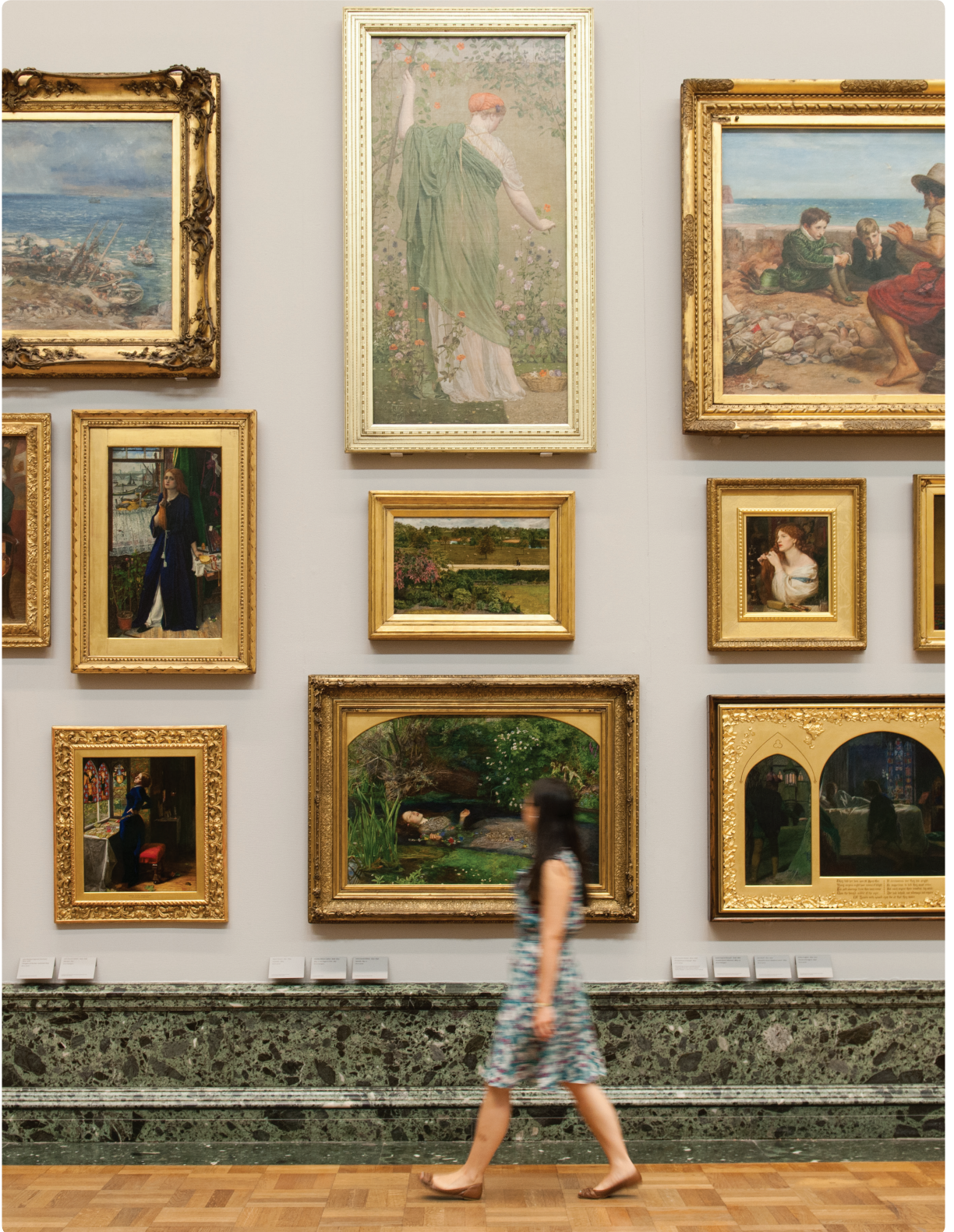


TATE FUND REPORT



THANK YOU FOR SUPPORTING THE TATE FUND. TATE'S MISSION IS TO MAKE ART ACCESSIBLE FOR EVERYONE TO ENJOY.

Your donations help us to:

- Care for and protect the national collection now and for future generations through expert conservation
- Provide unique learning opportunities for people of all ages through access to art
- Bring art to new audiences through community activities and access programmes
- Provide support where the need is greatest

Every year, Tate raises the majority of its own running costs. Donations to the Tate Fund are therefore critical in enabling us to continue to offer personal and unique experiences of both familiar and new art within and beyond our galleries.

Every gift, no matter the size, makes a real difference.

Thank you for all that you have helped us achieve.



