

# TATE EXCHANGE YEAR 2: PRODUCTION

EVALUATION REPORT  
2017-2018

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# CONTENTS

Foreword .....	5
Evaluator's Introduction.....	7
1 A summary of findings and recommendations.....	11
2 Background to Tate Exchange .....	19
3 Tate Exchange Year 2: Production .....	23
4 Evaluation methodology .....	27
5 The invitation(s) to the public(s) .....	33
6 Making a difference to participants' lives .....	37
7 Conditions that foster change .....	63
8 Reflecting on the evaluation of Tate Exchange.....	79
9 Concluding remarks .....	85
10 Emerging research questions .....	87
Appendix 1 – Tate Exchange Associates .....	89
Acknowledgments .....	91





## FOREWORD

Why do evaluation? A simple question perhaps, yet one open to multiple interpretations and a variety of possible responses. For some evaluation is primarily an opportunity to measure the impact of an intervention on those taking part. For several it provides a chance to present a picture and report to funders on how the aims and objectives of a project were achieved. For others evaluation is essentially a mechanism for learning. Tate Learning falls into this third category. Within Tate Learning evaluation is understood to be a vital part of a research-led approach to programming that is based on a process of enquiry undertaken in collaboration with all those taking part. Questions are explored and tested through the doing of a programme; actions and activities are analysed and reflected upon and changes are made according to what is discovered along the journey. But without evaluation research-led programming cannot happen, since the former relies on detailed knowledge of what is taking place and the degree and nature of change brought about in everyone involved in any activity. The gathering and analysis of, for example, people's perceptions of their experiences allows us to compare and learn from 'what is' in relation to 'what should be' in the words of evaluator Carol Weiss<sup>1</sup>. It provides evidence in part to aid decision making so that people can take, as she says, 'wise actions' to improve their work.

The evaluation of Tate Exchange, made possible through the support of the Paul Hamlyn Foundation, has provided a wealth of insights into the potential for art to make a difference to people's lives. Building on the evaluation of the first year of the programme, Year 2 has seen a focus specifically on participants' experiences. Over the year, interviews, photographs, films, reports, observations, written comments and questionnaires have been gathered by the Tate Exchange team, Tate Learning programmers and Tate Exchange Associates working with evaluator Hannah Wilmot. Notably, Year 2 introduced the 'Participant Evaluators', a group of five young adults who took part in a number of activities and reported back in detail on their encounters with Tate Exchange. Hannah has brought together and analysed all this data in this report, providing a rich and detailed picture of the development of the second year of the programme and the learning to be had from it.

The report is helpful in a great many ways, not least in making visible the views and stories of Tate Exchange participants and collaborators. As one element of a learning process that has been ongoing throughout the year, the report encourages further questioning and development. It illuminates issues that need further work alongside successful aspects of the programme that can be built on, thereby helping to inform the decisions and 'wise actions' about Tate Exchange going forward. The hope is also that it provides useful insights for others working in the fields of participatory arts practice. We hope you enjoy reading it.

Emily Pringle  
Head of Learning Practice and Research  
Tate Learning

*You Are Welcome* with Sarah Carne, Tate Exchange 2017.  
Photo: Tate

1. Weiss, C.H. (1972). *Evaluation research: Methods of assessing program effectiveness*. Englewood Cliffs, N.J.: Prentice-Hall





## EVALUATOR'S INTRODUCTION

I listen, as an elderly man who is making a fabric flower, shares with me his grief over the death of his wife. I observe the pride and joy on the face of a ten year old boy who has just shared his thoughts on a sculpture at Tate Modern with an attentive group of visitors. I read the reflections of a woman of Indian descent whose interaction with an artist exploring identity has, she tells me, changed her life. In all these encounters, I am moved and struck by the power of art to make a difference to people's lives. This is Tate Exchange.

Founded in 2016 at Tate Modern and Tate Liverpool, Tate Exchange is a space and a programme that explores how art makes a difference to people's lives and to society. Staff at Tate Exchange work with over sixty Associate organisations to collaboratively produce a constantly changing programme of free, participatory activity that invites the public to join in, create, discover and debate.

As befitting a new, complex and experimental programme, evaluation was embedded from the outset and I was appointed as the Tate Exchange Evaluator in September 2016 with a role to coordinate the evaluation, facilitate reflection, gather evidence and act as a critical friend. During the first year, everything was new and unknown and the evaluation sought to answer many questions. What challenges and opportunities would Tate Exchange present for the institution, collaborators and participants? Can a drop-in programme really make a difference to people's lives and if so, what difference and do certain types of activity make a greater difference? And ultimately, will people come?

Learning in the first year was rapid, extensive and sometimes profound. We got to grips with the affordances and challenges of the space and found that not only did twice as many people come as expected but that these people had an extraordinary appetite to get hands-on with art and engage in conversations about issues they viewed as urgent. Emerging findings about the outcomes for participants were shared in the Year 1 evaluation report<sup>2</sup> but towards the end of the year, we recognised that further evaluation of participants' experiences would enable us to speak with greater confidence about the ways in which Tate Exchange makes a difference to people's lives. I was therefore invited to undertake a second year of evaluation with a specific focus on capturing participants' experiences and learning.

In this second year, we sought to test out the emerging findings on participant outcomes. We did this by gathering evidence more consistently, from a wider range of stakeholders and utilising a wider range of methods. We have accepted the subjectivity of individual accounts and recognised the potential inadequacies of each evaluation method but by drawing on a range of different perspectives and techniques, we have endeavoured to reach findings that are authentic and useful.

Alongside existing methods, we introduced new elements to the evaluation. Interested in the longer term impact of Tate Exchange, for example, I undertook a small number of follow-up interviews with participants from Years 1 and 2. These interviews confirmed that some people are motivated and inspired by their experiences at Tate Exchange to take action (be that changing their online passwords, joining a dance class or signing a petition) but otherwise did not add greatly to our

*Fifty/Fifty Conversations from the Other Side and Southwark Untold* with VCUarts and PemPeople, Tate Exchange 2018. Photo: Sylvia Chuku

2. [www.tate.org.uk/research/research-centres/tate-research-centre-learning/tate-exchange-evaluation](http://www.tate.org.uk/research/research-centres/tate-research-centre-learning/tate-exchange-evaluation)



understanding of the impact of Tate Exchange. The research may have yielded more useful findings if a longitudinal study had been embedded in the evaluation from the outset (in 2016) and this is an area that would warrant further enquiry. A second venture was more successful, the introduction of 'Participant Evaluators'. This group of five young adults participated in a range of programmes and reported on their experiences. The honesty, richness and thoughtfulness of their feedback gave us insights on aspects of Tate Exchange that were not available through any other means. Their work with Tate Exchange exemplified the programme's values of generosity, openness, trust and risk. As with everything at Tate Exchange, the evaluation is experimental, methods evolve and we learn iteratively about what works and what can be improved.



#### ABOUT THIS REPORT

For the summative evaluation of the second year of Tate Exchange I have drawn on an enormously wide range of rich data. I analysed the evidence within the framework provided by the programme's aims, objectives and indicators of success, identifying what went well, what was challenging, what we have learnt and what could be improved upon. The focus of the evaluation and thus this report, is participants' experiences at Tate Exchange at Tate Modern and this forms the main body of the report. Preceding this, a brief summary of the principle findings and recommendations from the evaluation can be found in Section 1. The background to Tate Exchange, details of the Year 2 programme and of the evaluation study appear in Sections 2, 3 and 4.

*Kaputt: Academy of Destruction with Tate Early Years and Families and LADA, Tate Exchange 2017.*  
Photo: Tate

Section 5 briefly describes the nature of the invitation to the public at Tate Exchange. Section 6 outlines outcomes for participants which are grouped into six categories. The evaluation also identified the factors (at Tate Exchange; and in programmes) that create the optimum conditions for positive participant experiences and learning. These 'conditions that foster change' exemplify best practice at Tate Exchange and are discussed in Section 7. The findings are presented with supporting evidence and a selection of 'Vignettes' that share some of the multiplicity of stories generated, shared and gathered at Tate Exchange this year. In Section 8, I briefly reflect on the evaluation process and the successes and challenges of capturing participants' experiences. I also offer an indicative Theory of Change that summarises what we have learnt about the ways in which Tate Exchange makes a difference to people's lives.

I would like to thank Tate, and the Paul Hamlyn Foundation who funded my role, for the opportunity of spending a second year as the Tate Exchange Evaluator. Particular thanks go to the Tate Exchange team, colleagues in Tate Learning and the Associates for supporting my work with generosity and good humour. I have had extraordinary, moving and sometimes perplexing conversations with members of the public and it has been a privilege to hear their stories. The generosity, courage and joyfulness of Tate Exchange participants never ceases to amaze me.

Hannah Wilmot  
Tate Exchange Evaluator  
November 2018





# 1

## A SUMMARY OF FINDINGS AND RECOMMENDATIONS

### 1.1 FINDINGS AND RECOMMENDATIONS ABOUT PARTICIPANTS

#### OUTCOMES

In summary, key outcomes for participants were:

- New understanding and knowledge of a theme, issue or constituency leading to changed perceptions, new ways of thinking and action.
- New understanding and perspectives leading to reflection on self.
- Validation, voice and visibility leading to feelings of belonging, ownership, empowerment and wellbeing.
- Engendering new relationships to and perceptions of art and artists.
- Changing perceptions of Tate and of museums.
- Developing creativity, arts practice and transferable skills.

#### CONDITIONS THAT FOSTER CHANGE

The conditions that exemplify best practice at Tate Exchange included:

- A welcoming, comfortable and safe space where people feel at home and able to take risks.
- Striving for inclusive practice with consideration given to potential barriers to engagement and support provided as appropriate.
- Accessible, active and varied entry points to engagement including collaborative art-making, talks, workshops, film-screenings and performances.
- Conversations, a multiplicity of authentic stories, and making and evoking memories.

#### RECOMMENDATIONS

- Maximise awareness of the 'conditions that foster change' outlined in this report to extend best practice at Tate Exchange and develop it further as a welcoming, inclusive space that engages all-comers in fun, unexpected and thought-provoking activities.
- Continue to increase awareness and model inclusive practice. Share thoughts and experiences on potential barriers to engagement and continue to provide relevant training for Tate staff.



- Diversify even further the multiplicity of authentic stories shared at Tate Exchange. Celebrate and share these stories across Tate and externally.

## 1.2 FINDINGS AND RECOMMENDATIONS FOR PROGRAMMING AT TATE EXCHANGE

### THE INVITATION TO THE PUBLIC

The theme of *Production* and the Lead Artist's provocations provided inspiration for a diverse and rich programme that explored an equally diverse range of societal issues.

