

An abstract painting with a textured, expressive style. It features a mix of colors including deep blue, light blue, yellow, white, and dark brown/black. The brushstrokes are visible and varied in direction, creating a sense of movement and depth. In the upper right, there's a dark, dense area that looks like a cluster of leaves or a shadow. Below it, a lighter area with a face-like shape in shades of pink and white. The lower half is dominated by blue and white strokes, with some yellow and orange accents. In the bottom right corner, there is a rectangular area with a black and white halftone dot pattern.

ANNUAL REPORT 2024-25

THE YEAR IN SUMMARY

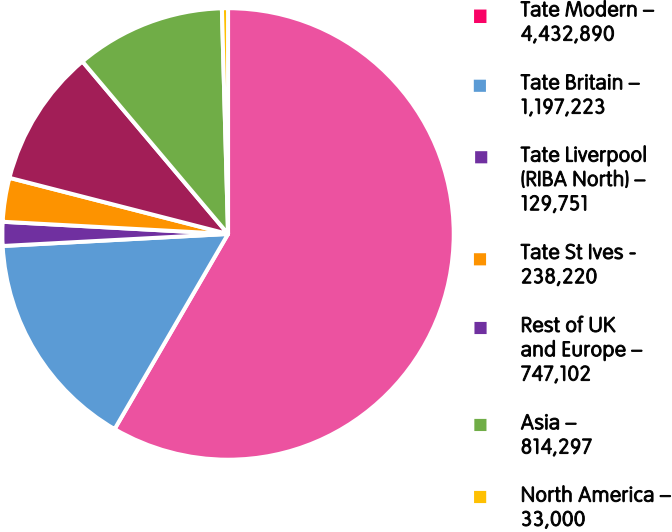


7.6 million
Visitors to Tate galleries and exhibitions worldwide

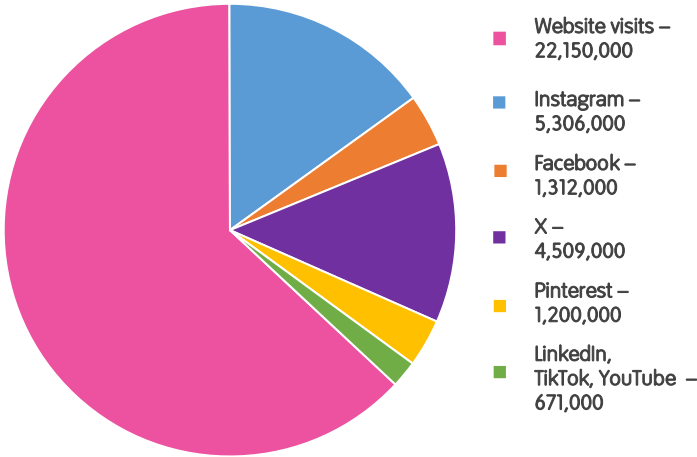


142,000
Visitors in school groups

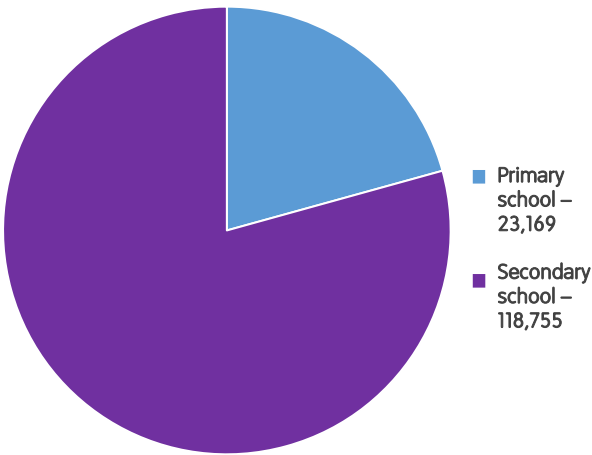
Visitor numbers – 7,600,000



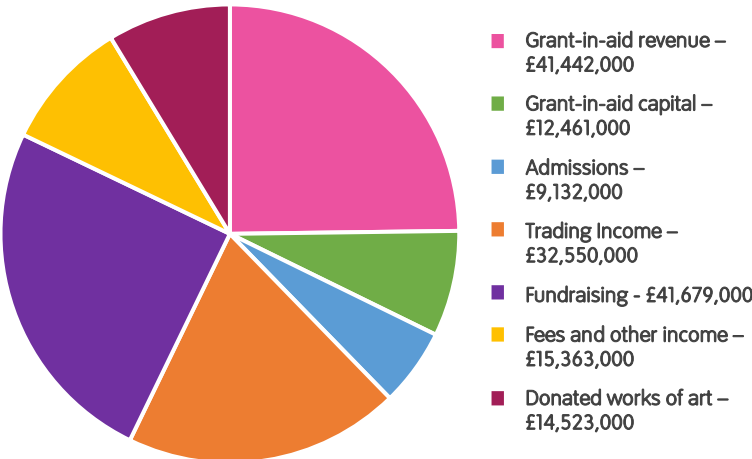
Website visits and social media followers – 35,148,000



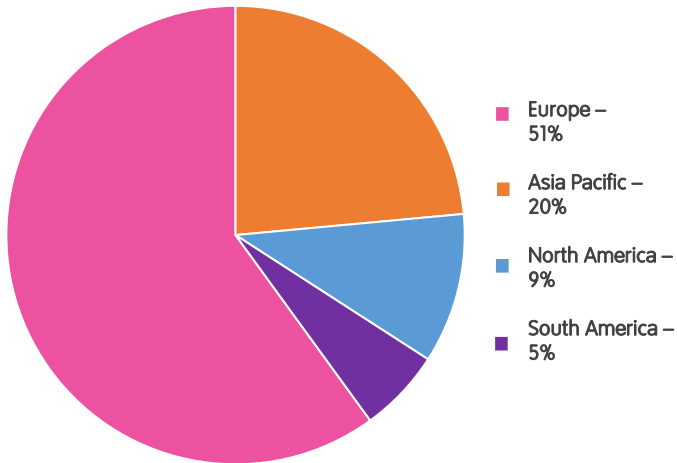
Visitors in school groups – 142,000



Income – £167,150,000



Acquisitions – artist origin



Acquisitions – artist gender: Male 54%. Female 46%



605
UK loans



568
International loans



182
Loan venues



374
Works acquired



60%
Reduction in overall
emissions since
2007/08

