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.
LOOKING AHEAD

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.


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.

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 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.
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
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

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.

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