Learning from Year 1 informed Tate Learning teams' and Associates' (hereafter referred to collectively as 'programmers') use of space in Year 2 with an increased confidence to adopt a 'less is more' approach: using stations and zones to provide a more choreographed journey for visitors and human facilitation and animation to engage participants and provide opportunities for exchange, insight and reflection.

Whilst the clarity of the invitation to the public improved, there were still occasions when the title or programme description were opaque, the physical look of the space was uninviting, or the programme lacked animation and opportunities for the public to actively engage with art and ideas.

### RECOMMENDATIONS

- Building on the knowledge developed over the last two years, encourage Associates and Tate teams to consider the physical 'shop front' of Tate Exchange and how visitors will navigate the space once inside.
- Give further consideration to how programmes are named and described. Does this communicate with diverse audiences? In one or two sentences, does it tell people what it's about, what will be happening and how they can get involved?
- Continue to develop the consistency of the programme's invitation to the public – are there always opportunities for thinking and talking whilst making and doing? This will expand the number of repeat visitors and help with branding for effective marketing and communications.

### ENGAGING WITH THE COLLECTION

Virtually all programmes made links to Tate's collection. In some cases the link was explicit and participants were encouraged to engage with the collection by viewing specific artworks or galleries, working with facsimiles of artworks in the space, or considering the context and inspiration provided by the collection through information panels and discussion. In other cases, the collection provided inspiration for creative practitioners, students and others designing activities but the link was not made explicit to participants. Two principal challenges arose: the lack of appropriate work

in the collection to link with; and when moving people between Tate Exchange and gallery spaces, not 'losing people' or 'disrupting the momentum' of activities.

The introduction of Tate's 10 Minute Talks, hosted by Associates in the galleries, was a successful method of linking Tate Exchange to the collection and promoting the programme to Tate Modern visitors. It also fostered links between Tate Exchange and Curatorial staff with the Curator of Latin American Art, for example, referring to a 10 Minute Talk on *Tropicália*<sup>3</sup> during ANDInclusive as 'an inspiration' and the email continued, 'Going to the talk and the Tate Exchange today was easily one of the highlights since joining Tate a year ago.'

### RECOMMENDATIONS

- Continue to explore how Tate Exchange facilitates conversations with and through art (including the collection). Continue the inclusion of 10 Minute Talks in Associates' programmes and consider extending this to Tate curated programmes.

### COLLABORATION

Collaboration is a cornerstone of Tate Exchange and the programme is a reflection of the rich and productive relationships formed between Tate, artists, Associates and their partners, and the public. Collaboration between Associates is still nascent, however, as is the involvement of departments at Tate beyond Learning. Increased collaboration in these areas could develop practice for all parties. It would also be useful to explore and articulate what it means for the audience to 'become collaborators helping to shape the programme, activities and outcomes' (a Principle of Tate Exchange that is shared with programmers).

### RECOMMENDATIONS

- Optimise and support opportunities for further collaboration and explore the role of the public as collaborators.

### THE 'GIVE AND GET' FOR ASSOCIATES

Associates identified a range of benefits from their collaboration with Tate including: a platform for local, national and international debate that affords validation, voice and visibility for their organisation and the issues that concern them; organisational and individual development; developing artistic practice, especially participatory and socially engaged practice; new networks and partnerships; research and knowledge exchange about the social relevance of art.

The majority of Associates felt the partnership with Tate Exchange is 'worth the time and cost' given the benefits that accrue. However, an increasing number (albeit

3. *Tropicália, Penetrables PN 2* 'Purity is a myth' and *PN 3 'Imagetical' 1966-7* is a large-scale installation by the Brazilian artist Hélio Oiticica

still a small minority) raised the cost as an issue which for some was felt to be unsustainable. Specific requests were made for funding for materials and travel and accommodation for Associates based outside London. A small number of Associates also questioned the nature of the partnership, noting a lack of senior Tate Exchange staff presence on the floor, and the fairness of the exchange with perceptions that they were providing 'cheap content for Tate'.

### RECOMMENDATIONS

- Articulate and debate the 'give and get' with Associates. Give space for people to air grievances and be open and honest about levels of funding, capacity and the limitations of what Tate Exchange can provide and facilitate.
- If funding (in the future) allows, consider offering financial support for materials and travel costs for Associates outside London.

### EVALUATION AND REFLECTION

Opportunities for programmers to collectively reflect on the experiences, achievements and challenges of their work at Tate Exchange have informed the ongoing development and improvement of the programme. A much wider range of evaluation tools were used in Year 2 to gather data on participants' experiences at Tate Exchange resulting in a greater quantity and quality of evidence collected, analysed and reported by programmers. Some programmers still struggled with the evaluation, however, and requested additional support from Tate Exchange.

### RECOMMENDATIONS

- Continue to provide opportunities for reflection and evolve and provide support on evaluation tools and methodologies for those developing projects for Tate Exchange.

## 1.3 FINDINGS AND RECOMMENDATIONS ABOUT ARTISTS' PRACTICE AT TATE EXCHANGE

### OUTCOMES

There was evidence that artists and other creative practitioners derived personal and professional outcomes from their work with Tate Exchange. The opportunity to evolve, adapt, refine and gain confidence in their approaches across the duration of the programme was significant. Outcomes included: increased understanding of how their practice (artistic, pedagogic and social) could work in new ways, in new settings and with new and varied audiences; meeting and working with other creative practitioners and facilitators which provided peer support and mentoring; producing new bodies of work for Tate Exchange, co-producing work with the public at Tate Exchange and making new work after the event that is influenced by their experiences at Tate Exchange.

### WORKING WITH THE 'RIGHT' CREATIVE PRACTITIONERS

Learning from Year 1 about the invitation to artists informed successful approaches adopted in Year 2. Tate Learning teams, for example, 'focussed on ideas rather than names', looked for an alignment between Tate Exchange values and the artists' ethics and practices, and approached the relationship in the spirit of collaboration.

The need to 'nurture not just platform artists' was emphasised by the Director of Tate Modern and there was clear evidence that, particularly with emerging artists, this was achieved. There were instances with more established artists, however, where work or working practices were a less obvious 'fit' for Tate Exchange and programmers were perhaps too cautious in their approach to working with artists to shape or reshape the programme.

Programmers referred to finding the 'right' creative practitioners for Tate Exchange. The 'person specification' will vary from programme to programme but certain qualities are constant as the model for creative practitioners' collaboration at Tate Exchange is one of exchange and discourse rather than transmission.

### RECOMMENDATIONS

- Looking further into the characteristics of the 'right' creative practitioners for Tate Exchange may be an interesting area for further research.

## 1.4 FINDINGS AND RECOMMENDATIONS FOR TATE

### PROGRAMME IDENTITY AND COHERENCE

There was increased understanding (compared to Year 1) amongst senior leaders at Tate about the purpose and unique identity of Tate Exchange. Responses referred to breaking with museum conventions; renegotiating the relationship with the public; diversifying conversations and audiences at Tate; and reflection through making and discussion.

There remains a need for greater 'curation of the programme' to ensure it has a clear and consistent identity that can be communicated across Tate and to the public.

### RECOMMENDATIONS

- Continue to improve the curatorial coherence of Tate Exchange as a programme rather than a series of individual events.

### AFFECTING INSTITUTIONAL CHANGE

Tate Exchange is affecting change at Tate. Examples include a desire from Visitor Experience to follow the more proactive Tate Exchange model; new thinking

about how programmes are evaluated; and deeper conversations and opportunities for alignment with Curatorial.

The Director of Tate Modern is enthusiastic about the ‘opportunity for Tate Exchange to guide and shape how the institution changes over the next ten years’ but more can be done to capitalise on the potential of Tate Exchange to act as an agent of change.

### RECOMMENDATIONS

- Disseminate learning more effectively across the institution and foster opportunities for internal collaboration; identify people with a genuine interest and give them time and space to collaborate fully; factor in realistic lead times.

### MARKETING

The need for greater guidance and support on marketing was raised by the majority of programmers. Tate Exchange has a dedicated Digital Producer but other marketing and communications is handled by central Tate teams where the programme vies with exhibitions and other activity for staff time and press coverage.

### RECOMMENDATIONS

- Work with Tate marketing and communications personnel to identify the Tate Exchange stories for online, press and media promotion.
- Provide greater clarity for Associates on the level of marketing and communications support they can expect from Tate and provide realistic deadlines for the submission of copy.

### VISIBILITY IN THE BUILDING

Visibility of Tate Exchange in Tate Modern remains low. Signage is an issue throughout the Blavatnik Building but Tate Exchange seems to face additional challenges with its location on the fifth floor. Wayfinding (how people orient themselves in Tate Modern and find their way from their entry point to their destination) was particularly problematic for would-be participants coming to Tate for the first time. One Associate, for example, referred to members of a community centre becoming ‘distressed’ when they ‘struggled to locate Tate Exchange’ in time for a performance.

### RECOMMENDATIONS

- Consider how to make visitors to Tate Modern aware of Tate Exchange and draw people up to the space. This could include improved signage and Front of House staff awareness, pop-up events in public space and galleries, and other

inducements to progress upwards, beyond the fourth floor of the Blavatnik Building, and also, downwards from the Level 10 Viewing Platform.

### NEW AUDIENCES

Tate Exchange is attracting and conversing with new audiences. Very often, these audiences feel a disconnect with the rest of the institution and are increasingly calling for the inclusive practice of Tate Exchange to filter ‘downstairs.’

### RECOMMENDATIONS

- Share learning from Tate Exchange and consider how Tate can respond as an institution to sustaining conversations and relationships with new audiences and communities.

Tate Exchange is not an audience development initiative. However, the programme does aim to represent ‘diverse voices’ and engage a ‘broader public’. Observation and a limited number of audience surveys indicate that the programme is engaging a younger and more ethnically diverse audience than Tate Modern. However, to judge the success of Tate Exchange in relation to new audiences (and to track this over time) quantitative data on audience profiles needs to be gathered more consistently across the programme.

### RECOMMENDATIONS

- Identify underrepresented groups and specify priorities and targets. If quantitative targets relating to audience profile and motivation are set, gather data at a greater number and range of programmes.





# 2

## BACKGROUND TO TATE EXCHANGE

### 2.1 WHAT IS TATE EXCHANGE?

Tate describes Tate Exchange as ‘a space for everyone to collaborate, test ideas and discover new perspectives on life, through art’. It is an annual programme of free, participatory activity, that brings together international artists and over 60 Associates who work within and beyond the arts, and the public, with an invitation to ‘think, make, discover and debate.’<sup>4</sup>

#### MISSION

Tate Exchange aims to consider what the role of art might be in relation to broader societal systems and structures; specifically to better understand how art makes a difference to people’s lives and through that to society more widely.