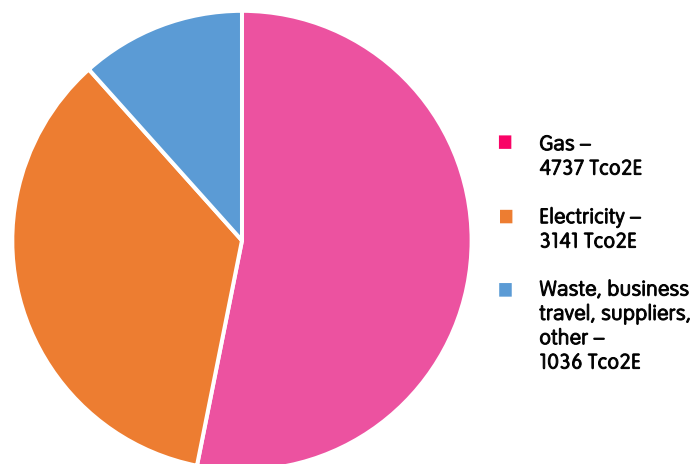


41%
Waste reduction since
2017/18



39%
Water reduction since
2017/18

Carbon emissions



ANNUAL REPORT 2024-25

INTRODUCTION

2024-25 was a successful year for Tate; 7.6 million visitors came to a Tate gallery or exhibition this year. We shared our growing collection with audiences across the four UK nations and the wider world, and our UK visitor numbers are now close to their record-breaking pre-pandemic levels. Looking ahead, we are confident that our forthcoming programme in 2026 and beyond will drive these numbers even higher and help us welcome back more international visitors.

This was also a year of major milestones and birthdays. The Turner Prize had its 40th anniversary in 2024, providing a moment to celebrate the prize's transformational impact. It was followed in 2025 by the start of a nationwide and global programme marking JMW Turner's 250th birthday. Tate Turner works were seen from Shanghai to Turin, and from Margate to Monaco. This project showcased the full breadth of Tate's activity, including loans and partnerships across the UK and beyond, as well as groundbreaking new research and digital initiatives. Together these milestones reflected our commitment to the art of the past, present and future, a theme that continues with Tate Modern's 25th birthday celebrations through 2025.

