<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>06</td>
<td>Our Mission</td>
</tr>
<tr>
<td>07</td>
<td>Key Achievements</td>
</tr>
<tr>
<td>07</td>
<td>Key Statistics</td>
</tr>
<tr>
<td>08</td>
<td>Introduction</td>
</tr>
<tr>
<td>09</td>
<td>Future Plans</td>
</tr>
<tr>
<td>10</td>
<td>Chair’s Welcome</td>
</tr>
<tr>
<td>11</td>
<td>Exhibitions</td>
</tr>
<tr>
<td>12</td>
<td>Exhibitions Programme 2013/14 – 2014/15</td>
</tr>
<tr>
<td>18</td>
<td>Learning</td>
</tr>
<tr>
<td>20</td>
<td>Learning Programme 2014/15</td>
</tr>
<tr>
<td>21</td>
<td>Public Programme 2013/14 – 2014/15</td>
</tr>
<tr>
<td>24</td>
<td>Local Economy &amp; Wakefield Waterfront</td>
</tr>
<tr>
<td>25</td>
<td>Giving</td>
</tr>
<tr>
<td>32</td>
<td>Performance Against Business Plan Critical Success Factors</td>
</tr>
<tr>
<td>34</td>
<td>Financial Reporting</td>
</tr>
</tbody>
</table>
“The Hepworth Wakefield is not doing what it was supposed to do. It wasn’t supposed to smash through its target visitor numbers for the first year – in the space of three months. It wasn’t supposed to start to turn around the fortunes of the city in which it firmly stands in the river – in less than two years. And now, it certainly wasn’t supposed to be taking over even more building space around the main gallery in a global economy that continues to take a battering.”

Nick Ahad, Yorkshire Post
The Hepworth Wakefield aims to be the UK’s most engaging art gallery. We provide the people of the region and tourists with access to inspiring world-class art and learning programmes. As well as being home to Wakefield’s art collection and the Hepworth Family Gift, the gallery provides significant opportunities for international artists to create ambitious large-scale exhibitions and projects.

**KEY ACHIEVEMENTS & STATISTICS**

In 2013 – 2015 the gallery...

- Welcomed our 1 millionth visitor
- Opened The Calder, a new contemporary art space
- Won the 2013 Clore Award for Learning
- Was nominated for Museum of the Year
- Displayed work from the collection at 10 Downing Street

Key Statistics

- The gallery welcomed 262,150 visitors in 2013/14, with 205,977 people visiting the gallery in 2014/15.
- 6% increase in repeat visitors, with 51% on at least their fourth visit
- 96% positive feedback from our visitors in 2013/14, rising to 98% in 2014/15
- 50,000 followers across Twitter and Facebook
- Engaged 44,610 adults and children in drop-in or paid-for family and adult workshops
- Engaged 8407 students and teachers with our exhibitions and collection displays
- Welcomed Culture Minister Ed Vaizey as part of a programme of official visits to cultural organisations in the north of England

One millionth visitor, Pauline Mankiewicz (right) with special guest, BBC Great British Bake Off winner Frances Quinn; image Guzelian
INTRODUCTION

The Gallery has had an ambitious and diverse programme of its collection, temporary exhibitions, displays, artists’ talks, tours and family activities on offer and has educated, entertained and engaged its visitors. Modernist sculpture and the process of creativity are central to our offer, as is the influence of the Yorkshire landscape on modern art. Our programme aims to present the best in modern and contemporary art from all over the world. We ensure that the works are accessible and provide an engaging dialogue for a wide, diverse audience.

Projects in The Calder, our contemporary art space, and the wider site offer opportunities for the public to experience art in a more informal way, as well as encourage audiences to engage with new forms of artistic practice. Several strands of these programmes are being developed with academic partners, drawing on new research and fields of interest beyond the visual arts.

We are grateful for the continued support from our funders which include WMDC and Arts Council England; this has enabled us to deliver an outstanding gallery to be enjoyed by all. In addition, Catalyst Arts match funding has enabled us to strengthen and grow our fund raising capacity.

This has allowed us to build on the active relationships we have with trusts, foundations, private individuals and businesses to raise additional revenue to support our education and exhibition activities.

We continue to grow our Members and Patrons, both of whom provide an invaluable source of income to support our exhibitions and learning programmes.

WE SAW 98% POSITIVE FEEDBACK FROM OUR VISITORS IN 2014/15.
CHAIR’S WELCOME

The Hepworth Wakefield continues to grow in status and is now recognised as a sector leading institution through its collection displays, exhibitions and award winning learning programmes.

The Hepworth Wakefield opened in 2011, and is Britain’s largest purpose-built gallery outside of London. It has received over a million visitors to date, and in August 2014 it opened a new contemporary art display space, The Calder. The gallery has raised the profile of Wakefield in culture and arts with exhibitions featuring many international artists as well as home grown talent. The Gallery has established itself within the local economy, and is a major feature in attracting tourists to the area.

Our learning programme is extensive and has won awards. We welcomed a diverse range of families, schools and young people to our various programmes through interactive opportunities engaging their interest in art, culture, landscape and the artists. This was achieved through creative learning facilitated by our local and national partners and funded by trusts and through individual patrons and members and we kindly thank all those involved for their support.

The Gallery has a public programme to interact with and stimulate audiences, with the intention of developing first-time engagement in contemporary or historic art. We celebrated the Tour De France coming to Yorkshire with a programme of education linked to the Yorkshire landscape. We also celebrated our millionth visitor. We have continued to build our collaboration with the Yorkshire Sculpture Triangle, a major partnership with our neighbours The Henry Moore Institute, Leeds Art Gallery, and Yorkshire Sculpture Park. This unique collaboration helps position Yorkshire as the European Capital of Sculpture showing the rich vein of artistic heritage and our contemporary offer.