#### VALUES

Generosity, trust, openness, risk.

#### AIMS

- 1 To create a common space (actual and virtual) for local, national and international public debate in which diverse voices and views generate new ideas and perspectives that contribute to cultural and societal issues of our time.
- 2 To engender a deeper relationship with art for a broader public through new partnerships and approaches to engagement with art, ideas and through new social opportunities.
- 3 To provide open and accessible cultural educational opportunities for all publics, with a particular focus on young people.
- 4 To give participants an opportunity to contribute ideas by providing a platform and new networks reaching the broader cultural sector and generating practices, products and processes that can make a difference to culture and to society more broadly.

Tate Exchange was launched in September 2016 on Level 5 of Tate Modern’s then-new extension, the Blavatnik Building. The programme extended to Tate Liverpool in November 2016 and included throughout, digital elements to support and complement the physical activities.

*Carnival of the Senses* with Kettle’s Yard, Tate Exchange 2018. Photo: Catarina Rodrigues, Kettle’s Yard and University of Cambridge

4. Introductory film for Tate Exchange: [www.tate.org.uk/visit/tate-modern/tate-exchange](http://www.tate.org.uk/visit/tate-modern/tate-exchange)



## 2.2 BACKGROUND AND CONTEXT

Tate Exchange emerged from ten years of research and development spearheaded by Anna Cutler, Director of Learning and Research at Tate, working closely with Fiona Kingsman, who was appointed as the first Head of Tate Exchange in 2014. The design was informed by international developments in cultural education and learning practices in museums and galleries and built on existing research-led practice in Tate Learning that embeds reflection and evaluation into projects and programmes. At Tate Modern, Tate Exchange was championed by the Director, Frances Morris, and the initiative sits at the centre of her strategy for the museum as part of a concerted focus on people, places and programmes that draws together Curatorial, Community Programming and Learning.

National and global events provide the context for Tate Exchange and also, for some programmes, the stimulus. The year has witnessed ongoing uncertainty over Brexit, a diplomatic row with Russia, a meeting between the leaders of the USA and North Korea, a continuing crisis in Syria, increased concerns about cyber security following the Facebook/Cambridge Analytica scandal, growth in movements including Black Lives Matter and Me Too and growth in political populism and the far-right, a continuing fall in the numbers of young people taking arts GCSEs and A Levels, not to mention an unprecedented heat wave in the UK and the Football World Cup.

The climate for arts and culture in the UK has continued to be affected by financial austerity with ongoing reductions in local authority spending. It is a climate that has



Three Tables with Tim Etchells, Tate Exchange 2016. Photo: Tate

led many cultural organisations to rethink their relationship with the public and has witnessed new research and initiatives to explore and evidence the value of arts and culture.

In 2016, for example, the Arts and Humanities Research Council (AHRC) published the final report of the *Cultural Value Project*<sup>5</sup> which looked at how we think about the value of the arts and culture to individuals and to society. Drawing on some 70 original pieces of work (new research, literature reviews and specialist workshops) the report identified benefits that flow from participating in the arts and culture, including: helping to shape reflective individuals; producing engaged citizens; supporting healthier communities; developing innovation and the creative industries; improving health and wellbeing; and contributing to the factors that underpin learning.

A key finding of the *Cultural Value Project* was the need to 'reposition first-hand, individual experience of arts and culture at the heart of enquiry into cultural value.' This imperative was central to the approach adopted for the evaluation of Tate Exchange, which has explored the ways in which participating in the programme makes a difference to people's lives. Conversations, between people, and between people and art, are fundamental to Tate Exchange and the evaluation has drawn on these conversations to tell individual stories of experience and change.

5. Crossick, G & Kaszynska, P (2016). *Understanding the Value of Arts and Culture*. The AHRC Cultural Value Project. Swindon: AHRC. <https://ahrc.ukri.org/documents/publications/cultural-value-project-final-report/>





# 3

## TATE EXCHANGE YEAR 2: PRODUCTION

### 3.1 THEME AND LEAD ARTIST

Clare Twomey<sup>6</sup> was appointed as Lead Artist for the second year of Tate Exchange, and for a film on the year's theme, Production, Twomey shared her thoughts on the word:

*Production to me is the conscious act to understand the doing, the making of a thing. Some production we see, some of it is completely hidden and there are so many stories to be told inside of that.*

Supported by Tate's Public Programmes team, Twomey devised the inaugural programme of the year, *Factory: The Seen and the Unseen* in which Tate Exchange was transformed into a factory, making everyday objects from clay.

During the year, Twomey worked with three Associates<sup>7</sup> (at their sites during the development phase and on the floor when their programmes were delivered at Tate Exchange). In the final phase of her role, Twomey explored the varied ways in which Associates and the public had taken up her provocation. In a final weekend event in early September 2018, *Producing Production: A Place of Shared Labour*, visitors were invited to join conversations about production whilst contributing to the making of 12 large fabric banners which held words drawn from the year's programme.

### 3.2. PROGRAMME STRUCTURE AND MANAGEMENT

Led by Dr Cara Courage, the Head of Tate Exchange (in post since February 2018), a small staff team oversee the coordination, production and delivery of the programme, and manage relationships with the Associate organisations, Tate Learning teams and other departments within Tate.

In 2017–18, Tate Exchange comprised two phases:

#### PHASE 1 (September – December 2017)

Curated by Tate Learning teams. Due to workload, the quantity and turnover of events in 2016–17 was felt to be unsustainable and in this second year, Phase 1 comprised fewer events of longer duration. Of the ten events (compared to 21 the previous year) five operated across a two-week period. To further reduce workload and allow more time for installation and take down, Tate Exchange restricted to Thursday to Sunday.

#### PHASE 2 (January – July 2018)

Curated by the Associate organisations with the space open from Tuesday to Sunday each week. A total of 49 events were staged ranging in length from a single day to a week. Four events were produced through Associate collaborations. The remaining events were produced by single Associates, often working with a range of partners and sometimes sharing the floor with one or two other Associates, each running

*Factory: the Seen and the Unseen*  
by Clare Twomey with Tate Public  
Programmes, Tate Exchange  
2017. Photo: Tate

6. Clare Twomey is a British artist and a research fellow at the University of Westminster who works with clay in large-scale installations, sculpture and site-specific works
7. City and Islington College, Plymouth College of Art and Valleys Kids





discrete events. Tate Exchange Associate organisations range from health bodies and educational establishments to community organisations and regional galleries; from hyper-local Southwark-based groups to national networks and the first international Associate. (Tate Exchange Associates are listed in Appendix 1).

### 3.3. TATE EXCHANGE – THE NUMBERS

During the year, Tate Exchange exceeded visitor targets in the space and online. Both also exceeded visitor numbers for Year 1 of Tate Exchange as did the average daily audience of 509. This represents just over 3% of the total visitor numbers for Tate Modern, 39% of visitors who use the Blavatnik Building entrance and is comparable with some of Tate's smaller paid exhibitions. The average dwell time in the space was just under an hour. The average dwell time online of 4:28 was considerably higher than the Tate-wide average of 2:34. Both suggest comparatively deep levels of engagement.

TABLE 1

	PHASE 1: 28 SEP – 31 DEC 2017	PHASE 2: 15 JAN – 19 JULY 2018	TOTAL
Visitors to the space	27,574	67,191	94,724 (Target: 80,000)
Average audience	501	509	509 (Year 1: 479)
No. of programmes	10	49	59
Days open to public	55	132	187 (Year 1: 174)
Visits to Tate Exchange website	67,093	109,722	174,717 (Target: 140,000) (Year 1: 141,447)
Page views	87,709	154,145	241,854
Average pages per visit	4.36	5.95	5.32 (Tate average: 2.4)
New visitors to website	53.2%	52.3%	51.8% (Target: 50%)
Average dwell time online	3.45 (Year 1: 1:42)	5.02 (Year 1: 2:18)	4.28 (Tate average: 2:34)



# 4

## EVALUATION METHODOLOGY

### 4.1 SCOPE AND APPROACH

The Tate Exchange Evaluator was originally appointed in September 2016 and after completing the evaluation of the first year of the programme, further funding was secured from the Paul Hamlyn Foundation to support the continuation of the role for a second year. The brief set out the rationale for the evaluation and the Evaluator's role in both formative and summative evaluation.

*Evaluation is vital to the successful realisation of Tate Exchange and the ambition is to embed rigorous evaluation across all activities taking place within the programme. Evaluation is intended to aid professional development and learning and improve practice during and after the project and, most importantly, evidence the impact of the programme on Tate, the Associates and all those taking part in Tate Exchange programmes and activities. As such, the evaluation is intended to inform ongoing development of Tate Exchange and not just account for the project's outcomes at its conclusion.*

The Evaluation programme was designed to continue the process of supporting Tate staff and Associates to conduct their own evaluations but with a specific focus on capturing participants' experiences. The evaluation was limited to Tate Exchange at Tate Modern.

The Evaluator's role included:

- Developing and sharing a refreshed Tate Exchange evaluation framework that built on the learning and recommendations from the Year 1 evaluation. Other evaluation documents from Year 1 were similarly revised with additional material and web links added to the *Guidance on Evaluation* to support Learning teams and Associates gather data on participant outcomes.
- Recruiting and managing a group of five Participant Evaluators whose role was to document and analyse their experiences of taking part in a minimum of three Tate Exchange programmes. The group comprised young people aged 18–25 years, three of whom had never been to Tate before. The Evaluator prepared a prompt sheet to guide the Participant Evaluators' observations, reflections and reports, and facilitated a reflection session at the end of the year when the young people met for the first time.
- Undertaking focussed case studies on seven nominated programmes (three in Phase 1 and four in Phase 2). Meeting the relevant Learning teams and Associates to explore the background to the event and complete the evaluation framework together; designing and undertaking evaluation activities during the event; and providing a summary of evidence gathered to the relevant Learning teams and Associates.
- Conducting a small number of follow up interviews with participants from Years 1 and 2.

TENT X Tate: Where does Culture Happen? With TENT platform for contemporary art in Rotterdam and Tate Young People's Programmes. Photo: Diana Agunbiade-Kolawole





- Designing and facilitating opportunities for reflection and formative evaluation with Tate Learning teams, Associates and the Tate Exchange team.
- In January 2018, analysing data gathered during Phase 1 and writing a report to share mid-point learning.
- Attending and reporting to the Tate Exchange Research and Evaluation Programme (TEREP) Steering Group which met four times during the year. Attending and reporting to other internal Tate Exchange management meetings throughout the year.
- Providing support to Learning teams and Associates as required and attending a range of Tate Exchange events at Tate Modern.

