around the world this year, and these were seen by over one million visitors outside the UK.

Tate's Membership scheme retains its popularity with consistently robust numbers - 145,000 people commit each year to the scheme, a testament to the dynamism of Tate's collections and exhibition programme.

April 2023 saw the fifth anniversary of Tate Collective. In just five years it has become the largest arts youth membership scheme in the world, with over 180,000 members attracted by access to £5 tickets, shop and café discounts, and unique creative opportunities. This year, such opportunities included an open call to submit photographs inspired by the exhibition *A World In Common: Contemporary African Photography*. Images by 30 young people were then selected and shown on billboards across London.

In November, the Digital team celebrated publishing our 1000th video on Tate's YouTube channel, 15 years after we published our first. This ever-growing archive of videos about art and artists are enjoyed by an international audience of over 350,000 subscribers, and have achieved over 50 million views. Another digital milestone was reached by the Tate Kids' YouTube channel. Since launching in 2016, it has now reached 100,000 hours of watch time and has developed into a rich resource loved by children and grownups globally. We are also using digital tools to make our collections even more accessible. A new online catalogue for the Tate Library has launched, enabling the public to find individual items within a vast collection of hundreds of thousands of journals, monographs, photobooks, artists' books and exhibition catalogues.

Whilst it is a priority for us to reach audiences as far and wide as possible, our local neighbours and community groups remain extremely important to us. A new Community Partnerships role has been created to foster relationships with nearby partners. They have introduced community private views, lunches, and newsletters to encourage local groups to connect with the galleries. In March, a community opening for *Women in Revolt!* welcomed 150 women from local organisations such as Westminster

Council's Freedom Programme, Marylebone Project, Third Age Project, Our Power Hub, and Foundation for Change.

Further community work was undertaken at Tate Liverpool shortly before we closed the doors for major transformation works. We held a celebration designed to offer the local community a last chance to see the collection before the closure, in a weekend filled with activities, talks and music.



Late at Tate Liverpool: The Spirit of Eurovision

Programme

This year saw a diverse and compelling exhibition programme, including two ground-breaking figures in modern art, Hilma af Klint and Piet Mondrian, shown together at Tate Modern, and the radical Rossettis presented in a new light at Tate Britain. Group exhibitions explored the relationships between painting and photography, as in Tate Modern's *Capturing the Moment*, perspectives from the African continent in *A World in Common*, and art and activism in Tate Britain's *Women in Revolt!*. Major solo shows were dedicated to Yoko Ono and Philip Guston at Tate Modern, and Isaac Julien and Sarah Lucas at Tate Britain. The Yoko Ono show in particular was greeted with great critical and public acclaim, reframing understanding of this groundbreaking artist. In addition, *Sargent and Fashion* opened at Tate Britain to much acclaim, and the unprecedented popularity of Yayoi Kusama's *Infinity Rooms* at Tate Modern continued.

New commissions were staged at both London galleries: El Anatsui was this year's Hyundai Commission artist, transforming the Turbine Hall with his monumental installation *Behind the Red Moon*. Tate Britain unveiled Chris Ofili's *Requiem*, as a tribute to the artist Khadija Saye, who died in the Grenfell Tower fire, as well as opening Keith Piper's *Viva Voce*, a thought-provoking video installation made in response to Rex Whistler's mural.



Yoko Ono, *Add Colour (Refugee Boat)*, concept 1960, London 2024

Tate St Ives opened the UK's first exhibition dedicated to the renowned Casablanca Art School. This was followed by another first for the UK, the work of Outi Pieske, whose paintings and textile installations reflect the indigenous culture of the Sámi people.

For the duration of the Tate Liverpool closure, our programme of events is taking place at, and in partnership with, RIBA North. This arrangement kicked off with two installations: a presentation of *Future Forecast* by The Greenhouse Project Young Events Producers, in which an imagined vision of the future saw extreme weather conditions changing the landscape of Toxteth, and *You Get a Car [Everybody Gets a Car]* by Resolve Collective, who worked with community focused spaces to redistribute and reuse material from Tate Liverpool, with activations across the city.

Our learning programme ranges from one-off talks and tours to large-scale participatory projects, such as Uniqlo Tate Play at Tate Modern, a free programme of playful art-inspired activities for visitors of all ages. For this year's programme, Rasheed Araeen created the interactive *Zero to Infinity* in the Turbine Hall. Children were also the focus of a collaboration with the CBBC series 'Britain's Best Young Artist'. This resulted in Tate Modern hosting a special workshop for the young finalists, after which the winning painting went on public display in the gallery.