In light of a challenging financial climate across the cultural sector, we had planned to draw on our reserves this year, but a growth in income generation and careful cost efficiencies meant this was needed far less than expected. This has enabled us to enter 2025-26 with a balanced budget for the year ahead putting Tate in a strong position for the future.





Visitors in the Turbine Hall at Tate Modern Late: Litte Simz, August 2024

AUDIENCES

Tate is committed to engaging a broad and diverse audience, one which truly reflects the places in which our galleries are based. This year saw numerous successes on this front. We launched a marketing campaign to spotlight Tate Britain and Tate Modern's important role as free destinations for local families; we joined the Mayor of London's Dementia Friendly Venues Charter to help us provide a welcoming environment for those living with dementia and their carers; and we worked with singer and actor Little Simz to stage a Tate Modern Late attracting an incredible 18,500 young people.

Our success in attracting young local visitors is leading to progress on other fronts too. It is underpinning a year-on-year rise in the ethnic diversity of our audience, it is helping our galleries become more rooted in their communities, and it is fuelling the continued popularity of Tate Collective. The largest youth membership scheme of any arts organisation in the world, Tate Collective now has 180,000 16-25 year olds signed up. Together with our 150,000 Tate Members – 12,500 of whom joined in the past year alone – these schemes show the public's enduring desire to be part of Tate. To share insights about this with museum colleagues, a conference at Tate Britain was hosted to discuss how and why a new generation of art-lovers are engaging with museums and galleries.

Away from the galleries, Tate serves an even larger global audience online. Our website had over 22.1 million visits this year, and our social media channels are followed by over 12 million people. With the support of Bloomberg Philanthropies, we have also been investing in a new suite of digital teaching resources and building a new platform to help schools bring art and ideas into the classroom. This national digital schools programme launches in 2025.

Alongside our own online offer, Tate's digital activity reached millions of people in person this year through major collaborations with other venues. We created a 37-minute documentary about the life of JMW Turner to feature in an exhibition at the Museum of Art Pudong, and we worked with Outernet London to showcase artists work on their spectacular floor-to-ceiling digital screens on Tottenham Court Road.





Yayoi Kusama, Infinity Mirror Rooms, Tate Modern, 2024

PROGRAMME

Exhibitions and Commissions

This year, visitor numbers to Tate's ticketed exhibitions returned to their pre-pandemic level, and a new record was broken when *Yayoi Kusama: Infinity Mirror Rooms* become the most visited exhibition in Tate's history.

The programme offered a compelling mix of renowned and groundbreaking artists, including landmark group shows *The Expressionists*, and *Electric Dreams: Art and Technology Before the Internet* at Tate Modern. There were solo exhibitions by photographer Zanele Muholi and pioneer of immersive art Anthony McCall, and major retrospectives dedicated to two wildly experimental artists, Mike Kelley and Leigh Bowery. In the Turbine Hall, this year's Hyundai Commission by Mire Lee reimagined the building's origins as a power station to haunting effect.

At Tate Britain, *Now You See Us* charted women artists' historic journey towards wider recognition, including work by Mary Beale, Angelica Kauffman and Laura Knight. A second group show opened in the autumn, *The 80s: Photographing Britain*, a large-scale survey of photographers from this critical decade. The ongoing Art Now series celebrated emerging artistic talent, with solo shows from Zeinab Saleh and Steph Huang, and the Duveen Galleries were transformed by Alvaro Barrington, who drew on his experiences of Caribbean carnival culture and the nurturing role of female figures in his life to create a new kind of social space in these grand galleries.

The Turner Prize turned 40 this year, providing a moment to celebrate how the prize has transformed the British public's relationship with contemporary art. The nominated artists this year were Pio Abad, Delaine Le Bas, Claudette Johnson and the eventual winner, Jasleen Kaur, whose work featured domestic spaces, cars and crochet, animated by sound and music.

At Tate St Ives, a major exhibition of the work of Brazilian artist Beatriz Milhazes opened in the summer, celebrating the sea and examining the enduring theme of nature throughout her work. This was followed by the first major UK exhibition of Małgorzata Mirga-Tas, known for her monumental textile collages. sharing life stories of her Roma community. The final show of the year presented the work of Ithell Colquhoun, one of the most radical painters of 1930s and 40s British Surrealism.