## 4.2 DATA COLLECTION

The evaluation used a mixed method approach and was responsive to the programme and the evolving needs that arose. There was a large formative element to the evaluation and the Evaluator shared learning throughout the year to inform and support those involved in Tate Exchange delivery.

This report is based on an analysis of a wide range of data gathered by the Evaluator, Learning teams, Associates, consultants and researchers. Evidence was gathered through observation (including participant observation), interviews and conversations, surveys, written feedback and online comment, participative evaluation at events and facilitated reflection sessions. The main sources of data included:

- Seven case studies undertaken by the Evaluator with additional notes on events and meetings throughout the year.
- Follow up interviews (conducted in person or by phone) with seven former participants of Tate Exchange and email contact with a further 12.
- Reports from Participant Evaluators.
- Reflection sessions with Learning teams, Associates, Participant Evaluators and the Tate Exchange team.
- Event Reports on nine Phase 1 programmes (from a total of ten) and 45 Phase 2 programmes (from a total of 49) plus additional material submitted.
- Digital analytic reports from Tate Exchange Digital Producer and scrutiny of Tate Exchange social media. (A review of the digital aspects of Tate Exchange is published separately on Tate's website)<sup>8</sup>.

8. Tate Exchange Year 2: Production – Digital Report 2017–18

- Daily Reports written by the Tate Exchange team which include observations from the floor and feedback from the public, artists and organisers.
- Monitoring and statistical data gathered by the Tate Exchange Team.
- Quantitative audience research undertaken by Sphere Insights based on 741 surveys completed by randomly recruited audiences at eight events.
- Interviews undertaken by researcher, Nicki Setterfield with a sample of 17 Associates to chart their experiences with Tate Exchange.
- Interviews undertaken with six members of senior management at Tate Modern at the end of the year.

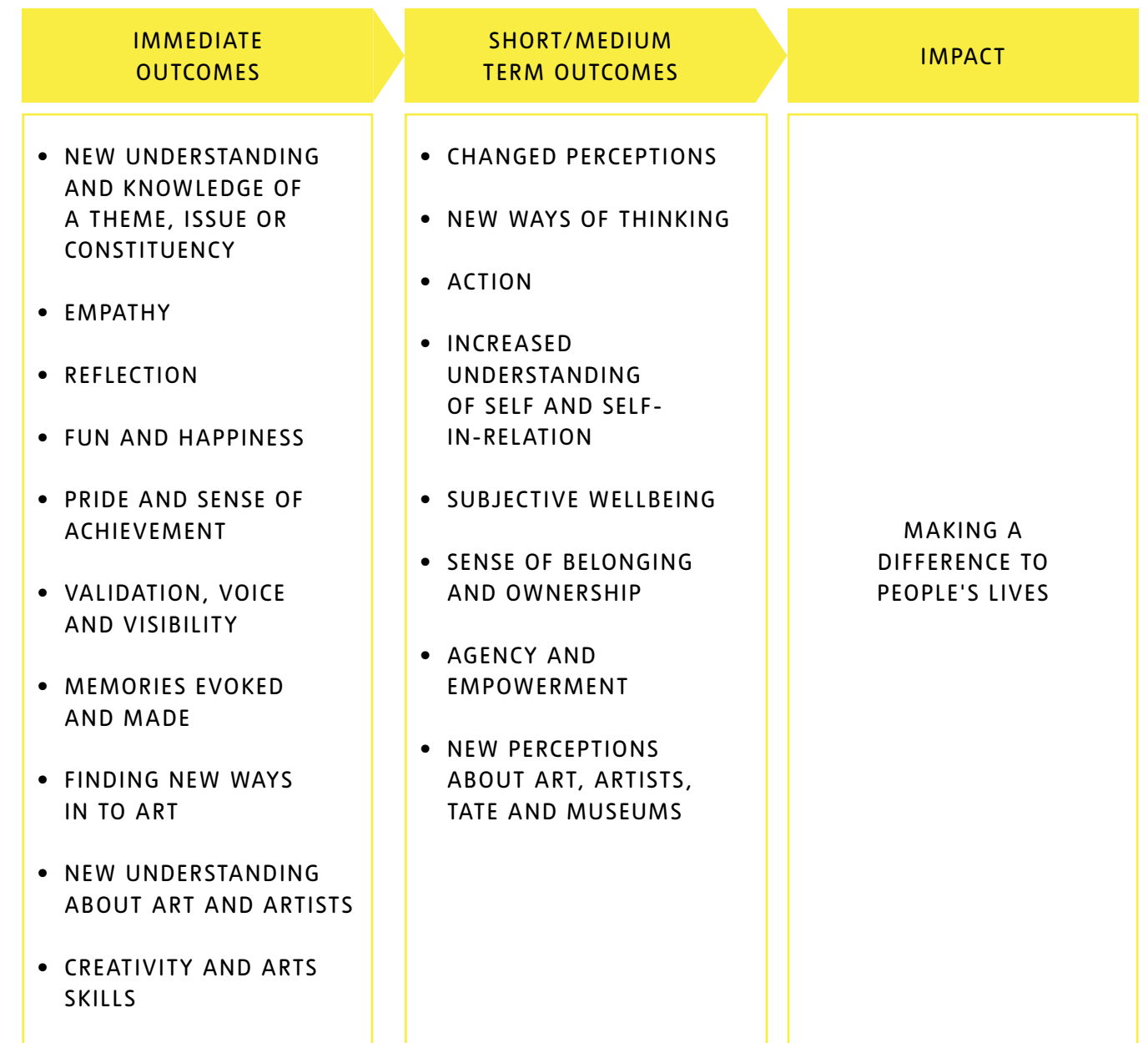
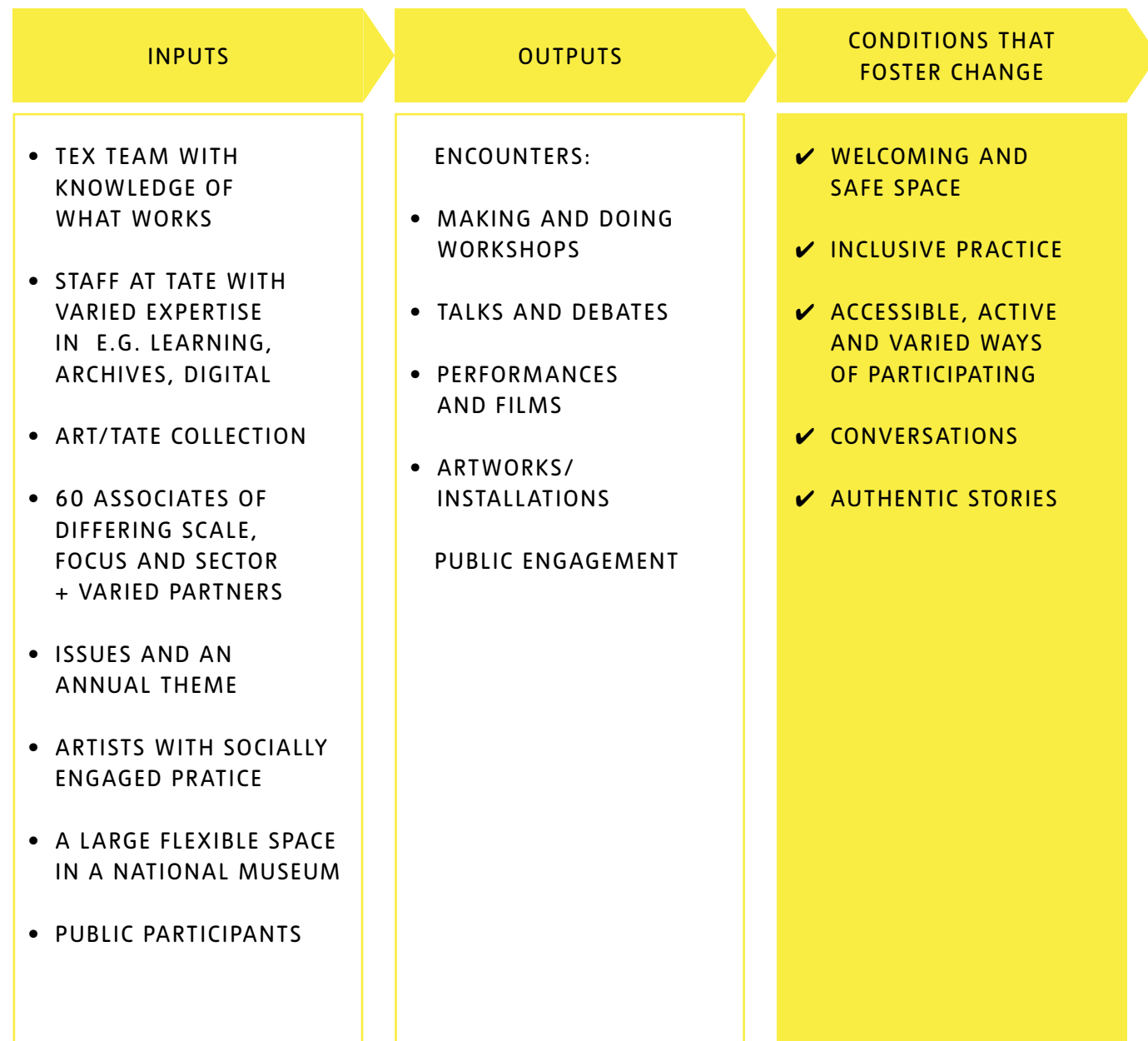
Qualitative data analysis involved the following steps: data familiarisation (reading, re-reading and mind-mapping); coding and thematic analysis (against agreed objectives and indicators of success); reviewing themes (checking for gaps or inconsistencies); confirming themes (identifying thematic vignettes, developing the narrative).

Reflections on the evaluation methods and the challenges of gathering reliable evidence of participants learning, are summarised in Section 8.



### THEORY OF CHANGE: MAKING A DIFFERENCE TO PEOPLE'S LIVES

Offered by the Evaluator as a work in progress, this Theory of Change draws together what we have learnt thus far about the ways in which Tate Exchange makes a difference to people's lives.







# 5

## THE INVITATION(S) TO THE PUBLIC(S)

### 5.1 WHAT'S ON TODAY?

*It is all just ideas until the public engage. (Associate)*

The programme was extraordinarily varied and it is impossible to do it justice in a few sentences. The public were invited to join in making and doing, workshops and debates, to listen to talks, watch films and performances, and talk to artists, academics and a range of other professionals and total strangers. There were opportunities to make ceramic flowers, knit your working week, have your fortune told, learn about cyber security and the Hostile Environment policy, think local, think global and consider what culture and community mean to you. And all of this with the promise of a free cup of tea, a comfy sofa and fabulous views of London.<sup>9</sup>

### 5.2 FRAMING THE INVITATION

*The threshold invitation remains critical: a project has to be visually attractive from the Level 5 concourse and clear enough to explain quickly at the door. (Tate Learning team)*

In practical terms, the invitation to the public comprises a number of components:

- The welcome received at the entrance and in the space.
- The clarity of the invitation (online and in the space) – are the programme themes and the ways that people can get involved communicated succinctly and in plain English?
- A visual invitation – is the space attractive and enticing?
- The consistency of the 'offer' to the public – is there always something to make or do?