I would like to thank everyone who has supported us over the last two years, the team, our creative practitioners and volunteers, and our many partners and funders whose contributions make the gallery so successful. We would like to especially mention our major funders Wakefield Council and Arts Council England for their support and collaborative interest. We look forward to the next year, packed with interesting and thought provoking international programming as our recognition in the art world continues to grow.

David Liddiment
Chair of The Hepworth Wakefield

THE GALLERY WELCOMED 262,150 VISITORS IN 2013/14, WITH 205,977 PEOPLE VISITING THE GALLERY IN 2014/15.

EXHIBITIONS

Highlights of our programme in 2013/14 included Linder Sterling’s extraordinary multi-media collaboration with Northern Ballet, the Ultimate Form; young New York painter Dana Schutz’s first UK solo exhibition and our first photography show, a major retrospective of Philip Lorca diCario’s highly influential work proved to be a great success with our audiences.

We also featured 20th-century ceramics with artist Matthew Darbyshire’s impressive installation, which recreated W.A. Ismay’s ceramics collection, generously lent from York Art Gallery.

A large-scale exhibition of one of the most prominent artists of our time, Franz West; a trio of exhibitions exploring new contemporary sculpture, and the UK’s first museum survey of Lynda Benglis were highlights of our 2014/15 programme.

We continue to find ways to include a wide variety of visual culture being represented in our programme to continually expand our audience reach.

Simon Wallis
Director of The Hepworth Wakefield
EXHIBITIONS PROGRAMME 2013/14

The Hepworth Wakefield furthered its temporary exhibitions programme with projects featuring artists from the United Kingdom (UK), the United States (US), and Europe. In August 2014, the gallery opened The Calder, a new exhibition space located on the ground floor of an historic 18th century mill next to the main gallery.

Haroon Mirza
Created a new audio-visual work in response to the collection and the gallery’s setting on the River Calder supported by The Henry Moore Foundation.

William Scott
A touring exhibition in partnership with Tate St Ives and the Ulster Museum, Belfast, examining the work of Scott, one of the UK’s foremost abstract painters, in the centenary of his birth.

Dana Schutz
First UK solo exhibition of this New York artist, featuring highly-coloured and darkly comic figurative paintings.

Matthew Darbyshire
Created an installation using York Art Gallery’s ceramics from the collection of Wakefield-born W. A. Ismay. Darbyshire gifted Untitled: Shelves No.4 (series 6), 2013, to the gallery’s collection.

Philip Lorca diCorcia
First UK exhibition spanning the career of this important US photographer. In partnership with Schirn Kunsthalle, Frankfurt and Museum De Pont, Tilburg. Supported by Sprueth Magers and David Zwirner.
EXHIBITIONS PROGRAMME 2013/14

THE CALDER

“Not content with launching itself as an ambitious and alluring new gallery two years ago, the Hepworth Wakefield has now opened an impressive extension in a former textiles mill next door.”

Richard Cork
The Financial Times

“Other local authorities may be cutting back on culture, but Wakefield has paid to renovate the ground floor of a mid 19th-century warehouse for the David Chipperfield-designed gallery to use for at least three years.”

The Guardian

Roger Hiorns
Inaugural exhibition in The Calder featuring Hiorns’ series of bench-works animated through performance.

Erika Vogt
First solo UK exhibition of this US artist, featuring a site-specific installation that included and video work. A co-commission with Triangle France.

In August 2013, as part of The Hepworth Wakefield’s on-going involvement in the development of the waterfront site, we opened The Calder – a 600sqm contemporary art space within the 19th-century Caddies Wainwright Mill.

The Calder’s programme focuses on emerging artists and experimental projects, bringing together the visual arts and the fields of music, dance, theatre and technology. Its raw industrial character offers an exciting counterpoint to the ‘white cube’ spaces of the David Chipperfield building.

Roger Hiorns; image: Stuart Whipps
Erika Vogt; image: Stuart Whipps
EXHIBITIONS PROGRAMME 2013/14

COLLECTION DISPLAYS

The collection display utilises Wakefield Council’s Art Collection as a starting-point for the exhibitions, alongside work on loan from partner organisations and private collections to create engaging narratives.

James Tissot looking at the representation of women in Victorian England focussing on Tissot’s On the Thames.

Post-war British Sculpture and Painting including paintings by Frank Auerbach and Prunella Clough. Focussing on the post-war generation of British sculptors representing at the 1952 Venice Biennale, including Kenneth Armitage, Reg Butler and Bernard Meadows.

Barbara Hepworth: Graphic Works featuring the gallery’s holdings of Hepworth’s prints included in the Hepworth Family Gift.


Henry Moore: Reclining Figures examining the theme of the reclining figure in Moore’s sculpture, featuring works in the collection and on loan.

Barbara Hepworth’s Two Forms looking at the transition in Hepworth’s work between figuration and abstraction in the early 1930s. Parallel of Life and Art exploring the development of British art through the exhibition staged by the Independent Group in 1953 at the ICA, London, including artists Magda Cordell, Richard Hamilton, Eduardo Paolozzi, with additions by Jean Dubuffet, Alberto Giacometti and Paul Klee. Albert Wainwright a profile of the illustrator and designer born in Castleford in 1898 and childhood friend of Henry Moore.
COLLECTION MANAGEMENT & DEVELOPMENT

The first phase of archive development and works on paper conservation was completed which was an ACE Renaissance Strategic Support funded project.

The archive is an accessible resource for staff and researchers to use and the storage of paper works has been improved. Conservation and digitisation of the Gott Collection, funded by the Esmée Fairbairn Foundation, reached a key stage with the searchable database being launched online.