The EY Exhibition: Late Turner at Tate Britain focused on the once controversial paintings J.M.W. Turner made in the years before his death

THE NEW TATE MODERN

The vision for the new Tate Modern was inspired by a need for the building to grow and develop with its audience. Since opening in 2000, Tate Modern has become the world's most visited museum of modern and contemporary art with 5 million visitors a year. At the same time, Tate's collection of art has grown significantly since 2000, embracing film, video, photography and performance as well as an increasingly global perspective. Designed by Herzog & de Meuron, who converted the original power station, the new building will extend Tate Modern to the south, with the existing and new buildings becoming one. The Tanks, which opened to public and critical acclaim in 2012, will form the foundation of the dramatic structure which will rise 65 metres on 11 levels.

When the new building opens in June 2016, Tate Modern will present a more diverse and international perspective on modern art. With 60% more display space, the gallery will show over 250 artists from around 50 countries and reveal how art has evolved from the studios and salons where modernism was born; to the live, interactive and socially engaged projects happening around the world today.

The new Tate Modern will offer a spectacular variety of spaces for visitors and art, from the raw industrial Tanks to a panoramic viewing level. Performance, film, photography and installations will be fully integrated into the displays and we will dedicate spaces to interaction, debate and learning throughout the gallery, reflecting our visitors' desire to engage with art, and artists' desire to work in a more integrated, questioning way. New social areas will be created so visitors can meet and relax, including a restaurant, cafes, concourses, and a new public area to the south of the building.

For more information about the new Tate Modern, please visit:
www.tate.org.uk/new-tate-modern



The Undercurrent festival in August 2012 brought young people to the Tanks



OUR CONSERVATION TEAM ARE RESPONSIBLE FOR PRESERVING AND CARING FOR 70,000 WORKS OF ART BY OVER 3,000 ARTISTS IN TATE'S COLLECTION.

As we continue to grow the collection and deliver a wide range of exhibitions across our galleries, the role of conservation is more important than ever. Tate's expert conservators carry out a range of bespoke conservation treatments to ensure that new works acquired for the nation as well as works already in the collection are cared for, protected and displayed in the best possible condition for the enjoyment of our visitors.

JOHN WOOTTON, *TWO STALLIONS FIGHTING* 1733–6 AND *DIGGING-OUT THE FOX* 1733–6.

Donations to the Tate Fund allowed Tate to respond to a unique opportunity to conserve two major works by John Wootton. The paintings, *Two Stallions Fighting* 1733–6 and *Digging-Out the Fox* 1733–6, are on permanent display at Longleat House and had not been closely examined or treated since being gifted to Tate in 2004. Tate conservators were able to take advantage of a crucial window of opportunity during renovation work at Longleat to conduct long-overdue preventative and restorative care ensure the stability of the works for the future. Work began in November 2014 and was successfully completed in April 2015.

Both of these large-scale works required conservation work; however, *Digging-Out the Fox* was in need of extra treatment. The paint was exhibiting extensive cracking across the canvas which caused distortions in the canvas support, there were some small associated losses of paint and a thick layer of dust covered the surface.



John Wootton *Two Stallions Fighting* 1733–6

The back of *Digging-Out the Fox* was cleaned first and the surface dirt on the paint film was removed by rolling cotton wool swabs moistened with deionised water. This helped to regain the semi-glossy appearance of the varnish. An additional varnish was added after testing showed that this would benefit the appearance of the work.



Tate conservators examining *Digging-Out the Fox* at Longleat House in preparation for the conservation work

Tate conservators noted old retouching on two of the depicted dogs heads, these and other small paint losses were corrected.

A thick layer of loose dust and dirt was removed from the front and reverse of *Two Stallions Fighting* and the paint surface was cleaned, removing a grimy layer containing nicotine. This restored much gloss and transparency to the existing varnish. Old discoloured restorations as well as scratches and newer paint losses were disguised by inpainting.

The weakened structure of each painting was reinforced by inserting new cross members and Kapaboard panels into the stretcher to help physically support the ageing canvas and provide environmental stability for the future.

THE FRAMES

The paintings' frames follow the same design, with slight variation to the repeated flower ornament along the top edge. Their manufacture would be contemporary with the paintings – commissioned c.1733–6, although it has also been suggested they were made at the time of the Wyattville restoration of the Hall in the early 19th century.

Treatment of the frames involved removal of a substantial layer of dust and the oil-gilded surface was cleaned using a mild water-based solvent. Loose surface ornaments were secured with glue and small losses repaired.

Both paintings and frames were fully photographed and documented during treatment, providing an accurate ongoing record of their construction and the methods employed by Wootton in creating the paintings.