In Year 1, feedback from staff across Tate indicated they were uncertain how to describe Tate Exchange. Asked how she would describe the programme to the public, the Head of Tate Exchange replied, 'A place for making and doing and whilst making and doing, talking and thinking.' This description feels accurate and accessible. Feeling welcome at Tate Exchange is a central tenet of the programme and is discussed in detail in Section 7.1. An average dwell time in the space of approximately an hour is further evidence of the appeal of the Tate Exchange invitation to the public. The clarity of the invitation to the public has improved but some programme descriptions are still overly lengthy and opaque. In their end of year meeting, the Participant Evaluators talked about disappointing experiences at Tate Exchange and one common characteristic was the event not matching the marketing in terms of intended audience, content or timings, and information that was unclear, meaningless or 'jargonistic'.

Pop Up Pardip with Action Space, Tate Exchange 2018. Photo: Tate

9. The full programme can be viewed online [https://www.tate.org.uk/search?sort=finish\\_time&venue=453990&type=event](https://www.tate.org.uk/search?sort=finish_time&venue=453990&type=event)



The group's corresponding recommendation was:

*Think about the name of your event and the one-sentence description. Does this communicate with and welcome people outside of your circle? Does it make clear what it's about, what will be going on and how you can get involved?*

Learning from Year 1 informed the physical and programmatic use of the space with increased consideration given to how visitors navigate the space. The architecture and visual appeal of the space is also important. In theory the glass walls reduce barriers to entering the space but only if what the public see is alluring. As one senior leader at Tate commented, 'The glass walls give Tate Exchange a shop front but this is not always used to best effect.' Daily Reports from the Tate Exchange team often highlighted the strengths and weaknesses of the 'shop front' and how this affected visitors' readiness to enter.



One senior leader at Tate asked, 'If you drop in to Tate Exchange on a regular basis, would you always find something of interest and does that matter?' This question introduces the notion of a consistent offer for visitors. The breadth of issues and programme activity at Tate Exchange is part of its appeal and it is therefore possible that the subject-matter may not always be of interest to any one individual. However, as the Head of Tate Exchange stated when describing best practice in the programme, 'It has to have an offer for the public to gets hands-on and activated.' Through the evaluation, three categories of programme were identified where the look and content of the programme deterred visitors from entering and/or failed to capitalise on the unique qualities of Tate Exchange. These include programmes:

- that created the appearance of a closed learning space, perhaps by having a large group of people sitting in a circle or busily engaged in all-consuming tasks that appeared to exclude others;

An enticing invitation to the public in *Factory: the Seen and Unseen* with Clare Twomey, Tate Exchange 2017. Photo: Tate

- where the space looked like a conventional gallery;
- that included 'exhibits' and programmed events (such as talks or screenings) but had no ongoing, facilitated participatory offer to engage the public.

Members of the Tate Exchange team are highly experienced in how to make best use of the space and how to attract and engage audiences. The vast majority of programmers made use of this expertise but there was still a small minority who did not and it was often these groups, who produced programmes that compromised the consistency of the offer.

### 5.3 LINKS TO THE COLLECTION

*People get a material feel for things here and then go down to the galleries to see other artists' work. (Student facilitating activity)*

Tate Exchange's location in an international art museum on the banks of the River Thames in London provides further components of the invitation to the public. The collection and exhibitions provide context and inspiration for Tate Exchange which in turn, provides new ways of understanding and thinking about art. Virtually all programmes made links to the collection; some more explicitly than others.

To enhance collection links and draw visitors to Tate Exchange, Associates were offered the opportunity of including 10 Minute Talks in their programmes. These short talks are usually given by Tate staff and volunteers and offer a personal insight into an artwork. Evidence suggested that the Talks operated effectively as 'pop-up' promotion for Tate Exchange and built conceptual and physical bridges between Tate Exchange and the rest of the museum. Feedback from those giving the talks was overwhelmingly positive with a typical response being,

*Delivering a 10 Minute Tate Talk brought a whole new aspect to connecting with the Tate collection and has enriched the whole experience. (Associate Event Report)*



The first non-verbal 10 Minute Talk at Tate focussed on *Tropicália*, *Penetrables PN 2 'Purity is a myth'* and *PN 3 'Imagetical'* 1966-7 by Helio Oiticica, delivered by a student from *ANDInclusive* with *A New Direction*, Tate Exchange 2018. Photo: Tate





# 6

## MAKING A DIFFERENCE TO PARTICIPANTS' LIVES

### 6.1 DIFFERENCE, WHAT DIFFERENCE?

The greater variety and quantity of evidence gathered validates the indicative outcome areas identified in the Year 1 evaluation. Outcomes have been grouped into six categories below with a selection of supporting evidence and Vignettes. It is important to stress, however, that for the majority of participants in Tate Exchange, the experience constitutes a fun way to pass time but is not necessarily life changing (although increasing research on the link between arts participation and wellbeing may indicate that any such engagement can make a difference to people's lives<sup>10</sup>). Events at Tate Exchange are very often thought-provoking but many of the visitors attracted to a particular event are already aware of the issues under discussion and Tate Exchange therefore, serves to heighten or clarify thinking rather than change thinking. This does not undermine the impact of Tate Exchange described below but is a reminder that in the following sections, the changes described relate to a minority of participants but are no less significant for those people.

As discussed in Section 8.2 there may be an over-reporting of positive feedback from visitors in the evaluation as people are less inclined to leave negative feedback in a public arena. Through observation, it was clear that some people move quickly through the space with an occasional 'not really my thing' if approached. (Although Daily Reports cite many incidents when visitors decide it might be their 'thing' once the programme has been explained to them). The small amount of negative feedback gathered tended to focus on:

- Confusion about the purpose of a programme and/or how to get involved.
- Disappointment that the space was closed (for example, early-closing to accommodate a turn-around of programmes) or had 'nothing for the children to do today.'
- Criticism of Tate Exchange as an echo-chamber where 'the politics are all a bit predictable.'
- Criticism of Tate as an institution as the diverse voices and practices of Tate Exchange are not seen and heard elsewhere in the building.

### 6.2 NEW UNDERSTANDING AND KNOWLEDGE OF A THEME, ISSUE OR CONSTITUENCY LEADING TO CHANGED PERCEPTIONS, NEW WAYS OF THINKING AND ACTION

*I came away fired up.* (Year 1 participant in follow-up interview)

Tate Exchange offers opportunities and methods to pick apart and debate issues and ideas that prompt people to reflect, explore, analyse, reconsider and act. Themes and issues were diverse, ranging from urban agriculture and recycling to addiction and recovery; from the role of imprisonment to protest and satire; from notions of

Fifty/Fifty Conversations from the Other Side and Southwark Untold with VCUarts and PemPeople, Tate Exchange 2018. Photo: Sylvia Chuku

10. See, for example, the briefing paper from the Cultural Learning Alliance: <https://culturallearningalliance.org.uk/wp-content/uploads/2018/04/Arts-Health-and-Wellbeing-Briefing.pdf>



home and community to the future of robotics and virtual reality. A programme in Year 1 explored the role of sex, sexual identity, desire, consent and pornography in contemporary culture<sup>11</sup>. During a Porn Literacy workshop, one participant (an artist and mother of a 14-year-old daughter who had ‘stumbled’ on online pornography at the age of 11) had asked: ‘What can we do? I don’t think we have time for this to filter through. I’m going to introduce [points to one of the other participants] a sexual health worker to my daughter’s school.’ In a follow-up interview, this participant talked about how influential the event had been, ‘I came away fired up (maybe I already was)... but now I felt more certain of my ground and I had contacts. I have got my daughter’s school to include consent and porn in SRE...I’ve probably become a bore about it all really but they’re children!’

There was evidence that Tate Exchange develops socially and politically engaged individuals. One Associate, for example, reported that university students participating in their programme had, ‘used this project as a platform to voice some of their dissent [and] are thinking differently about ways of shaping their future curriculum and how artists fit into that today.’ Further examples confirmed how engaging with social and political content at Tate Exchange can impact people’s thinking:

*Later on in the evening during the Uniqlo Late, I spoke with C who spent near to an hour at Stance’s podcast listening booth and said it was strange to hear such dialogues being presented in a gallery. C said they were particularly probed by the ‘White Identity/White Culture’ podcast and said that they had never really thought about what was being discussed. They said it made them feel ‘uncomfortable but in a good way’ and that they want to research more into the topic (Daily Report).*

*I felt I came away with lots of food for thought and in learning about the hostile environment, felt like I had learned something quite significant. On the whole I really was moved by what I saw here. Following my visit and my conversation with the assistant, I actually came home and looked into The Compliance Policy and The Hostile Environment. This is now something I have been having multiple conversations with others about (Participant Evaluator report).*

Tate Exchange also affords opportunities for participants to learn about varied communities including those formed through locality, interests, circumstances, activities or practice. Exchanges in the space were found to increase empathy and an appreciation of the diversity of human experiences. A couple, sitting on the sofa, enjoying free Recovery Roast coffee, for example, recounted what they had learnt about collegiate recovery programmes in the States and how the man making coffee was in recovery himself. They said they hadn’t really thought about it before but ‘I suppose it’s like AA and people just have to keep up with the meetings.’ Evidence of new understanding and empathy from three different programmes is given below.