EXHIBITONS PROGRAMME 2014/15

The Hepworth Wakefield continued to develop a nationally and internationally recognised exhibition programme with projects featuring artists from the United Kingdom (UK), the United States (US), and Europe.

**THE HEPWORTH WAKEFIELD**

**Franz West**

The first major retrospective of the Austrian artist who died in 2013. Curated in partnership with Mumok in Vienna, the exhibition brought together over 40 works to present a survey of West’s influential practice. Supported by The Henry Moore Foundation.

**Conflicts and Collisions**

A series of three new commissions by contemporary artists Toby Ziegler (UK), Alexandra Birken (Germany) and Folkert de Jong (The Netherlands). Programmed to coincide with the First World War Centenary, each artist produced an exhibition of new work exploring ideas around the body and warfare.

Supported by The Henry Moore Foundation, Mondriaan, German Embassy and the Dutch Embassy in the UK.

**Lynda Benglis**

The first UK retrospective of the work of American artist Lynda Benglis. Bringing together over 50 works spanning 1968 to 2015, this acclaimed exhibition was an opportunity to experience the diversity of Benglis’ work. Supported by The Henry Moore Foundation, the Lynda Benglis Exhibition Circle, Cheim and Read, New York and Thomas Dane Gallery, London.

**The Holy Land**

© Folkert De Jong
THE CALDER

Haggard Caravan

An experimental collaborative exhibition made in response to The Calder’s industrial space. Led by Tobias Madison, Emanuel Rossetti and Stefan Tcherepnin, the artists worked in the space for 10 days to create an immersive physical and aural installation. Commissioned in collaboration with Glasgow International. Supported by Pro Helvetia, Swiss Cultural Fund UK and Basel Kultur.

Allan Kaprow: Yard

A recreation of a seminal installation first made in 1968 by American artist Allan Kaprow. The work saw the space filled with over 3000 tyres which visitors could interact with, alongside programmed interventions by artists, musicians and dancers.

Huddersfield Contemporary Music Festival

A collaboration bringing a day of contemporary music to The Hepworth Wakefield including a series of musical interventions throughout the galleries, and the world premiere of a new piece by Evan Parker in The Calder.

COLLECTION DISPLAYS

Barbara Hepworth: Graphic Works

Featured the gallery’s holdings of Hepworth’s prints included in the Hepworth Family Gift.

Henry Moore: Reclining Figures examined the theme of the reclining figure in Moore’s sculpture, featuring works in the collection and on loan.

Barbara Hepworth’s Two Forms

Looked at the transition in Hepworth’s work between figuration and abstraction in the early 1930s.

Parallel of Life and Art

Explored the development of British art through the exhibition staged by the Independent Group in 1953 at the ICA, London, including artists Magda Cordell, Richard Hamilton, Eduardo Paolozzi, with additions by Jean Dubuffet, Alberto Giacometti and Paul Klee.

A profile of Albert Wainwright

The illustrator and designer born in Castleford in 1898 and childhood friend of Henry Moore.

Making A Modern Collection

This exhibition featured some of the most significant works from the Wakefield Collection and charts the development of the collection since its founding in 1923.

Sculpting the Line

This exhibition explored the links between two forms of art-making; sculpture and print. Highlights include work by Modern British artists; Lynn Chadwick, Barbara Hepworth, Bernard Meadows, Henry Moore and Eduardo Paolozzi among others.
**LEARNING**

99% of those visiting with under 15s say The Hepworth Wakefield is a good place to visit with children*

Visitor Survey data

Our Clore award winning Learning Programme continues to inspire and engage local audiences, ensuring we are well used and relationships are nurtured across the age spectrum. On weekends it’s been wonderful to see so many families using our Learning Studios with the local artist teachers we employ. It ensures the whole family has a way of engaging with our exhibitions and can then share the creative process together. School groups are a constant feature of life at The Hepworth and always animate the building of life at The Hepworth and can then share the creative process together. School

FAMILIES

Family participant

“Interactive, fun and feels like children are at the heart of the gallery. Loved that we performed in the gallery – so different to elsewhere”

Family participant

“Time to talk and make – precious family time – and take home a beautiful, original piece of art – how cool is that?”

Family participant

- 24,229 visitors took part in a family or adult workshop.
- We offered 169 drop-in workshops at weekends and local school holidays that supported families to engage with the exhibitions and to work together as a family.
- 867 adults and 10,122 children – 18,739 in total – participated in the drop-in workshops.
- 5088 participants - 2320 adults and 2768 children - engaged with the Art Pods in the galleries.

Families using our Learning Programme continue to inspire and engage local audiences, ensuring we are well used and relationships are nurtured across the age spectrum. On weekends it’s been wonderful to see so many families using our Learning Studios with the local artist teachers we employ. It ensures the whole family has a way of engaging with our exhibitions and can then share the creative process together. School groups are a constant feature of life at The Hepworth and always animate the building with young enquiring minds having, so often, their first experience of art.

Simon Wallis

- We’re delighted to be supporting the Hepworth’s impressive learning programme, following on from their success in being awarded our Art Fund Clore Award for Museum Learning in 2013. This is a stunning gallery, with learning programmes to match. We are so pleased that they are on the list of our ten new Clore Learning Spaces announced today to celebrate our 50th anniversary.”