A young visitor enjoying *Zero to Infinity* by Rasheed Araeen

Research continues to be an important area of Tate's work. The Hyundai Tate Research Centre: Transnational focuses on the exchange of ideas between art and artists from around the world, transforming how Tate grows and shares knowledge about new art histories. This year, a number of talks and performances took place in relation to the Centre's research, including a symposium entitled *Confluences: Stories of Art and the Planetary*, which was part of the 14th Gwangju Biennale in South Korea, and a performance by artist Farah Al Qasimi at Tate Modern, which invited audiences to navigate the complex connections between oral history, truth and belief.

In anticipation of the 250th anniversary of J.M.W Turner's birth in 2025, we were pleased to receive support from the Paul Mellon Centre for a cataloguing project that will see us complete *J.M.W. Turner: Drawings, Sketchbooks and Watercolours*. This comprehensive guide to his works on paper will be a milestone project in a year of activities and events marking this important birthday.

Beyond Tate's own galleries, we achieved a great deal this year through our crucial national partnerships network. This included the Turner Prize, which was delivered in collaboration with Towner Eastbourne as part of the gallery's centenary celebrations. The Plus Tate network of 47 organisations continued to act as an important forum for knowledge sharing and collaboration within the museum sector, as did the British Art Network, which is convened jointly by Tate and the Paul Mellon Centre to promote curatorial research, practice and theory.

Collection

A major project was completed this year, with the first rehang of Tate Britain's collection displays in over a decade. The rehang features over 800 works by over 350 artists, with much-loved and iconic works – from John Everett Millais' *Ophelia* and David Hockney's *A Bigger Splash* to Barbara Hepworth's *Pelagos* and Chris Ofili's *No Woman, No Cry* – joined by a host of new discoveries and additions. Reflecting the growing diversity of Tate's collection, the displays feature 200 works which were acquired after the millennium, including 70 works which entered the collection in the past five years alone, from grand Tudor portraits to contemporary installations.



David Hockney's *A Bigger Splash* on display at Tate Britain

Each room explores art in its social context, revealing how artists responded to the cultural, political, economic and technological changes they lived through. By exploring these connections, the displays shed new light on Britain's greatest artworks and showcase a wider range of perspectives and ideas, resulting in a more expansive story of British art. The approach has proved to be a huge success, with Tate Britain's visitor numbers rising 20% in the year following the rehang.

All Tate's galleries have showcased recent acquisitions to the collection this year. Richard Bell's installation *Embassy* was unveiled on Tate Modern's Turbine Hall bridge, consisting of a canvas tent surrounded by signs inspired by the original Aboriginal Tent Embassy which was pitched on the grounds of Canberra's Parliament House in 1972. Tate Liverpool installed *The Echo of an Ancient Form of Knowledge* by Maya-Kaqchikel artist Edgar Calel, with the artist performing a ritual ceremony to mark the start of Tate's custodianship of the work.

Another important acquisition saw Tate and Museum of the Home become joint owners of Rebecca Solomon's *A Young Teacher*, a significant Pre-Raphaelite work which can now be enjoyed by the public for generations to come. Believed to be the first Jewish woman to become a professional artist in England, Solomon's painting is a complex reflection on identity, religion and education in nineteenth-century London.

This year, the Frieze Art Fair celebrated its 20th anniversary. The Frieze Tate Fund 2023, supported by Endeavor, enabled Tate to acquire a number of artworks from the fair. These included a cutting-edge video work by Ayoung Kim examining the gig economy in South Korea, and a work by Santiago

Yahuarcani, a Peruvian artist and community leader of the Uitoto people whose practice references the destruction of the Amazon.

Tate's collection is being shown in increasingly innovative ways. Following the success of last year's tour, the Mobile Museum (MuMo) once again embarked on a 12-week tour visiting the Midlands, the North-West and Yorkshire. A collaboration between Tate and Art Explora, MuMo transports and displays Tate Collection works in a specially designed truck. On board are contemporary, modern and historic works from the Tate collection, including artists such as Damien Hirst, David Hockney, Roy Lichtenstein, Nam June Paik, Cornelia Parker, and Andy Warhol. The tour offers a first encounter with art to groups of school children and young people, as well as community groups, care home residents, and many more. By the end of its run in May 2024, 8,500 people had visited the truck.