*A young man joins the ‘Show and Tell’ and describes a three-minute, social media-friendly film he is planning to make to raise awareness about the dangers experienced by the black trans community (inspired by a friend’s experiences).*

11. *Bedfellows: Sex Re-education*

*The group discusses his ideas and offers insights to the trans community and advice on how to avoid falling into stereotypes. After the Show and Tell, the young man says, ‘This is all new information for me, super valuable and everyone is so helpful’; he plans to return on Saturday for Blaq Transmission (a discussion on blank trans identity) (Evaluator’s notes).*

*The Fence allowed visitors to approach the installation [and see] themselves on one of the LED screens right next to a screen showing migrants behind fences, and generally spent some time taking in the impressions and pondering the situation... Comments from visitors suggest that the Fence did change perceptions in that it provided a fairly unique opportunity to experience ‘the wrong side of the fence’ (Associate Event Report).*

*Before speaking to L, I couldn’t think of prison as anything else but the end. It’s the last stop in the avenue of criminality. It’s the cupboard where those who are considered ‘unfit’ are stored. But L taught me I was wrong. For her, prison was a new beginning, the place where she explored the rest of herself and discovered her artistic talent. This to me, a student who dreams to be an artist, couldn’t be more uplifting. The format of the human library opened a new world before me (Feedback left by a visitor following a one-to-one session with a former prisoner as part of a Human Library).*

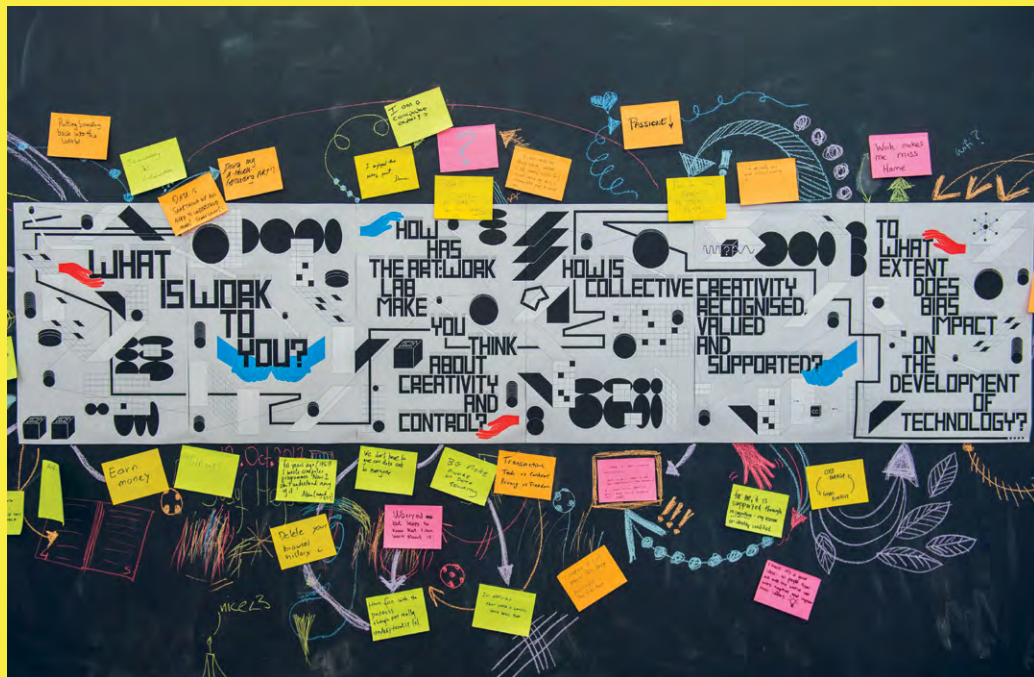
Conversations on the floor and comments cards revealed that a number of visitors planned to utilise ideas and activities from Tate Exchange with families, in teaching, teambuilding and professional development. A Daily Report, for example, recorded a conversation with a head teacher who ‘comes to Tate Exchange quite a lot and regularly steals ideas and workshops to take back to school’. Another visitor left a comment card stating, ‘Brilliant idea – making a solargraph pinhole camera – excellent teaching – will share with my parents group and grandchildren. Thank you.’

**VIGNETTE 1:  
NEW INFORMATION,  
UNDERSTANDING  
AND ACTION**

**ART:WORK**

*ART:WORK*, curated by the Tate Digital Learning team, asked the question: What does making look like in the age of digital production? The programme aimed to bring together a creative ecology of artists/technologists to demystify certain technologies for a broad audience through a range of accessible (mostly analogue) activities.

*It's great to see terms like compiler and metadata explained in an accessible way. It doesn't dumb down, it's accessible but still interesting for me* (App developer).



*ART:WORK* pre-dated and in many ways, predicted the Facebook scandal of April 2018. The programme was rich in information (about data privacy and security, for example) and the majority of participants interviewed reported new knowledge and an intention to act on this knowledge and may, therefore, have avoided being one of the 87 million people whose data was improperly shared by Facebook.

A fair number of people talked about weighing up the advantages and risks of new technology. One couple referred to this as a 'transaction of benefits and risks'. Whilst many were accepting, only one interviewee was completely happy with the way their data is harvested and used.

A retired couple were visiting from Melbourne. The man had worked in IT, thinks of himself as fairly tech-savvy and knowledgeable 'but even so...I knew about Facebook but I was amazed by how acquisitive Google is...people should be terrified! ...The conglomerates are getting out of hand.'

A tourist from New Zealand in her 60's thinks herself 'digitally aware' but having spent some time reading and observing information believed 'it's very scary...especially at a political level but also at a personal level...I'm going home to digital detox everything.' She had been reading screens at one of the stations about Algorithmic Citizens and explained that she is 'fascinated and scared' by the fact that the NSA is not allowed to spy on US citizens but has an algorithm to rate you and if it falls below 50% US Citizen, it can spy on you.

**TAKING ACTION**

The most common action cited (and this was mentioned by the majority of interviewees including those who rated themselves as digitally confident and aware) related to improving digital awareness and security including visiting recommended websites, downloading apps and undertaking the '8 Day Data Detox' recommended by partner, Tactical Tech. Follow-up emails sent to six interviewees indicated that all had taken action as a result of their visit. During the event, for example, one young woman stated, 'I might not use Google any longer...pretty scary re their reach.' In the follow-up, she confirmed that she had deleted Google Chrome and installed Firefox as her web browser.



For other visitors, Tate Exchange acted as a prompt to take practical action. Examples included:

- IDEAS, INSPIRATION AND MOTIVATION TO REALISE AN AMBITION**  
*I want to set up my own arts event basically and now this has definitely given me little details that I can think about that makes me want to do it more.*  
 (Vox pop interview at Industry Day, Associate Event Report)
- PURSUING A CREATIVE ACTIVITY**  
*I used to paint and don't know why I stopped! But seeing the paintings I will be picking up a brush again definitely. INSPIRING!* (Associate Event Report)
- FOLLOWING UP ON NEW RESOURCES, MATERIALS OR ORGANISATIONS**  
*Another couple were impressed with the array of books that were written by black authors and had people of colour as main characters. They took pictures of the books and will be picking them up when they get a chance* (Daily Report).
- MAKING CHANGES IN EVERYDAY LIFE (SEE ALSO VIGNETTE 1)**  
*A mother and eight-year-old daughter have spent 30 minutes listening to music and chatting with one of the temps<sup>12</sup>; it has been a good experience, a good use of time and has resonated with the mother. 'You used to buy an LP and listen to it for months...we need to carve out time to listen to music.' She and her husband have been talking about how they use their time. 'Time to make some changes.' she concludes* (Evaluator's notes)

### 6.3 NEW UNDERSTANDING AND PERSPECTIVES LEADING TO REFLECTION ON SELF

There is evidence that occasionally, exploration of an issue not only led to new perspectives on that issue but also to an increase in participants' understanding of themselves and their lives in relation to that issue as Vignette 2 and the following quotes illustrate:

*Blaq Transmission was an incredible and unapologetic conversation that really helped me understand my role and duty as a black cis gay woman and how I can amplify young trans voices and platforms as well as supporting.* (Comment Card, Tate Learning programme)

*The event didn't change my ideas but it did make me think about my community, the role it plays in my life and how much I appreciate it. Having moved extensively as a child, until I settled down and made friends in each different school and neighbourhood, it was very lonely and difficult. Now as an adult, I have made a point to settle firmly into my community and build lasting relationships to anchor me and give me security. I am deeply grateful for my community and it was nice to reflect on this whilst making art to represent it.* (Participant Evaluator report)

12. The programme, *Time Well Spent*, included a new performance work, *40 Temps, 8 Days* by artist collective They Are Here, that explored how different people can afford to spend their time and the increasingly blurred lines between work and leisure. Visitors were invited to interact with a daily rotation of temp workers who were employed to undertake activities they might ordinarily undertake in their own time including playing chess, video games and sharing music

#### VIGNETTE 2: VALIDATION, (IN)VISIBILITY AND SELF-REFLECTION (Excerpt from Participant Evaluator report)

I attended each of the events in *But We Are Still Here* in order to allow myself the opportunity to fully explore the topic. As far as possible I try to avoid directly examining or confronting the issues of my visibility and the reproduction of my culture even when directly faced with them in my day to day life. *But We Are Still Here* therefore gave me the opportunity and the space to confront the thoughts and feelings at the back of my mind, about the way I move through the world and how I imagine the world views me.

Coming to view the exhibition and the artist talk with Heather Agyepong was a fascinating experience for me because as soon as I walked in I felt awkward and uncomfortable. As far as I could tell, I was the only person of Indian descent there and to be perfectly honest, in the words of the show, I felt very visible. Surrounded by black people, viewing work created by a black artist, about black culture, I felt out of place and as though I did not belong.



Walking around the room therefore, when I came to the board asking visitors to describe what being visible and invisible felt like, I was happy to contribute. For invisibility I wrote 'comforting' as it was what I am used to and for visibility, I wrote 'anxiety-inducing'.

The talk was the best part because wonderfully, Agyepong spoke about visibility and the lack of ethnic minority cultures in media making it universally relatable whilst also giving specific black examples so I learned about another person's experience. For example, Agyepong

mentioned how the release of Dizzee Rascal's album was the first time she had seen her experience reflected in mainstream media and how that made her feel heard for the first time.

I've never felt validation of this sort but sitting there in the room hearing other people talk about how they've felt hidden or hyper-visible, to the point where Agyepong herself said she has left public spaces because of the discomfort of a hundred eyes watching her, while sad, uplifted me and made me feel connected, as though I were part of a larger experience. This gave me the confidence to go and speak to my friends about it and create an open dialogue.

I never thought anybody else felt the same way as me. It was empowering to know they did. I thought a lot about what it would mean to have more Indians in mainstream media, especially Indian women. How would that make me feel? Would that validate me more? It also brought to mind a recent book I had read and reviewed called *Bad Girls Throughout History: 100 Remarkable Women Who Changed the World* by Ann Shen, in which there was not one single woman of Indian descent. Despite our success, if we are not counted among the successful it affects how we view our worth in the world.