Sally Bacon
Executive Director
Clore Duffield Foundation

**LEARNING PROGRAMME 2013/14**

Young People & Outreach

- We worked with Wakefield Youth Offending Team to run an intensive 3-week Summer Arts College, which improved literacy and to achieve the Bronze Arts Award, using UNITAS funding.
- The Hepworth Youth Panel (a group of 16-25 year olds) worked with gallery staff and artists to creatively develop events for local young people at the gallery.
- Through Youth Panel Outreach we ran creative workshops delivering to 25 young people at three different Youth Clubs in Wakefield supported by British Land. This resulted in events run by young people at the gallery including an outdoor laser tag event, a print workshop to “graffiti” tag tote bags, big game night and silent disco.
- We supported the Hemsworth Academy to develop a programme of clay casting workshops inspired by the Yorkshire landscape and Tour De France, later exhibited in our gallery.
- The Gallery is redeveloping School and Formal Learning

**LEARNING**

The gallery offers an extensive and wide reaching learning programme to connect with young people and engage them with learning and skills provision. This is strengthened with educational activities for families visiting the gallery, maximising learning and links to the exhibitions, alongside provision of artistic and cultural material in support of teachers continuing development.

- Adult workshops included: photography, ceramics, wood and stone carving, plus screen-printing. We engaged with families through soap carving workshops that supported local galas and developed audiences by making Christmas tree decorations and ice sculpting opportunities.

- We provided teacher support in termly skill sessions and in the Creative Learning Network, partnering with Theatre Royal Wakefield. We also supported ARTiculation, which featured in a Culture Show special for the BBC.

- We supported the Hemsworth Academy to develop a programme of clay casting workshops inspired by the Yorkshire landscape and Tour De France, later exhibited in our gallery.

- The Gallery is redeveloping School and Formal Learning

**LEARNING PROGRAMME 2013/14**

Young People & Outreach

- We worked with Wakefield Youth Offending Team to run an intensive 3-week Summer Arts College, which improved literacy and to achieve the Bronze Arts Award, using UNITAS funding.
- The Hepworth Youth Panel (a group of 16-25 year olds) worked with gallery staff and artists to creatively develop events for local young people at the gallery.
- Through Youth Panel Outreach we ran creative workshops delivering to 25 young people at three different Youth Clubs in Wakefield supported by British Land. This resulted in events run by young people at the gallery including an outdoor laser tag event, a print workshop to “graffiti” tag tote bags, big game night and silent disco.
- We supported the Hemsworth Academy to develop a programme of clay casting workshops inspired by the Yorkshire landscape and Tour De France, later exhibited in our gallery.
- The Gallery is redeveloping School and Formal Learning

**LEARNING**

The gallery offers an extensive and wide reaching learning programme to connect with young people and engage them with learning and skills provision. This is strengthened with educational activities for families visiting the gallery, maximising learning and links to the exhibitions, alongside provision of artistic and cultural material in support of teachers continuing development.

- Adult workshops included: photography, ceramics, wood and stone carving, plus screen-printing. We engaged with families through soap carving workshops that supported local galas and developed audiences by making Christmas tree decorations and ice sculpting opportunities.

- We provided teacher support in termly skill sessions and in the Creative Learning Network, partnering with Theatre Royal Wakefield. We also supported ARTiculation, which featured in a Culture Show special for the BBC.

- We supported the Hemsworth Academy to develop a programme of clay casting workshops inspired by the Yorkshire landscape and Tour De France, later exhibited in our gallery.

- The Gallery is redeveloping School and Formal Learning
LEARNING PROGRAMME 2014/15

YOUNG PEOPLE & OUTREACH

- This year saw the end of phase 1 of our Integrated Youth Programme – a 2 year pilot project working with young people identified as, or at risk of becoming “not in education, employment or training” (NEET). Young people work with artists and gallery staff in weekly drop-in sessions and extended courses to complete projects, develop events and achieve bronze and silver Arts Awards.

- Through the support of British Land we ran creative workshops delivering to 25 young people at 3 different Youth Clubs in Wakefield. This project culminated in a young people’s event at Westgate Retail Park during the Easter holidays.

FAMILIES & ADULT LEARNERS

- Workshops for families included artist-led activities exploring printmaking, felt making, soap carving, music, metal work and paper folding. In addition, families took part in making activities in the galleries using our Art Pods and became spies using the Explorer Backpacks to explore the galleries.

- Adult workshops included photography, life drawing, abstract painting, choral music, wreath making, and screen-printing.

SCHOOLS & FORMAL LEARNING

- We provided teacher support in the Creative Learning Network, partnering with Theatre Royal Wakefield. We also ran an ARTiculation Discovery Day for year 10 and 11 students in partnership with the University of Leeds.

- Our Out & About programme supported children and parents from three local primary schools (St Mary’s Primary, Greenhill Primary and Carlton Junior and Infant School) to explore the local landscape that inspired sculptors Barbara Hepworth and Henry Moore. They also visited Leeds Art Gallery, Yorkshire Sculpture Park and The Hepworth Wakefield and to curate an exhibition of works inspired by the Tour de France Grand Depart hosted in Yorkshire for the first time.

- The Clare Learning Studios re-opened after a period of consultation and refurbishment.

PUBLIC PROGRAMME 2013/14 – 2014/15

Across 2013 – 15 the gallery delivered a public programme to interact with and stimulate audiences, with the intention of developing first time engagement in contemporary or historic art.

The programme comprised family-friendly activities, tours and interdisciplinary performances such as poetry, music and drama.

We also provide a year-round programme of free events and celebratory national initiatives targeted at key audiences through monthly late-night socials and the bi-monthly Wakefield ArtWalk.

We have been involved in national initiatives including The Big Draw and Heritage weekends as well as taking part in local and regional festivals: Long Division, Food, Drink and Rhubarb, Great Yorkshire Show and the Liquorice Festival.

A selection of our special events included:

- 50th Anniversary tours of the Winged Figure a work commissioned for John Lewis by Barbara Hepworth.

- We celebrated our one-millionth visitor in December 2013 with a guest appearance by Frances Quinn, winner of The Great British Bake-off 2013. The gallery’s millionth visitor was given a special commemorative millionaires’ shortbread bake featuring The Hepworth Wakefield.