Visitors in *Małgorzata Mirga-Tas* at Tate St Ives



UNIQLO Tate Play Oscar Murillo's *The flooded garden* at Tate Modern, 2024

Whilst Tate Liverpool is being renewed, the gallery's programme of events has been taking place at RIBA North. Exhibitions this year included *Brickworks*, which drew on works from the Tate collection to show the diverse ways that artists transform everyday materials and imbue them with new meaning. The partnership with RIBA North brings visitors to their space and keeps a lively Tate presence on the docks whilst our building undergoes a complete transformation thanks to public funding and private philanthropy.

Learning and Research

Over the course of the year, our Learning department worked with 400 teachers to welcome over 141,000 schoolchildren to our galleries, offering them unique spaces for creative learning outside of school. Over 22,000 more children took part in Oscar Murillo's *The flooded garden* as part of UNIQLO Tate Play, a monumental Turbine Hall installation inspired by Monet's *Water Lilies*, where visitors of all ages could pick up a paint brush and make their mark.

Tate's increasingly ambitious work with young children will soon feed into a new UK-wide research programme, supported by Art Fund in partnership with Nesta, exploring the impact of creativity in early-years child development. Meanwhile, another major research project came to an end this year, culminating in a two-day conference, a series of public displays and a Late at Tate Britain. Transforming a National Collection explored how machine learning might help us better understand the stories embedded in museum collections, and was developed in collaboration with University of the Arts London and funded by the Arts and Humanities Research Council,

Tate also plays an important role in championing the visual arts. As part of the Government's review of the national curriculum, we worked with the Clore Duffield Foundation to host a roundtable on arts education. Leading figures from across the creative sector were joined by the Minister of State for the Creative Industries, Arts and Tourism, Sir Chris Bryant, and the Minister of State for the Department for Education, Catherine McKinnell, to discuss art's potential to transform young lives.

National Partnerships

Beyond Tate's own galleries, we achieve a great deal through our national partnerships network. This includes ARTIST ROOMS, a programme which enables the best modern and contemporary art to be seen by the public at galleries right across the UK. The 2024-25 programme included shows in Exeter, Newcastle, Aberdeen and Leicester among others. This year also saw Tate launch a national tour of Steve McQueen's film *Grenfell* at Tramway, Glasgow in March 2025. It will travel to five more major cities in England, Scotland, Wales and Northern Ireland between now and 2027. This is made possible thanks to public funding by the National Lottery through Arts Council England and from Art Fund.

Other important partnerships for Tate include the Plus Tate network of 47 visual arts organisations, which continues to act as a forum for knowledge sharing and collaboration, and the British Art Network, whose membership of art historians, researchers and curators continued to grow and diversify this year.