*But We Are Still Here* with Tate Schools and Teachers and Tate Young People's Programmes, Tate Exchange 2017. Photo: Tate



## 6.4 VALIDATION, VOICE AND VISIBILITY LEADING TO FEELINGS OF BELONGING, OWNERSHIP, EMPOWERMENT AND WELLBEING

*For one of the first times, I felt that I could celebrate my presence in a space that looks like me, unapologetic and decolonised. I felt valued, human and visible. I felt invisible.* (Post-it, Tate Learning programme)

Feedback from a range of programmes, particularly those produced by and engaging marginalised communities or communities otherwise underrepresented at Tate, highlighted validation and visibility with consequent feelings of belonging, wellbeing and agency. See Vignette 3 and the example below:

*A middle-aged woman and her adult daughter – they have not been to Tate before and heard about this event through the Bethlem Gallery online. They have watched the vacuum cleaner perform (sharing his experiences of depression and the mental health system) but have to leave before the discussion. I observed the pair on the front row during the performance, the daughter looking at the mother, catching her eye – the look hard to read...a shared discomfort but why? At one point, the daughter touches the mother's shoulder tenderly. I speak to them as they leave: 'It was very hard to watch, upsetting, hard to hear' the mother says, 'it broke my heart really to hear it because when you've been close to these things it can still be raw...Angry too though because what he said...well, it's not fair is it? I mean, if it was physical illness...' Has it changed anything for you?, I ask, 'No, because we know all this,' the mother says. 'I do think it's good to have people talking about it more, not hiding it away...like you're a failure,' the daughter adds, 'just sharing it feels good.'* (Evaluator's notes)

Feedback highlighted how meeting and connecting with others who share similar life experiences was empowering for participants, particularly those who lead more restricted lives. One Associate working with Special Educational Needs and Disability (SEND) schools, for example, reported a teacher's comment that, 'simply seeing autistic people from other schools was important for one pupil.' A second Associate, working with older people, highlighted the value of participants feeling, 'a sense of connection that extends far beyond [your own day centre or residential home] and relates to an understanding of how your story and experience exists within society more generally.'

### VIGNETTE 3: CONVERSATION, VISIBILITY, EMPOWERMENT AND WELLBEING

During VCUarts' *Fifty/Fifty: Conversations from the Other Side*, I join a group of three women who are deep in conversation whilst enjoying the Free Hot Supper. The older woman is the mother of one of the artists taking part in PemPeople's *Southwark Untold* (which is sharing the floor) and is visiting from Ghana but is originally from Germany.

The two young women are American and met whilst studying for an MA at the London School of Economics (LSE). One is about to start a job with a tech start-up in London, working with cyber currency. The second is about to 'go home' although is not looking forward to returning to 'Trump's USA'.



I ask what brought them to Tate Exchange and the first young woman says she was given a token by John Freyer (the lead artist from VCUarts). After a while, she reveals that she met John at a recovery group and she self-identifies (something she tells us she doesn't usually do) as a '28-year-old in recovery for seven years.' She tells us that she entered a collegiate recovery programme and it 'saved my life.' The two young women believe that recovery (the need, the process, provision) is less open in the UK than in the USA. Although 'I observe a real bad drink culture here so there's gotta be a need.' They are not aware of any provision at the LSE, for example. 'Although, there are groups you can go to with young people in London – which is good (to be with other people your age) as they tend to be going through similar things.' All three women think the *Fifty/Fifty* programme is 'exceptional' and 'really important that John is having these conversations in London'.

The young woman in recovery says:

*I think it's important to talk about this, to challenge stigma and perceptions and also to get the message out that you can get help when you're young. I know I was always...I can deal with this later... but there might not be a later.*

The conversation moves on with wider thoughts on self-care; we talk of yoga and mindfulness.



Visibility and voice also promoted individual and community ownership of the activities and space. These outcomes were evident in a range of programmes including PemPeople's *Southwark Untold*. A primary school pupil who was running a workshop, for example, declared, 'We've been before...we had a lady talking to us about the pictures. But now we're doing teaching.' This was a typical response from school students participating in Tate Exchange, they took pride in their new status and were keen to inhabit this new role of expert. As a second pupil remarked, 'I'd like to bring my Mum and Dad. I could show them round an' that...not just here but like downstairs with the paintings and art an' that.'

For other participants and Associates, Tate Exchange provided a platform that conferred value, validation and agency. One Associate, for example, brought 36 Lead Creative Schools from across Wales to showcase and share work at Tate Exchange. For many, this was the first time they had left their area of Wales. In the event report, the Associate concluded that, 'The opportunity to present themselves and their learning to an international audience in one of the great cultural institutions in the world was extraordinary and will never be forgotten.' As a result, the experience, 'had a very powerful impact on their confidence and sense of agency and significantly improved their self-esteem.'

Feedback repeatedly emphasised the importance of Tate Exchange as a place to spend quality time with family, friends or for oneself, which was seen to aid wellbeing. Likewise, the opportunity to talk to others about things that matter, to laugh and have fun, or to let off steam, were viewed as cathartic. Vignette 4 illustrates these outcomes as does feedback from visitors who learnt to crochet in the Valleys Kids' *Front Room* installation as part of the programme *Other*. Typical comments included:

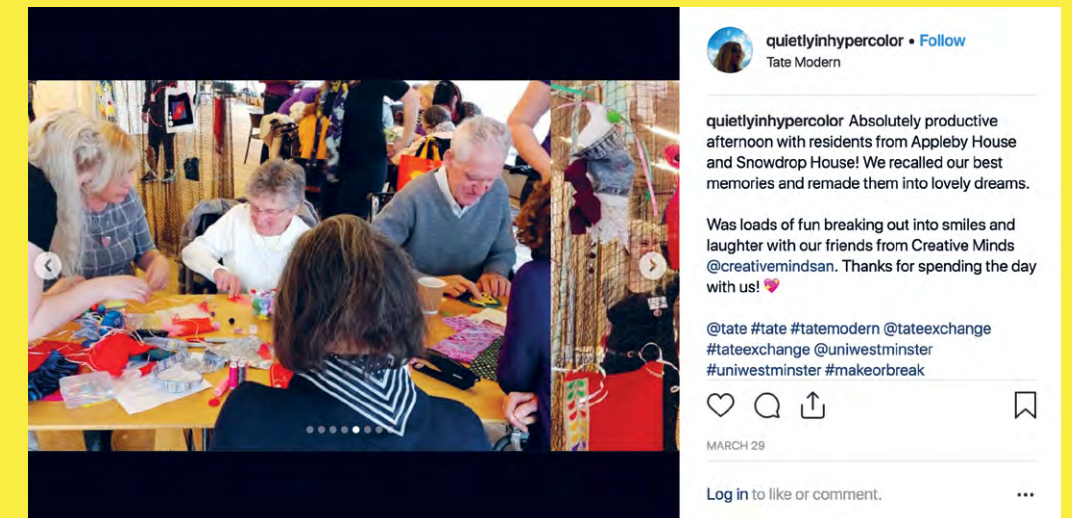
*Never knitted; more men should knit – the original mindfulness – No app can compete!*

*Sitting at the table crocheting brought me back to my childhood. Thank you for reminding me of the joy of creating something!*

*I came during my lunch break. I created a [crochet] chain. It cheered me up to chat and crochet.*

#### VIGNETTE 4: CATHARSIS AND WELLBEING *Make or Break* with the University of Westminster

R has come to Tate Exchange with his Care Home and is taking part in the Dreamweaver workshop. He is making a flower, I sit at the table and chat to him as he works. 'When I sat down, I saw that shape and I thought, I can make a flower for Doll – she loved flowers of all sorts, colours and that', he tells me. The care worker beside R asks him how long it is since his wife passed away, 'three years ago' he says and then looks up from his work with tears in his eyes and says 'I miss her more than I can say.' With the encouragement of the care worker, I continue talking to R – I ask if he is interested in art and galleries and he tells me 'not really...but Doll joined the U3A [University of the 3rd Age], you know, and did painting and all sorts of art courses... she was good' he tells me. He has a couple of her paintings and thinks now that he may frame one to have in his room at the care home. Once R has finished his flower, he decides that rather than add it to the installation, he will take it with him to put on Doll's grave.



When the group prepares to leave Tate Exchange some time later, I go over to say goodbye. R takes my hand in his and says, 'Thank you for listening. It makes a difference.'



## 6.5 ENGENDERING NEW RELATIONSHIPS TO AND PERCEPTIONS OF ART AND ARTISTS

*Oh yes, we're all part of the artwork here.* (Evaluator interview)

Tate Exchange invites people to join conversations about, through and with art and artists. It invites people to make, unmake and reassemble artworks; to take in, critique, ponder and debate art. Tate Exchange invites people to play with art, to be an artist and sometimes, to be an artwork. Evidence indicates that through these processes, participants have developed deeper and often emotional connections to art. Observation and Event Reports (particularly from programmes exploring issues such as identity, migration and home), provided accounts of visitors who wept as they engaged with artworks or told their stories to artists. Finding this sense of connection (some visitors reported finding 'a way in') often gave participants the inspiration and confidence to explore further. A primary school pupil who had just given a 10 Minute Talk on *Babel 2001*,<sup>13</sup> for example, told a member of the Tate Exchange team that 'there is just so much art [and] anything can be art.' This was his first time at Tate Modern and he hoped to return with his parents and 'come back to Babel to hear all the radios.' Many activities were playful and humorous. The potential for fun and laughter to



Instagram post from *Make or Break* with University of Westminster, Tate Exchange 2018. Photo: @tateexchange

13. A large-scale sculptural installation by Cildo Meireles that takes the form of a circular tower made from hundreds of second-hand analogue radios, stacked in layers and tuned to a multitude of different stations

instil a sense of wellbeing was cited above but there was also evidence that play, fun and humour created an environment in which people became less self-conscious and therefore freer to delve deeply into art without fear of being 'wrong'. The meme workshop (as part of the programme *Make or Break*) exemplified this approach. Whilst

some might view the memes as irreverent, the texts added by participants indicated close observation of the image and in many cases, a sophisticated and contemporary interpretation of the underlying themes and emotions. As one participant reflected to the Evaluator, 'I was saying to my friend how you've got this emotion going on that you think is unique to you and then you see an Old Master and you recognise that this is a fundamental human experience that transcends time and continents...and they're really funny!'