- I collect – a weekend hosted by the Antiques Road Show star Lars Tharp, who discussed with members of the public what they collect and why.

- Three networking nights in partnership with The Art House, Wakefield.
MARKETING & COMMUNICATIONS

Our marketing activity across 2013–15 continued to focus on promoting the gallery as a destination, building campaigns for each exhibition to broaden our visitor base and attract repeat visits, whilst also appealing to first time gallery attendees. 'Traditional' marketing activity included:

- What’s On brochure produced three times per year, distributed on and off-site (approx. 17,000 print run per brochure)
- What’s On DL-format leaflet produced three times per year, distributed off-site across Yorkshire
- Leaflet distribution within The Guardian two times per year during 2014/15, distributed across Yorkshire and Tyne Tees (approx. 120,000 print run)
- A Christmas brochure, distributed in Nov 2014 to 35,000 houses within Wakefield and an additional 20,000 distributed in West Yorkshire
- A specific Philip-Lorca diCorcia events flyer distributed to 50,000 houses within Wakefield and West Yorkshire
- Family flyers for half-term and summer holiday activities distributed to schools within West and South Yorkshire
- Local, regional and national display, billboard and online advertising for major exhibitions and collection displays
- National and local press trips of 3 per year for each season
- Organised partnership activity with Wakefield Hotels and Attractions group, Yorkshire Magnificent Attractions and Yorkshire Sculpture Triangle
ONLINE & SOCIAL MEDIA

Throughout 2013/14 and 14/15 we created dynamic content for our social media channels and website, including blogs and videos. These revealed behind the scenes activity and interesting stories about the gallery and what we do. This resulted in greater social media activity, an increased number of ‘followers’ and those sharing content.

A redesign of our website’s homepage and ‘What’s On’ section was launched in early 2014.

Web and social media activity included:

- Monthly e-newsletters sent to subscribers
- Family/learning e-newsletters sent before/during local school holidays
- New WordPress-based blog launched in Feb 2014
- Instagram accounts for THW and The Calder launched in Aug 2013
- Creation of 29 short films for our website/YouTube channel with a combined total of 15,114 views on YouTube in 2013/14 – 15.
- In conjunction with This Is Tomorrow, we live streamed an ‘in conversation’ event with exhibiting artist Dana Schutz (Jan 14) and the opening of Haggard Caravan in The Calder in April 2014
- Greatly increased Facebook likes and activity and reached 50,000 followers on Twitter.

WEBSITE STATISTICS 2013 – 15

<table>
<thead>
<tr>
<th></th>
<th>2013/14</th>
<th>2014/15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unique visitors</td>
<td>168,458</td>
<td>161,048</td>
</tr>
<tr>
<td>Page views</td>
<td>936,580</td>
<td>906,862</td>
</tr>
<tr>
<td>Sessions</td>
<td>255,511</td>
<td>243,069</td>
</tr>
<tr>
<td>Percentage of first time visitors</td>
<td>62%</td>
<td>63%</td>
</tr>
</tbody>
</table>
The Hepworth Wakefield is raising the cultural profile of Yorkshire, collectively with West Yorkshire’s sculpture institutions – Yorkshire Sculpture Park (YSP) at West Bretton and Henry Moore Institute (HMI), and Leeds Art Gallery in Leeds. Working together with Arts Council England and Welcome to Yorkshire, this encourages inward investment to the city and contributes significantly to an ambitious programme of urban regeneration in Wakefield.

2013/14
As part of the on-going development of the waterfront site, the ground floor of Caddie’s Weinwright Mill, a 19th-century former textiles mill on the River Calder, was transformed into The Calder, a new contemporary art space complementary to the main gallery and increasing floor area for exhibitions by 600 square meters.

The gallery has helped to secure significant private sector investment to restore the listed mills and warehouses in this important conservation area. The positive ripple effect is being felt in the communities surrounding the gallery, with private sector investment in the district totalling up to £1 billion.

The Hepworth Wakefield is helping to create an exciting and unique cultural offer, confirming Yorkshire as a world centre for sculpture through contributing to and promoting the Yorkshire Sculpture Triangle.

2014/15
Tourism in Yorkshire is worth £7 billion annually and the county’s tourist industry employs almost a quarter of a million people generating 216 million visits to Yorkshire each year.

The new Wakefield Westgate railway station was followed by the refurbishment of Wakefield Kirkgate throughout 2014–15, with the opening to take place in 2015, improving visitor experience for rail users.

Further development of the area around Kirkgate station commenced with the building of West Yorkshire Archive Services.

Key achievements:
– Won the prestigious Clore Award for Learning as part of the Art Fund’s Museum of the Year award.
– Secured £100,000 from the Clore Duffield Foundation and a further £86,000 from the Audrey and Stanley Burton Charitable Trust towards the redevelopment of the Learning Studios.
– We had another successful year, raising £473,500 from a variety of sources. We continue to build on the success of our trusts and foundations from the capital appeal and are diversifying our income streams to ensure long term sustainability.
– Secured £95,000 from the Paul Hamlyn Foundation and £60,000 from the Liz & Terry Bramall Foundation towards the Integrated Youth Programme that raises the aspirations of young people who are classified as Not in Employment, Education or Training.
– The Henry Moore Foundation continues to be a major funder and provided substantial support to the Haroon Mirza exhibition.
– We were awarded £5,000 from British Land to support our Youth Panel to deliver activities for other young people.
– The collaboration with Northern Ballet The Ultimate Form enabled us to expand our funding sources and we secured money from a variety of sources including Dr Keith Howard, Lord St Oswald, The Emerald Foundation and in-kind support from local company LS Live.