COLLECTION

Showing the Collection

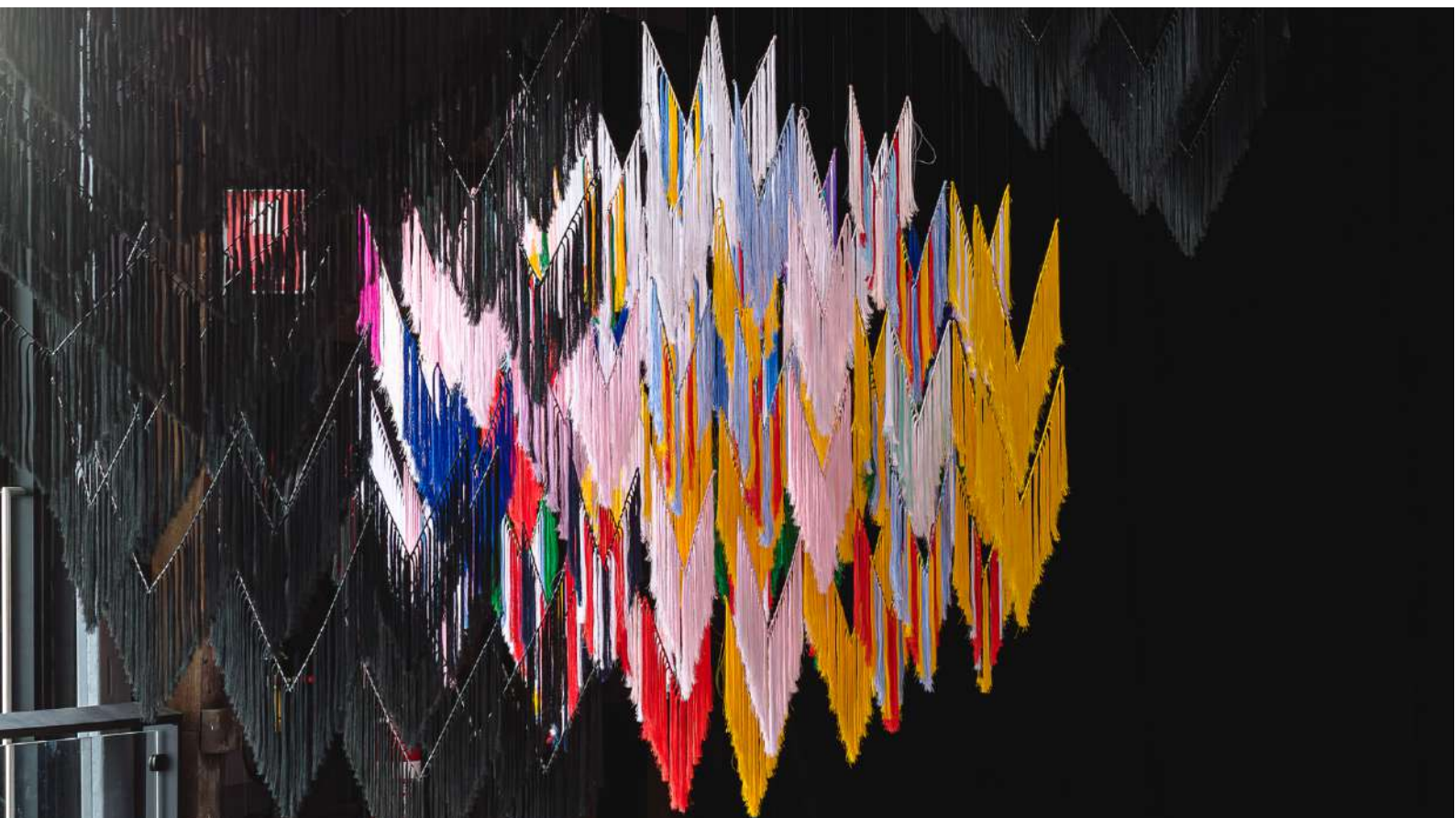
Tate's collection is at the centre of our activity, and our ever-changing collection displays are the backbone of our public offer. This year saw some of our most iconic works – Mark Rothko's *Seagram Murals* – travel to Tate St Ives. It was the first time they were shown in the gallery, a fitting space for them as Rothko travelled to Cornwall at the invitation of Cornish artist Peter Lanyon, and met many like-minded artists whose work was displayed alongside the murals.

The first works from the D.Daskalopoulos Collection Gift went on display this year across Tate's galleries, drawn from the important group of 110 works donated in 2022. They include celebrated sculptures and installations by artists including Louise Bourgeois, David Hammons, Pipilotti Rist, Helen Chadwick, Mona Hatoum, Sarah Lucas and many more.

The Tate archive has also been showcased this year through the opening of a new free display – *Artists International: The First Decade*. With works from the Tate collection and recently acquired artist papers, the display charts the journey of the Artists International Association, from a small group of unemployed artists to a 900 strong member organisation, changing the course of British art history.

Building the Collection

We were very pleased to announce a new initiative dedicated to increasing the representation of artists from indigenous communities in our collection. This begins with a four-year commitment from the AKO Foundation to fund acquisitions of Sámi and Inuit art from Northern Europe, with plans underway to develop similar initiatives for indigenous artists in South Asia, Oceania and the Americas whose work is also beginning to come into the collection. The free display *Gathering Ground* at Tate Modern opened in spring 2025, showcasing many of these acquisitions.



Outi Pieski, *Guržot ja guovssat / Spell on you!*, 2020. 23rd Biennale of Sydney, rīvus, 2022. © Document Photography