Another means by which we share our collection is through the ARTIST ROOMS programme, a national touring project jointly owned by Tate and the National Galleries of Scotland. Exhibitions are staged through a network of partners across the UK, with a focus this year on influential women artists, such as photographer Diane Arbus and sculptor Louise Bourgeois.

One work in Tate's collection has found a brilliant home at Alder Hey Children's Hospital. Aliza Nisenbaum's large-scale group portrait of NHS keyworkers from Alder Hey was created during the pandemic and originally shown at Tate Liverpool in 2021 to great acclaim. After being acquired by Tate, the work was hung in the main reception concourse at Alder Hey as a tribute to the inspiring work of the staff. It was unveiled in July in time for the 75th birthday of the NHS and will remain there as a permanent tribute to the work of hospital.



Installation of Aliza Nisenbaum's *Team Time Storytelling* at Alder Hey Children's Hospital Emergency Department.

Behind the scenes, Tate has continued to lead the way in collection care research, often through international collaboration and knowledge-sharing. We launched the GREENART project, working with international partners to research ways to preserve cultural heritage using environmentally friendly 'green' sustainable materials.

We were also delighted to sign a Memorandum of Understanding with M+ museum in Hong Kong, furthering research into sustainability within collection care.

People, Places and Planet

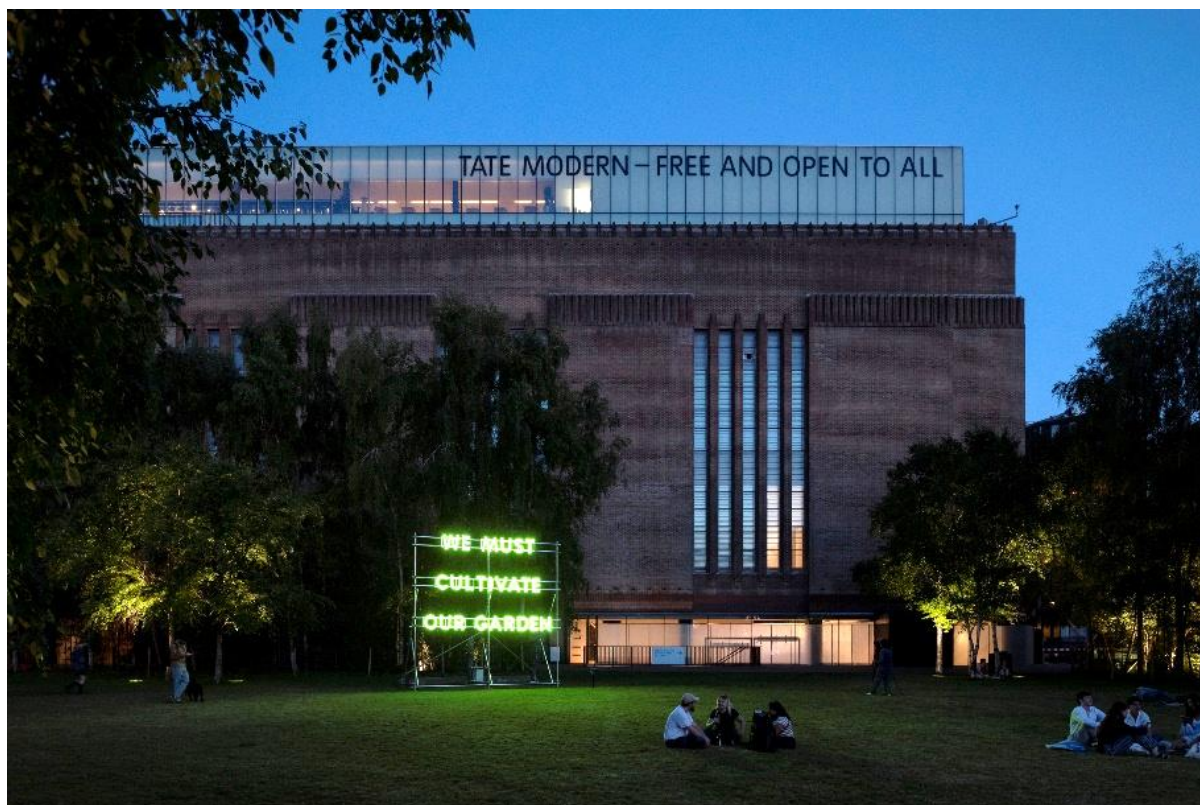
A new Director of Tate Modern was appointed in September, with Frances Morris leaving Tate after 30 years of service. Karin Hindsbo joined us from her role as Director of The National Museum, Oslo, a new national institution created under her leadership. We also appointed Dr David Dibosa to the new role of Director of Research and Interpretation, building on his long career as a lecturer, teacher and researcher, most recently at University of the Arts London.