GIVING 2013/14
Members & Patrons
Members increased from 213 to 317 within the year, mainly due to new messaging in the galleries and remodelling the offer with a Members preview, which saw a growth of 20% in the first month. A Patrons programme was introduced in 2012/13 and has retained eight Patrons this year.

Regional and national Trusts and Foundations are a significant income resource and we have developed new funding relationships to support our goals, specifically for the Learning programme – Paul Hamlyn Foundation and Liz & Terry Bramall Foundation each provided two-year funding towards our Integrated Youth Programme, which offers positive pathways to training and education for young people classified as NEET;
– Clore Duffield Foundation and the Stanley and Audrey Burton Charitable Trust’s support has been vital in helping us realise the full potential of our Learning Studios remodel.
– The Henry Moore Foundation continued to provide substantial support towards our acclaimed exhibition programme.

Visitor Donations
Visitors to the gallery have continued to donate generously to the gallery donation boxes, raising £17,300. The number of donors completing Gift Aid declaration forms also enabled us to make a significant claim.
ANNUAL REVIEW 2013/14 – 2014/15

GIVING 2014/15

Members and Patrons

Members have increased to 344 and the retention level remains high at 77%. This is due to the introduction of a more active programme of recruitment and retention events, including a joint event with Times+.

We have 10 Patrons as part of our patrons programme and introduced our first Collectors Circle for the Lynda Benglis exhibition at £2,500, which recruited 9 new donors.

Trusts and Foundations

Trusts continue to be the major income source, comprising 58% of the total funds raised, which has been particularly focused on the exhibition programme. We worked with a number of international artists this year that enabled us to apply to the embassies of the artist’s home country to support the exhibitions and public programme. We also had the following significant successes:

- The Mondriaan Fund provided two significant grants for the Jorg and Magali Reus exhibitions, totalling £59,000
- The Henry Moore Foundation gave a total of £29,000 towards the Bircken and Lynda Benglis exhibitions.

Visitor Donations

Visitors have continued to donate generously to the gallery donation boxes, raising £17,500 with an average of ten pence per head. This was supported by a significant Gift Aid claim.

Corporate Giving

We have developed relationships through our curatorial team with commercial galleries to support each exhibition. We approached touring partners for the Magali Reus exhibition, securing funds from the Sculpture Center, New York, Fondazione Sandretto Re Rebaudengo, Turin, and Westfälischer Kunstverein, Münster.

We have three new Corporate Partners (EY, Bonhams and European Electronique) and one Corporate Supporter.

Future Plans

Diversify our income sources trying to further develop relations with the Corporate Sector. Continue to build Members and Patrons with ambitious targets.

MEMBERS HAVE INCREASED TO 344 AND THE RETENTION LEVEL REMAINS HIGH AT 77%

VISITOR EXPERIENCE 2013/14

We pride ourselves on being responsive to our audience and business users. We continue to record, analyse, circulate and evaluate all feedback received via visitor comment cards and daily visitor exit surveys.

This supports on-going strategic improvements to our service and offer. We made significant changes in 2013/14 including the additional availability of seating in the gallery to increase comfort levels for our visitors. We also developed clearer signage and improved the ambience in our foyer.

We are committed to delivering inspiring engagement with all our visitors, through our team of friendly, knowledgeable and helpful staff. Visitor’s interaction with our staff continues to rank highly with a high proportion of visitors rating the staff as ‘very good’ or ‘good’.

The offer for groups is actively promoted and delivered through our Front of House team who assist at group travel trade shows and local events. This drives income from paid tours ensuring our groups become regular visitors.

Creating Opportunities & Volunteering

Fifty active volunteers support front of house and learning operations. Our Volunteer Co-ordinator has built successful links with national initiatives including Volunteer England, ensuring a continued commitment to best practice.

Six volunteers were recruited into paid Visitor Services roles in 2013/14 having achieved the necessary training and development in their voluntary role.

Commercial Services

Our trading subsidiary, Hepworth Wakefield Enterprises - comprising the Shop, Café Bar and Venue Hire businesses - continued to generate sustainable streams of revenue for the Charity under the guidance of the Trading Board.

Gross income from combined trading activities including car parking was £383,142 for the year.

The retail strategy was firmly established with a key focus on creating ‘families’ of unique commissioned products that help build The Hepworth Wakefield brand. We greatly improved the ambiance and square footage of retail spaces with pop-up shops in the foyer and first floor lobby. These innovations showed a positive impact to key retail statistics, including our conversion rate, spend per head and average transaction value with an average gross profit of 59% across the year.

We increased catering promotion and advertising on-site, which drove sales to key events including food demonstrations, mother’s day, late night Thursday openings, and developing promotional sites. Our first licensed wedding event was held at the gallery in December 2013 with the Bride, Groom and their guests having access to the Gallery, exhibits and grounds. Venue hire is a key growth area attracting corporate events, product launches, parties and weddings.

Trusts continue to be the major income source, comprising 58% of the total funds raised, which has been particularly focused on the exhibition programme. We worked with a number of international artists this year that enabled us to apply to the embassies of the artist’s home country to support the exhibitions and public programme. We also had the following significant successes:

- The Mondriaan Fund provided two significant grants for the Jorg and Magali Reus exhibitions, totalling £59,000
- The Henry Moore Foundation gave a total of £29,000 towards the Bircken and Lynda Benglis exhibitions.

Visitors have continued to donate generously to the gallery donation boxes, raising £17,500 with an average of ten pence per head. This was supported by a significant Gift Aid claim.

We have developed relationships through our curatorial team with commercial galleries to support each exhibition. We approached touring partners for the Magali Reus exhibition, securing funds from the Sculpture Center, New York, Fondazione Sandretto Re Rebaudengo, Turin, and Westfälischer Kunstverein, Münster.