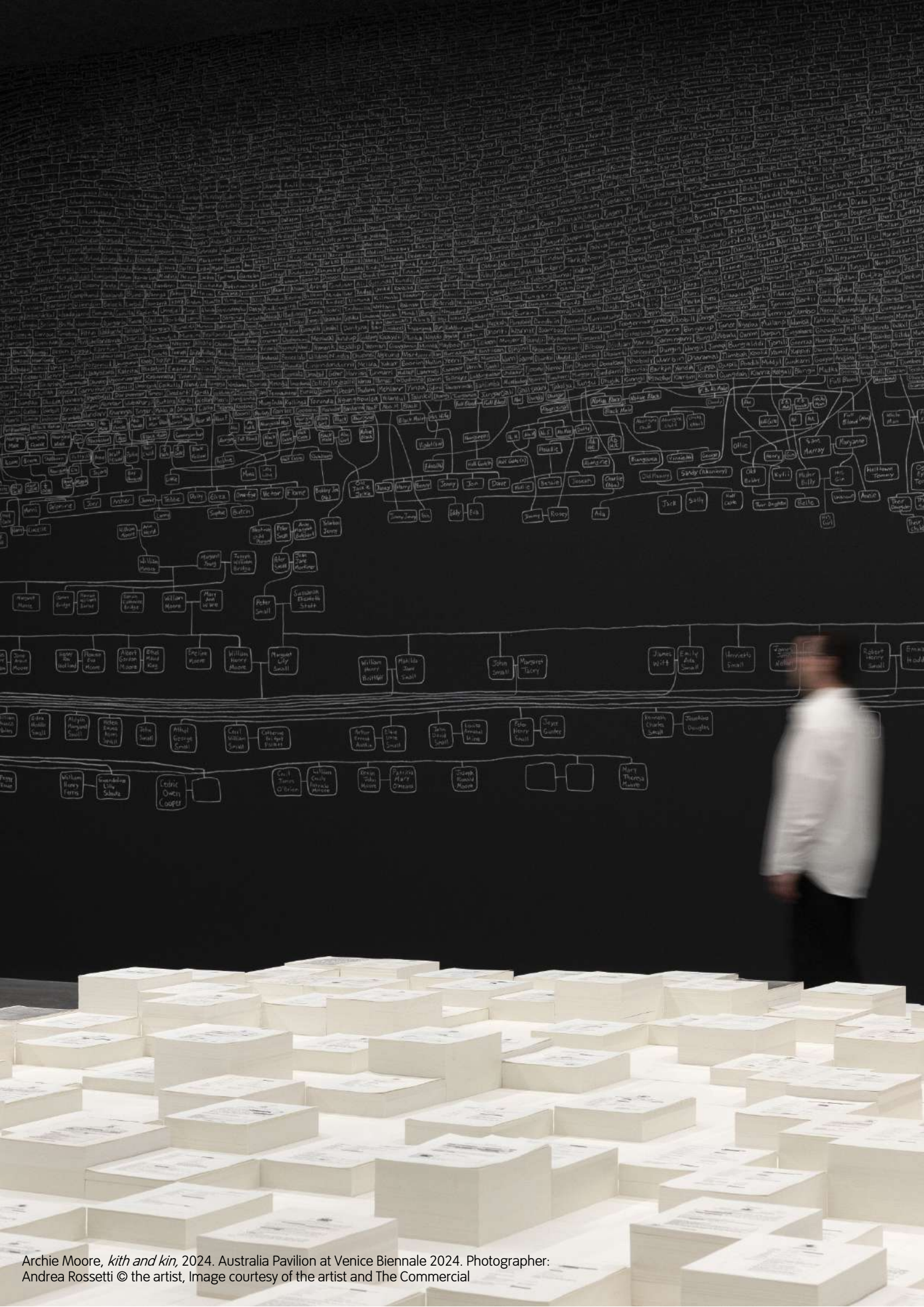
We were also delighted to partner with Queensland Art Gallery | Gallery of Modern Art in Australia to jointly acquire Archie Moore's landmark artwork *kith and kin*, which premiered at the recent Venice Biennale. Supported by Creative Australia and the Australian government, the acquisition will ensure the work's legacy on the world stage.

Other significant acquisitions for Tate this year included Louise Jopling's *Through the Looking Glass*, the first painting by the artist to join the national collection. One of the most famous British women artists of the 19th century, Jopling was a suffragist who exhibited at the Royal Academy, yet was largely omitted from art history. We made a very significant joint acquisition with the Museum of the Home, of Rebecca Solomon's *The Young Teacher* generously supported by the Art Fund. Both paintings featured in the ground-breaking *Now You See Us* exhibition at Tate Britain. We also acquired Ghanaian artist Amokaos Bafo's *Blank Stare*, the latest in over 58 bodies of work by 42 artists which our Africa Acquisitions Committee has enabled Tate to acquire since 2011. The acquisition underpins Tate's broader commitment to modern and contemporary artists from Africa and the African diaspora.