School children visiting Tate Modern

Tate actively campaigns for the recognition and inclusion of the arts as an important part of well-rounded education. To support this we have dedicated programmes aimed at both students and teachers. The schools programme encourages young people to learn about themselves by interacting with art and the teachers programme allows teachers to discover new ways of educating through art. Both programmes are unique in that we work closely with artists to create a range of workshops and courses that reflect the interests and concerns of current art practice, framed by the alternative teaching and learning environment of a national art museum.

As well as these workshops and courses, we offer a wide range of free resources in the galleries and online for both teachers and students, ranging from immediate practical prompts and instant physical interventions to more in-depth booklets, films and a magazine. All these resources are designed to promote a sense of ownership for students and teachers, encouraging a confident, inquisitive and imaginative use of the galleries.

SCHOOLS

During 2014/15 your donations helped Tate to host over 6,000 school children in artist-led workshops and provide free resources for over 160,000 school children on self-led visits to our galleries.

Each year, a new group of artists is recruited to devise and lead the schools workshop programme. These artists design 90-minute workshops in response to works and themes in the collection and based around their personal artistic practice. The workshops take a radical approach to encouraging creativity and independent thinking by inviting students to learn from art through conversation with each other, with the artists and through interacting with art.

TEACHERS

Each academic year Tate Modern and Tate Britain host a series of Teachers Courses, supported in 2014/15 by your donations to the Tate Fund. This programme of study days, teachers' evenings and courses offers teachers and gallery educators the opportunity to work with practising artists and curators to form a collaborative community of shared practice and explore practical and creative approaches to engaging with art and the gallery.

Your donations supported our Teachers learning programme including Art and Language which focused on teaching art in the classroom and gallery cross-culturally. Led by artist Evan Ifekoya and Uvanney Maylor, Professor of Education at the University of Bedfordshire, this study day explored the significance of language in relation to discussions around race and cultural difference.

'This experience completely opened up for me what is possible in terms of museum education and arts education, especially for younger children. I hope to implement more dynamic, interactive and creative arts activities in my practice.'

– Antonio, Teachers learning participant 2015



Summer School 2014 Tate Modern

SCHOOLS SPECIAL EDUCATION WORKSHOPS

Our special educational needs (SEN) workshops are designed for students with physical, behavioural, cognitive or sensory difficulties and/or disabilities.

The SEN workshops are designed to be suitable for all ages and carefully tailored to accommodate the group's particular requirements. By engaging in a series of practical and gallery-based activities, students are made to feel welcome, unhurried and inspired.

Your donations allowed us to host 32 workshops, engaging over 320 students and we were pleased to be able to deliver an additional 10 artist-led workshops during Tate's SEN week.

'I feel I have had space to be creative and explore ways that I can be creative with others. I can now see Tate Modern as truly inclusive.'

– Lisa, workshop participant, Tate Modern 2014

In addition to our core SEN programme, we ran *We Forgot The Lot!*, a large scale event at Tate Britain for more than 300 young people with Tourette's and their families, friends and carers. Participants worked with 11 artists to explore and reinvent the 500 years of British art display at Tate Britain.

'I made a pyramid out of boxes and then broke it down. We became researchers and asked questions and made costumes. It's fun being in an art gallery. It's nice to have things to do in the gallery and I'd like more events in more places.'

– Rashid, *We Forgot The Lot!* young participant



Inclusive Arts Practice and Research: Discussion and 2020 Visioning © David Fernandes

ART FOR ALL

Tate believes that art should be accessible to everyone and works hard to ensure that visitors with disabilities are able to access and enjoy our galleries. This year donations to the Tate Fund enabled over 1,000 people to engage with our access programme. The programme has also expanded to deliver four audio-described creative workshops devised for blind and partially sighted groups.

BSL tours at both Tate Modern and Tate Britain continue to run twice monthly and we are proud that, with the support of your donations to the Tate Fund, we have been able to train ten deaf people to research and deliver gallery tours. These tours meet a variety of language needs for deaf audiences, including BSL, spoken English voiceover and portable induction loops for hearing aid users.

We have continued to provide monthly Audio Description tours at Tate Britain on the third Monday of every month and have invested in new equipment to facilitate these tours, including hearing amplifiers and folded seating. The programme has also expanded to deliver four audio-described creative workshops devised for blind and partially sighted groups.

In 2015 we hosted a unique out-of-hours Access and Community Private View of the *Barbara Hepworth: Sculpture for a Modern World* exhibition. Visitors were able to take part in audio description tours and touch tours. This included the opportunity to touch specially commissioned replicas of some of Hepworth's sculptures and an artist-led clay sculpture workshop.