We have three new Corporate Partners (EY, Bonhams and European Electronique) and one Corporate Supporter.

Diversify our income sources trying to further develop relations with the Corporate Sector. Continue to build Members and Patrons with ambitious targets.

Members have increased to 344 and the retention level remains high at 77%. This is due to the introduction of a more active programme of recruitment and retention events, including a joint event with Times+.

We have 10 Patrons as part of our patrons programme and introduced our first Collectors Circle for the Lynda Benglis exhibition at £2,500, which recruited 9 new donors.

Trusts and Foundations

Trusts continue to be the major income source, comprising 58% of the total funds raised, which has been particularly focused on the exhibition programme. We worked with a number of international artists this year that enabled us to apply to the embassies of the artist’s home country to support the exhibitions and public programme. We also had the following significant successes:

- The Mondriaan Fund provided two significant grants for the Jorg and Magali Reus exhibitions, totalling £59,000
- The Henry Moore Foundation gave a total of £29,000 towards the Bircken and Lynda Benglis exhibitions.

Visitor Donations

Visitors have continued to donate generously to the gallery donation boxes, raising £17,500 with an average of ten pence per head. This was supported by a significant Gift Aid claim.

Corporate Giving

We have developed relationships through our curatorial team with commercial galleries to support each exhibition. We approached touring partners for the Magali Reus exhibition, securing funds from the Sculpture Center, New York, Fondazione Sandretto Re Rebaudengo, Turin, and Westfälischer Kunstverein, Münster.

We have three new Corporate Partners (EY, Bonhams and European Electronique) and one Corporate Supporter.

Future Plans

Diversify our income sources trying to further develop relations with the Corporate Sector. Continue to build Members and Patrons with ambitious targets.

Members have increased to 344 and the retention level remains high at 77%. This is due to the introduction of a more active programme of recruitment and retention events, including a joint event with Times+.

We have 10 Patrons as part of our patrons programme and introduced our first Collectors Circle for the Lynda Benglis exhibition at £2,500, which recruited 9 new donors.

Trusts and Foundations

Trusts continue to be the major income source, comprising 58% of the total funds raised, which has been particularly focused on the exhibition programme. We worked with a number of international artists this year that enabled us to apply to the embassies of the artist’s home country to support the exhibitions and public programme. We also had the following significant successes:

- The Mondriaan Fund provided two significant grants for the Jorg and Magali Reus exhibitions, totalling £59,000
- The Henry Moore Foundation gave a total of £29,000 towards the Bircken and Lynda Benglis exhibitions.

Visitor Donations

Visitors have continued to donate generously to the gallery donation boxes, raising £17,500 with an average of ten pence per head. This was supported by a significant Gift Aid claim.

Corporate Giving

We have developed relationships through our curatorial team with commercial galleries to support each exhibition. We approached touring partners for the Magali Reus exhibition, securing funds from the Sculpture Center, New York, Fondazione Sandretto Re Rebaudengo, Turin, and Westfälischer Kunstverein, Münster.

We have three new Corporate Partners (EY, Bonhams and European Electronique) and one Corporate Supporter.

Future Plans

Diversify our income sources trying to further develop relations with the Corporate Sector. Continue to build Members and Patrons with ambitious targets.
VISITOR EXPERIENCE 2014/15

This year we endeavoured to increase the capture of verbal feedback via additional reporting from visitor services staff. This added to our robust processes for written, electronic and surveyed feedback which is strengthening our understanding of visitor needs, ensuring we continue to review and improve our offer, but also celebrate our achievements.

Team development has continued with training highlights including World Host training in customer service and provision of dedicated vocal and presentation training for core visitor services staff.

2014/15 saw 96% of surveyed visitors rate our staff as “good or very good”.

Creating Opportunities and Volunteering

This year saw a transition of volunteer coordination duties to the role(s) of Visitor Services Team Leader building on the foundations of establishing a more structured process for volunteer recruitment, support, and development.

Approximately 60 active volunteers supported our audience at The Hepworth Wakefield 2014/15 in public engagement roles within learning in the galleries, as office reception assistance and as support for busy large-scale events such as the Tour de France in July 2014.

Three volunteers were recruited into paid Visitor Services roles in 2014/15 having achieved the necessary training and development in their voluntary role.

Commercial Services

Our trading subsidiary, Hepworth Wakefield Enterprises - comprising the Shop, Café Bar and Venue Hire businesses - continued to generate sustainable streams of revenue for the Charity under the guidance of the Trading Board.

Retail focused on developing products that relate to the Collection, which has helped to see a 31% increase in spend per head from the previous year.

The retail strategy also involved developing opportunities for trade that is not dependent on visitor footfall. This included investment in the limited edition business, growing our wholesale outlets and putting resource into the ecommerce business which doubled in income from the previous year.

The last year has seen the growth of our wedding venue business, and this will continue to be a key growth area in 2015/16. Venue hire is working on developing strong links with local companies with loyalty programs and partnership schemes. Marketing strategies are being analysed to attract higher spending corporate companies and to strategically market the gallery to its target audience to bring in regular corporate bookings.

Highlights included the delivery of premium events for Mercedes-Benz UK and Sotheby’s in addition to the largest event at the gallery to date for the Princes Trust’s Annual Fashion Show in collaboration with UK designer Alice Temperley.

Location filming and photography become a key income stream and included filming for Channel 4’s drama series Utopia and CBBC’s top rated programme Marrying Mum & Dad driving income and PR activity.