The year ended with the extraordinary gift of works from Jorge M. and Darlene Pérez, including a stunning painting by Joan Mitchell which transforms Tate's holdings of the artist's work. This vast six-metre-long triptych, entitled */va*, is now on display at Tate Modern where it can be found alongside works by Rothko, enabling the public to see two of America's greatest modern painters in dialogue with each other.



Jorge M. and Darlene Pérez in front of Joan Mitchell, */va*, 1973



Archie Moore, *Kith and kin*, 2024. Australia Pavilion at Venice Biennale 2024. Photographer: Andrea Rossetti © the artist, Image courtesy of the artist and The Commercial

Sharing the Collection

This year, 605 works from the Tate collection were loaned to 80 exhibitions nationally, and 568 more were loaned to 102 exhibitions internationally. They included many works by JMW Turner, helping museums, galleries and historic houses celebrate the artist's 250th birthday. Tate works were also among the highlights of several contemporary shows touring the UK, including a retrospective of Donald Rodney at Spike Island, Nottingham Contemporary and The Whitechapel Gallery, and the first retrospective of Barbara Walker, which opened at The Whitworth and toured to the Arnolfini. In London, several works on loan from Tate to the National Gallery – including Hogarth's *The Painter and his Pug* and Monet's *La Seine à Port-Villez* – formed part of the rehang to mark their bicentenary year.

Internationally, Tate's touring programme continued to share the collection with a global audience, reaching 1.5 million visitors throughout the year. In July, *Turner's Sublime Legacy* opened at Grimaldi Forum, Monaco, welcoming 3,000 visitors in the opening weekend alone. *Capturing the Moment*, which initially opened at Tate Modern and was made possible by the YAGEO Foundation, opened at the Kaohsiung Museum of Fine Arts in June, marking Tate's second collaborative partnership with this major institution in Taiwan. *William Blake and his Age: Visionary Journeys* opened at La Reggia di Venaria in Turin in October, featuring over 100 paintings and drawings by Blake and other leading artists of the romantic period, all from Tate's collection. This was followed in November by *Twentieth-Century Nudes from Tate* at Worcester Art Museum, Massachusetts.

Alongside these collection-based touring shows, Tate loaned many individual works to important exhibitions abroad, including Kunstmuseum's Paula Rego retrospective in Basel, and the Museum of Modern Art's Thomas Schütte exhibition in New York. For the first time, we also took two recent commissions from Tate to venues around the world: Hew Locke's *The Procession* travelled from Tate Britain to the Institute of Contemporary Art (ICA) Boston, marking the first collaboration between the two institutions, and El Anatsui's *After the Red Moon* was reworked by the artist to be displayed at the Museum of Art Pudong following its presentation at Tate Modern.



Rebecca Solomon, *A Young Teacher*, 1861. Jointly acquired with Museum of the Home

Caring for the Collection

Tate's conservation team completed a major project this year cataloguing the works in the D. Daskalopoulos Collection Gift, readying them for display. The team are also working alongside an international group of conservators on a three-year research project, GreenART, which examines sustainable methods of preserving cultural heritage and evaluates their effectiveness in the conservation of artworks.

The conservation team's skill and expertise was required for preparing some key artworks for display this year. Major projects included the cleaning of Andy Warhol's *Marilyn Diptych*, and intricate work took place on *Substance Sublimation Unit*, part of Hamad Butt's *Familiars*, which consists of nine vacuum sealed glass capsules. The team worked with glass specialists to create new capsules and, once the work was complete, went on display at Tate Britain, with loans scheduled to the Irish Museum of Modern Art and the Whitechapel Gallery.

Finally, we are leading on two projects funded by the Research Infrastructure for Conservation and Heritage Science (RICHeS), a long-term, £80 million commitment from the Arts and Humanities Research Council. The first of these projects will enhance Tate's conservation capacities, and the second will create a sharable archive of Tate's pigments, paints, artwork samples and data.



PEOPLE, PLACE AND PLANET

Six new trustees have been appointed to the Tate Board this year: Nick Clarry, Sir Isaac Julien CBE, Jack Kirkland, Tim Richards CBE, Professor Patricia Rubin and June Sarpong OBE, bringing a breadth of experience across the arts, entertainment, business and finance sectors. We were also pleased to see two highly deserving members of Tate staff recognised for their work: Bronwyn Ormsby was awarded the prestigious Plowden Medal for her contribution to conservation, and Mikei Hall was nominated as one of Sky Arts' 'unsung heroes' for his role in producing exhibitions and commissions at Tate Britain for over 30 years.