Tate is committed to ensuring it remains an attractive and inclusive place to work, and that colleagues are looked after while they are with us. Furthermore, we are committed to creating a workforce that more closely reflects the communities we serve. We were therefore pleased to see increases in staff diversity reflected in the organisation's Workforce Diversity Profile.

Alongside our people, our buildings are also an important focus for care and investment. This year we were delighted to appoint 6a architects to design the transformation of Tate Liverpool. Their exciting plans will see the creation of a state-of-the-art space while remaining faithful to both the historic Victorian warehouse and to James Stirling's original designs for the gallery.

At Tate St Ives, we were also pleased to appoint Adam Khan Architects to restore the Palais de Danse, Barbara Hepworth's second studio, back to its former glory. It will become a centre for the study of Hepworth and her fellow St Ives artists, and a place for learning and creativity for artists both local and international.

At Tate Britain, thanks to support from the Clore Duffield Foundation, we have appointed award-winning designer Tom Stuart-Smith to transform the riverside landscape at Millbank, creating a beautiful garden that will welcome and inspire visitors, due to open in autumn 2026.



We Must Cultivate Our Garden by Nathan Coey on Tate Modern's north landscape

Tate has taken a leading role in cross-sector initiatives focused on environmental issues, notably hosting a national conference on museum sustainability at Tate Modern. Museum COP was chaired by Director Maria Balshaw in her capacity as the Chair of the National Museum Directors Council, and resulted in a five-point action plan for museums. The coalition also agreed the UK-wide adoption of the Bizot Green protocol, which was developed in collaboration with museums across the globe. In following our own climate action plan, we have now met our target of reaching a 50% reduction in emissions (since our baseline year, 2007-08), we have committed to achieving zero waste to landfill, and we have increased our overall recycling rates. As part of our biodiversity action plan, we have been actively working to preserve and enhance biodiversity within our sites, including planting over 30 new trees around Tate Modern.

Funding and Support

Tate Enterprises – our commercial arm overseeing retail, catering, events and licensing – continues to provide a vital income stream for Tate. In the summer they unveiled Corner, a new all-day café and evening bar at Tate Modern. Designed by Holland Harvey, the space is a more welcoming and flexible environment for visitors as well as for a new programme of one-off events to attract more visitors.



Corner at Tate Modern

Tate Enterprises also worked with world-renowned art collective Guerrilla Girls on a takeover of the Tate Edit shop at Tate Modern. Featuring a range of products curated and designed in partnership with the US-based group, it marked the third year of artist takeovers for Tate Edit. Further successes included strong growth in the sale of limited edition prints and in hosting commercial events outside public opening hours.

Corporate partnerships are another vital part of Tate's funding model. In February, we were delighted to announce the renewal of our partnership with UNIQLO for a further five years. UNIQLO has supported Tate since 2016, most recently enabling Tate Modern's extremely popular programme of family participatory art, Uniqlo Tate Play. Our ongoing partnership with Hyundai Motor also supported the appointment of two new curators within the Hyundai Tate Research Centre: Transnational. Marleen Boschen became the institution's first Adjunct Curator dedicated to art and ecology, while Kimberley Moulton took up the role of Adjunct Curator specialising in First Nations and Indigenous Art.

Tate has had a strong year in relation to fundraising, and we are immensely grateful for all support we have received. Notable philanthropic acts have included support for Tate Collective, Tate learning programmes, and significant support from a range of individuals, trusts and foundations in support of our exhibition programme. The Asymmetry Art Foundation pledged to support a new curator role at Tate Modern focusing on Asia-Pacific collection development and programmes, alongside the appointment of an Adjunct Curator based in the Asia-Pacific region.

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