We also hosted a major annual event for Learning Disability Awareness Month at Tate Modern. Over 250 disabled adults enjoyed this day of creative and thought-provoking events including a display of artworks, a series of film screenings and a gamelan orchestra performance by adults with Down's Syndrome and learning disabilities.

TATE IS GRATEFUL TO THE INDIVIDUALS AND ORGANISATIONS WHO HAVE GENEROUSLY DONATED IN SUPPORT OF THE TATE FUND. THANK YOU.

Mr Michael P Alba
Ms Ryan Allen
Ms Daniah Alsaleh
The Fagus Anstruther Memorial Trust
Mr Simon Apple
Bancroft's Decorative and Fine Arts Society
Miss Lucy Banister
Ms Barbara Banks
Mr Lionel Barber
Mrs Olga Barber
Mr Peter Barham
Mrs Sarah Baxter
Mrs Margaret Beaton
The Andre Bernheim Charitable Trust
Mr Bijoy Bhattacharjee
Mr James Bidgood
Dr Peter Biggs
Ms Marilyn Bild
Mr Paul Birchall
Mrs Hazel Bland
Ms Serena Boccardo
Mr John Botts
Mr John Boulton
Mrs Hazel Boundy

Mr John Bowis
Mrs Marian Brake
Ms Pearl Brown
Mrs Marion Brownridge
Mr Michael Burke
Ms Nancy Burley
Mr Keith Burt
Mr Titus Burwell
Mrs Subha Butcher
Mr Piers Butler
Mr Steve Caesar
Miss Georgie Carroll
Mr Roger Cazalet
Ms Rosemary Chapman
Mrs Gillian Charnley
Mr David W Chitty
Mr Chris Clark
Ms Victoria Cleland
Ms Carol Clinton
Ms Pamela Coleman
Mrs Maureen Collins
Ms Sylvia Comins
Mr C Constibine
Miss Wendy Conway
Mr Anthony Copping
Joyce
Mr M Cornwall-Jones

Mr John Corrigan
Mr Geoffrey Cox
Sir Michael Craig-Cooper
Ms Susan Crane
Miss Elizabeth Cratchley
Mr Joff Crawford
Mr Malcolm Cromer
Mr Timothy Crowe
Ms Janet Davies
Mr Robin Davis
Mrs Anne De Voil
Mr Alan Dennett
Ms Kate Dewbery
Mr Anthony E Diamond
Mr Paul Dickins
Dr Harry A Dickinson
Mr Paul Dodds
Mr John Donald
Mr Stephen Edge
Dr Tony Edwards
Mr David Egerton-Smith
Everest Family Charitable Trust
Mrs Sarah Fairhurst
Mr Alvaro Ferreira
Mr Edward Field
Mr John Finlayson

Mr Matthew Firth
Mrs Lydia Foerster
Mr Alastair Fraser
Ms Margaret Fraser
Mrs Andrea A Frears
Miss Krystyna Gajda
Mrs Lesley Gallagher
Ms Linda Genower
Mrs Jean Gibbs
The Hon HMT Gibson's Charity Trust
Mr Brian Gilchrist
Ms Cheryl Gilkes
Mr Simon Glasson
Mrs Mary Godwin
Professor Bryn Golton
Mrs Eileen Hagger-Street
Dr Mark Hannam
Mrs Alison Hannon
Mr Peter Hargreaves
Mrs Susan Harper
Mrs Joan Harriss
Mrs K Harvey
Mr Sandy Heller
Mrs Anne Hill
Mr Peter Hirschmann
Mrs Helen Hogan

Dr Anne Hogg
Mr John Horak
Dr Nicholas Houghton
Miss Helen Hourquet
Mr John Howes
Mr A Hughes
Mr H Robin J Human
Mr Andrew Hurman
Miss Ann Hyatt
Mrs Dee Ibrahim
Mr Robert D Illingworth
Mr John Irving
Mrs Merdelle Irving
Miss Grace Jackson, OBE
Mrs Marjorie James
Mrs Rosemary James
Mr Harm Jelies
Mr Walford Johnson
Mrs S Johnson
Mr Dirk Kaars Sypesteyn
Mr Graham Keith
Mr Robert Kendall
Mr John Kingman
Mr Victor Klebanoff
Mr J Knapman
Mr David P Korn
Miss Euphrosene Labon