Tate is currently developing and delivering three major capital projects. The first phase of the transformation of Tate Liverpool was completed this year, with the building's infrastructure stripped out to reveal more of the Victorian warehouse's character and to open up views over the River Mersey. Work now begins on the next phase thanks to a hugely successful year of fundraising from both public and private sources, including the Department for Culture, Media and Sport's Public Bodies Infrastructure Fund.

Further vital capital funding came from The National Lottery Heritage Fund, who awarded £2.8 million to help us restore the Palais de Danse, the St Ives studio in which Barbara Hepworth made her most ambitious works. The reopening of this historic building will build on Hepworth's legacy and create an arts hub in the town for local people and visitors alike.

At Tate Britain, plans are progressing to transform the landscape on Millbank into a beautiful new garden. This project is being generously supported by the Clore Duffield Foundation and created in partnership with the RHS. Designs are being developed by celebrated landscape architect Tom Stuart Smith and have been presented at several public consultation events. The new garden will include sculptures from Tate's collection and a classroom dedicated to outdoor learning.

All these projects reflect Tate's commitment to environmental sustainability, a priority area across our buildings and estates. This year we reached a milestone 60% reduction in overall emissions compared to our 2007/08 baseline, as well as reducing waste by 41% and water usage by 39% from their respective baseline years. Sustainability is also an area of focus for the Plus Tate network, who have been exploring how institutions can reduce carbon emissions. This year, they worked with the Gallery Climate Coalition, of which Tate is an active member, to build a carbon calculator for the sector.





Shu Lea Cheang and Dondon Hounwn, *Hagay Dreaming*, Tate Modern, 2025

FUNDING AND SUPPORT

We are extremely grateful for the support we have received from all our partners this year. Hyundai Motor, with whom Tate enjoys one of its most enduring partnerships, have extended their support until 2036, giving us the stability and freedom to look ahead and programme ambitious commissions. Further support for our contemporary programme came from Van Cleef & Arpels, who returned to Tate Modern to support *Hagay Dreaming*, a performance by Taiwanese American artist Shu Lea Cheang and practicing shaman of the Truku Indigenous people, Dondon Hounwn. Fundraising income rose for the third year in a row reaching £41.7 million this year.

Tate Enterprises – our commercial arm overseeing retail, catering, events and licensing – worked with some of our corporate partners on a number of exciting collaborative projects this year, including a range of watches by Swatch and a T-shirt line by UNIQLO, all taking inspiration from artworks in Tate’s collection. Gucci entered into a dynamic, four-year partnership with Tate supporting exhibitions and youth engagement programmes, which was announced ahead of a high-profile fashion show at Tate Modern in May. Burberry also held a large-scale fashion show at Tate Britain in February, alongside a partnership with Tate to support our Painting Conservation Studios. This year, Tate Enterprises Limited contributed £4.9 million in profit to Tate.

Tate was extremely fortunate to receive support from a number of philanthropists, trusts, foundations and the public sector, all building on the vital support of Grant-in-Aid. This support included The Julia and Hans Rausing Trust and the Christian Levett Collection for *Now You See Us*, The Bukhman Foundation for Alvaro Barrington’s Tate Britain Commission together with the Art Now 30th anniversary programme, and the Blavatnik Family Foundation and the Terra Foundation for American Art who both continued their support with grants to *Sargent and Fashion*. At Tate Modern, the Huo Family Foundation supported both *Expressionists* and *Zanele Muholi*, *Yoko Ono* was supported by John J. Studzinski CBE, and *Gathering Ground* by Mala Gaonkar. *Mike Kelley: Ghost and Spirit* was supported by the Mike Kelley Foundation for the Arts alongside several American philanthropists, trusts, foundations and galleries.

The national tour of *Grenfell* by Steve McQueen was made possible with support using public funding by the National Lottery through Arts Council England and from Art Fund. Tate’s work with young people saw the Mildred Fund providing a multi-year commitment to activity in St Ives, The Rothschild Foundation renewing their support of Tate Collective for a further three years, and the Lord Leonard and Lady Estelle Wolfson Foundation renewing their support of Tate’s SEND Programme. We were also grateful to celebrate a decade of The Brooks International Fellowship and confirm the programme’s renewal for a further three years.

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