WE SAW A 31% INCREASE ON SPEND PER HEAD FROM THE PREVIOUS YEAR.
### 2013/14 Performance Summary

<table>
<thead>
<tr>
<th>Category</th>
<th>2013/14</th>
<th>2014/15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitor attendance levels</td>
<td>262,800</td>
<td>205,977</td>
</tr>
<tr>
<td>Learning programme attendances</td>
<td>36,163</td>
<td>29,604</td>
</tr>
<tr>
<td>No. of Wakefield residents amongst total attendances</td>
<td>58,050</td>
<td>52,081</td>
</tr>
<tr>
<td>Visitors to Wakefield from beyond the local area</td>
<td>197,100 (75% of total)</td>
<td>153,896 (75% of total)</td>
</tr>
<tr>
<td>Advertising net equivalent value in editorial and features coverage</td>
<td>£3 million</td>
<td>£3.9 million</td>
</tr>
<tr>
<td>Number of volunteering shift opportunities weekly</td>
<td>29</td>
<td>26</td>
</tr>
<tr>
<td>Maintain an average staff sickness level at or below 8%</td>
<td>2.75%</td>
<td>4%</td>
</tr>
</tbody>
</table>

### 2014/15 Performance Summary

<table>
<thead>
<tr>
<th>Category</th>
<th>2013/14</th>
<th>2014/15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitor attendance levels</td>
<td>262,800</td>
<td>205,977</td>
</tr>
<tr>
<td>Learning programme attendances</td>
<td>36,163</td>
<td>29,604</td>
</tr>
<tr>
<td>No. of Wakefield residents amongst total attendances</td>
<td>58,050</td>
<td>52,081</td>
</tr>
<tr>
<td>Visitors to Wakefield from beyond the local area</td>
<td>197,100 (75% of total)</td>
<td>153,896 (75% of total)</td>
</tr>
<tr>
<td>Advertising net equivalent value in editorial and features coverage</td>
<td>£3 million</td>
<td>£3.9 million</td>
</tr>
<tr>
<td>Number of volunteering shift opportunities weekly</td>
<td>29</td>
<td>26</td>
</tr>
<tr>
<td>Maintain an average staff sickness level at or below 8%</td>
<td>2.75%</td>
<td>4%</td>
</tr>
</tbody>
</table>
### FINANCIAL REPORTING – 2013/14

<table>
<thead>
<tr>
<th>ORGANISATION</th>
<th>INCOME £</th>
<th>AS A %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wakefield Council</td>
<td>1,637,000</td>
<td>47%</td>
</tr>
<tr>
<td>Arts Council</td>
<td>903,000</td>
<td>26%</td>
</tr>
<tr>
<td>Arts Council Catalyst</td>
<td>36,000</td>
<td>1%</td>
</tr>
<tr>
<td>Grants &amp; Donations*</td>
<td>420,000</td>
<td>12%</td>
</tr>
<tr>
<td>Generated Income</td>
<td>399,000</td>
<td>11%</td>
</tr>
<tr>
<td>Other Earned Income</td>
<td>58,000</td>
<td>2%</td>
</tr>
<tr>
<td>Investment Income</td>
<td>35,000</td>
<td>1%</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td>3,488,000</td>
<td>100%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DEPARTMENT</th>
<th>EXPENDITURE £</th>
<th>AS A %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collection &amp; Exhibitions</td>
<td>1,331,000</td>
<td>40%</td>
</tr>
<tr>
<td>Learning</td>
<td>557,000</td>
<td>17%</td>
</tr>
<tr>
<td>Visitor Services</td>
<td>374,000</td>
<td>11%</td>
</tr>
<tr>
<td>Marketing &amp; Communications</td>
<td>285,000</td>
<td>9%</td>
</tr>
<tr>
<td>Development</td>
<td>23,400</td>
<td>7%</td>
</tr>
<tr>
<td>Trading Costs</td>
<td>355,000</td>
<td>10%</td>
</tr>
<tr>
<td>Governance</td>
<td>183,000</td>
<td>6%</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td>3,319,000</td>
<td>100%</td>
</tr>
</tbody>
</table>

*includes capital grant for learning studios.

### FINANCIAL REPORTING – 2014/15

<table>
<thead>
<tr>
<th>ORGANISATION</th>
<th>INCOME £</th>
<th>AS A %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wakefield Council</td>
<td>1,240,000</td>
<td>44%</td>
</tr>
<tr>
<td>Arts Council</td>
<td>906,000</td>
<td>32%</td>
</tr>
<tr>
<td>Arts Council Catalyst</td>
<td>4,000</td>
<td>0.1%</td>
</tr>
<tr>
<td>Grants &amp; Donations*</td>
<td>192,000</td>
<td>7%</td>
</tr>
<tr>
<td>Generated Income</td>
<td>354,000</td>
<td>12.7%</td>
</tr>
<tr>
<td>Other Earned Income</td>
<td>121,000</td>
<td>4%</td>
</tr>
<tr>
<td>Investment Income</td>
<td>7,000</td>
<td>0.2%</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td>2,824,000</td>
<td>100%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DEPARTMENT</th>
<th>EXPENDITURE £</th>
<th>AS A %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collection &amp; Exhibitions</td>
<td>1,161,000</td>
<td>40%</td>
</tr>
<tr>
<td>Learning</td>
<td>403,000</td>
<td>14%</td>
</tr>
<tr>
<td>Visitor Services</td>
<td>331,000</td>
<td>11%</td>
</tr>
<tr>
<td>Marketing &amp; Communications</td>
<td>238,000</td>
<td>8%</td>
</tr>
<tr>
<td>Development</td>
<td>35,400</td>
<td>12%</td>
</tr>
<tr>
<td>Trading Costs</td>
<td>304,000</td>
<td>10%</td>
</tr>
<tr>
<td>Governance</td>
<td>148,000</td>
<td>5%</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td>2,939,000</td>
<td>100%</td>
</tr>
</tbody>
</table>

*includes capital grant for learning studios.