Mr Shaun Lamplough
Mr Terry Last
Mr Avraham Lavi
Mr John Lawrie
Mr Mark Leach
Professor Laura Lepschey
Ms Margaret Lewis
Sir Sydney Lipworth QC
Mr Timothy Llewellyn
Mr Steve Lockett
Mr R Love
Mrs Anne Macdonald
Mrs D Mackintosh
Mrs Claire Malone-Lee
Mr Jonathan Mangham
Mrs Valerie Manzi
Ms Angela Marriott
Mrs Helen Masey
Ms Laura Matassini
Mrs Trish Mather
Ms E McBrien
Mr John McCann
Mr Robert McFarland
Mr William McManamey
Dr Hugh McMichael
Mr Keith Mercer
Mr James Midgley

Miss Lesley Monk
 Mr Stephen Moore
 Mr Barry Morgan
 Ms Vanessa Moss
 Moulsham Junior School
 Mrs Jan Mulrenan
 Miss Siofra Murdock
 Mr John Murphy
 Ms Anna Myagkikh
 Ms R Napolitano
 Mrs Shirley Neale
 Mr David Neil
 Mr Juha Ojansivu
 Miss Yola Omnes
 Mrs Marion T Owens
 Mr Stanley Ozin
 Mr Simon Palley
 Mrs Jean Pappworth
 Dr Marianne Parry
 Miss Nicola Passmore
 Mr Martin Perry
 Ms Patricia Philips
 C Phythian-Adams
 Ms S Pollen
 Mrs Briar Pomery
 Mrs Virginia B Powell
 Mrs Monica Powell

Miss Eileen Preston
 Mr David Preston
 Mr Alan Proudfoot
 Mr William Pym
 Mrs E B Ratiu
 Mrs M L Redfern
 Mr Terence C Rees
 Mr Phillip Reeves
 Mrs Kay Rigal
 Mr Geraint Roberts
 Mr Andrew Robins
 Rogers Stirk Harbour
 + Partners Charitable
 Foundation
 Mr Andrew Roper
 Mr Michael Rose
 Mr Michael J. Rose
 Dr Charles Rothery
 Dr Ian Rothery
 Mrs June Ryener
 Miss P J Sage
 Ms Avis Saltsman
 Mr Keith Salway
 Sir Anthony Salz
 Mr Barry Scheer
 Mr James Scorgie
 Mrs Mary Seager

Mrs Susan Selby
 Professor Georges Selim
 Mr Ronald Sharp
 Mr Andrew Shelton
 Sir John Shepherd
 Professor M Shimizu
 Mrs Joanne Shun
 Mr Jim Signorelli
 Mrs Diana Simons
 Professor Huibert Jan
 Simonsz
 Ms Philippa H Simpson
 Miss Barbara Smith
 Mr Robin Smith
 Mr Frederick Sorbie
 The Lord Stevenson of
 Coddendam, CBE
 Mr David Stewart
 Mr Peter Stockdale
 Ms Ilona Storey
 Mrs E Stunt
 Mr Stephen Suleman
 Mr Andrew Sutch
 Mr Nicolas Tate
 Mrs Margaret Tearle
 Miss Helen Tennant
 Dr Jane Thomas

Ms Lucy Thwaite
 Dr Christina Tilstone
 Miss Sarah Tooley
 Mr Graham Travers
 Mr Barry Treadwell
 Miss Monica Tross
 Mr Peeranut Visetsuth
 Mr John Wade
 Mr Andrew Walker
 Mr David Walker
 Ms Sue Wall
 Dr Kate Walmsley
 Mr Mark Walter
 Mrs Bridget Watson
 Dr Trudy Watt
 The Weinstock Fund
 Mrs Claire Weldon
 Ms Friederike Werner
 Miss Emma Whitaker
 Mrs Elspeth Whitby
 Mr Stephen White
 Mr Don Whittick
 Mr David Willetts
 Mrs G Williams
 Dr Gwyn Williams
 Mrs Janna Williams
 Miss Jade Williamson

Mr Brian Wilson
 Mr Alexander Wilson
 Ms Gillian Woolven
 Mr Andrew Wyeth
 Yablon Family Charity LTD
 Dr Kenneth Yandall
 Mrs Fleur Young
 Ms Yana Zarifi
 Mrs Catherine Zennstrom
*and those who wish to
 remain anonymous*

CREDITS

All images by Tate Photography © Tate Photography, except:

Page 2: Richard Hamilton Lobby 1985–7. © R. Hamilton.
 All Rights Reserved, DACS 2014

Pages 12–15: L0 East Tank © Peter Saville, Hayes Davidson and Herzog &
 de Meuron

Front cover: Works by the Pre-Raphaelites, including Millais's Ophelia
 1851–2

Back cover: Lichtenstein Access Tour © Tate