Feedback suggested that engaging in Tate Exchange events increased participants' knowledge of art and art production, and changed their perceptions of art. Examples included:

- **VALUE AND PURPOSES OF ART**

[The participating students] developed an understanding of art as a universal language with which to communicate. In their own words '*Art is an output for energy which academia does not satisfy.*' (Associate Event Report)

- **UNDERSTANDING THE RELATIONSHIP BETWEEN PROCESS AND PRODUCT**

*I loved watching the technique of how they kept doing it. She [the Director] kept moving them slightly, you never see that when you see a show or anything and I love that thought process behind it. Just see the direction behind it. You obviously never see [that] in actual theatres so it was really interesting.* (Vox pop interview with visitor watching an open rehearsal, Associate Event Report)

- **NEW WAYS OF THINKING ABOUT ART**

*It was nice to see something so relaxed, so easy going, in a way making it feel like a launch or a house party – I loved seeing parts of that coming into a space. It made me think about how an artwork doesn't necessarily have to be physical. Conversation in a way, or means to start a conversation, can be as inspiring as viewing a piece of work. I find it's something I wish there was more of in a gallery, with strangers. I guess I learnt a different dynamic to curating an exhibition space – one informed by the interactions you make in a space, rather than by the work itself, the work acting as a guide or a presence, surrounded by conversation.* (Participant Evaluator report)

- **BROADER AND MORE INCLUSIVE DEFINITIONS OF ART AND CULTURE**

*What I like is the diverse range of practices on show: textiles, poetry, spoken word, drumming... It says, there's more to art than pictures on walls and that gives people confidence because it says, what you're doing, you know, in your bedroom or with your mates, that's all art.* (Evaluator interview)

### VIGNETTE 5: NEW PERSPECTIVES ON ART

*Studio Complex* with  
Central Saint Martins  
(Excerpt from  
Participant  
Evaluator report)

Upon walking into the space, I did find that I was a little lost...So I explored the space and walked to an interesting studio by the corner, where there was a large canvas on the floor. Everyone was invited to leave a mark and could use markers, paint, sponges etc. I got talking to the artists that had made this studio, and discovered an interesting project. One of the mature students was interested in preserving iconic tattoos by getting them tattooed on himself and then cut out and preserved in liquid. This provided an interesting conversation and we began to discuss how a lot of today's art was unconventional and how that was at the heart of what art meant. To be able to express yourself unreservedly.

I ended up spending quite a lot of time there, up to three hours. We could draw on windows too, and so after talking with the artists and realising that I had been trying to make my individual master piece, we discussed how the art piece was rather an amalgamation of the marks everyone had left. So with encouragement from the artists I took to the windows with crayons and began writing snippets of my favourite poems, and even a line of my own. The artists were so thrilled by this, that we swapped contact details so I could see what would become of them. They wanted to take pictures and develop them into screen prints.

I learned a great deal from the few hours I spent there. I originally thought art was a singular experience as a lot of my writing is done on my own – however the studios showed me that it can be one where everyone comes together too. It does not need to be done in solitary and rather becomes enriched with everyone's unique voice. I'm excited to see what becomes of the writings on the window, and the canvas on the floor.



I was so inspired by *Studio Complex* – that I went out and brought some paint! To explore my writing through a new medium, and it was definitely something that's enhanced my writing.

At Tate Exchange, the public's physical relationship with art contrasts with that elsewhere in the building; at Tate Exchange, the public are encouraged to handle, interact with and co-produce artworks. As one participant commented, 'In Tate Exchange you can get your hands on the art and that brings you more understanding than just passive viewing.' A small number of programmes went further with *Time Well Spent*, for example, literally changing participants spatial relationship with art, positioning them within the artwork, which resulted in new ideas about art. Observations from the Evaluator elucidate this point:

*I meet a middle-aged couple, Tate Members, who 'thought it was time to explore the Blavatnik Building'. One of the table tennis temps asks the husband if he would like to play, 'No, I'm terrible, it would just be frustrating for you' he replies but his wife is eager, takes off her coat, pushes up her sleeves. I chat to the husband and explain about Tate Exchange, Time Well Spent and 40 Temps, 8 Days. Is this time well spent, I ask, 'It's my wife's birthday and look – she's enjoying herself, so yes!' We talk about playing table tennis at Tate and he tells me that his wife is an artist so they 'have a broad concept of art'. Is this a good use of your membership subs, I venture – 'Oh yes, we're all part of the artwork here.'*

*In a great many conversations, I ask participants about undertaking this activity in a museum, does this change its value? Is this art? There is a strong sense that yes, this is art (several participants refer to performance art) and they, the participants are part of the artwork which people find an intriguing idea and in many cases, people tell me, helps them feel closer to art. The use of screens, both to relay what is happening and to display chosen texts, help to create this sense of an artwork. (Evaluator's notes)*

The opportunities to talk (often at length) with arts practitioners and engage in creative activities, provided participants with new insights into artists and how they make work. Vignette 6 describes the outcomes from a programme that focussed specifically on the making process. Other programmes similarly clarified or expanded people's ideas about artists. One MA student who was facilitating an activity, for example, explained that as she had an art history background, she came with an assumption that, 'not everyone can be an artist' but her experiences at Tate Exchange had challenged this assumption, 'being here...give time and relaxation and there's some fabulous work.' An artist involved in an arts and health programme at Tate Exchange, engaged visitors in extended philosophical conversations and observed:

*The one thing that participants took away from the [event] was the surprising array of approaches to working with arts in hospital that were on display over the weekend, as most people imagined that I, as an artist working in hospitals, was a master of painting Disney murals. (Associate Artist feedback)*

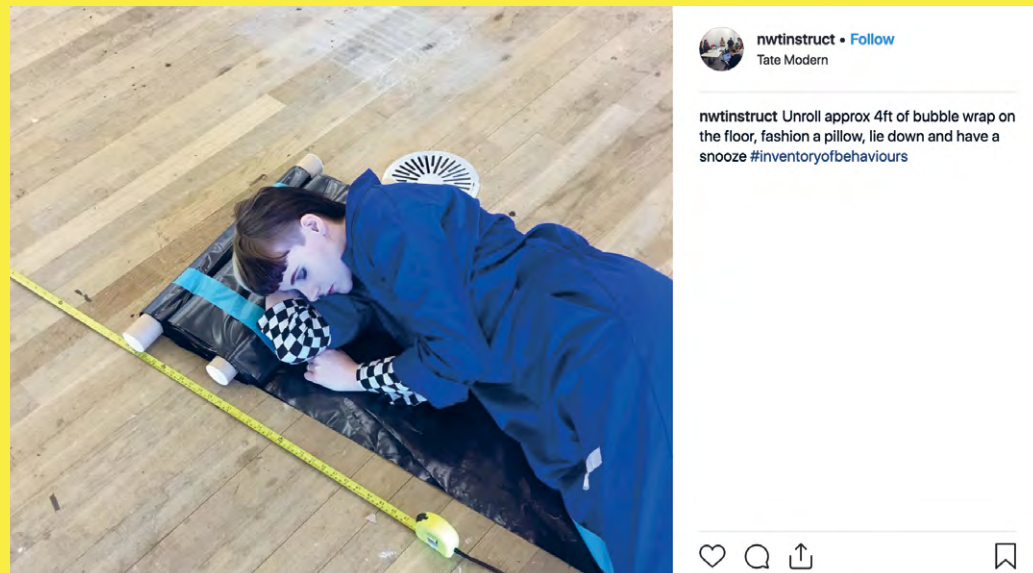


## VIGNETTE 6: NEW PERCEPTIONS OF ARTISTS

*Inventory of Behaviours* with Kingston School of Art, Bath Spa University and the Freelands Foundation<sup>14</sup>

*Inventory of Behaviours*, specifically explored the act of making and the conditions that surround this. A call out asked artists to submit their 'preparations, patterns, neuroses, speculations and procrastinations that surround the production of art in the studio' but turned into instructions to be enacted by others, thus 'throwing light on these otherwise predominantly invisible or undisclosed and mythologized activities'. Contributors ranged from 'undergraduate students and emerging artists to the sainted Phyllida Barlow, whose instruction was: Enter the studio in the morning and realise you are not the genius you thought you were last night.'

Interviews with participants were undertaken by project ethnographer Nicola Sim who concluded that 'Demystifying and revealing artists' habits and procrastinations also helps to shift the general public's perceptions of what artists do.' One Year 7 student, for example, commented, 'Artists don't just make art, they drink tea and sleep, yes they do ordinary things in everyday life.'



The *Inventory of Behaviours* appeared to be particularly cathartic and affirming for artists visiting Tate Exchange as the following feedback illustrates:

*I am more efficient than I imagined. So many of the behaviours have nothing to do with making.*

*It definitely has cleared some anxieties that I've been having about my practice and why I do what I do, and that has motivated me.*

The project ethnographer suggested a role for galleries beyond demystifying the making process:

*We live in a society that devalues behaviour that lies outside of the obviously productive. Art education institutions and galleries could be leading the argument about the value of everyday creativity and play.*

Instagram post from *Inventory of Behaviours* with Kingston School of Art, Bath Spa University and the Freelands Foundation, Tate Exchange 2018. Photo: @nwtinstruct

14. Quotes from Event Report and online article by Trevor Smith for AN <https://www.a-n.co.uk/news/inventory-behaviours-finding-value-things-artists-not-making-artworks/>

## 6.6 CHANGING PERCEPTIONS OF TATE AND MUSEUMS

*I thought it'd be stuffy but actually, it's pretty cool!* (Primary school pupil)

Feedback from participants often referred to their surprise and delight at discovering Tate Exchange. A visitor from Canada, for example, approached the Evaluator as he felt moved to leave a response, 'I think this is so generous – I've never been into an art museum and seen something like this.' He had a train to catch, 'can't stop...' but called as he retreated, 'Inspirational!' There was widespread evidence that Tate Exchange changed people's perception of Tate, with the welcoming and inclusive ethos often highlighted. (See Vignette 7). In a discussion about the impact of Tate Exchange, one of the Participant Evaluators highlighted the value of having a participatory space at Tate and how this changed his perception of the museum, '[At Tate Exchange] you have power as an individual and your stories have power and you have a right to be here', implying that perhaps he didn't always feel that 'right' elsewhere in the building. Certain projects that targeted underrepresented communities had specific aims to develop communities' sense of entitlement to the space (and Tate more widely) and were predominantly successful in this regard. One Associate, for example, reported:

*We were delighted with the amount of locals that came down to Tate and have previously never visited the museum. It opened their eyes on this great social space that they once thought seemed inaccessible or unwelcoming to their social class/ethnicity/etc... (Associate Event Report)*

There was further evidence that visitors saw a 'different side of Tate' at Tate Exchange and that this gave them a more favourable impression of the museum. A Digital Media lecturer who attended *ART:WORK*, for example, commented, 'This is way more critical than I expect out of Tate. I'm going to come back here way more often now; it's great to see high culture changing in this way.' In some cases, Tate Exchange served to reverse negative impressions of the institution as the following example illustrates:

*A couple who came in right at the start, before the project had really got going, challenged me immediately, without looking at the project. They asked if I wanted to hear what they thought Tate Modern should be turned into, and told me they believed it should be available for the homeless to sleep in. I told them what Tate Exchange was and what was going on today as it particularly related to their original statement. They were super interested, and stayed for a while to see the project progress. They also said that hopefully they will come back to Tate Exchange to see what is going on and that projects like Tate Exchange are really important and justify places like Tate Modern. (Daily Report)*

### VIGNETTE 7: FAMILIARITY WITH TATE AS A SAFE SPACE

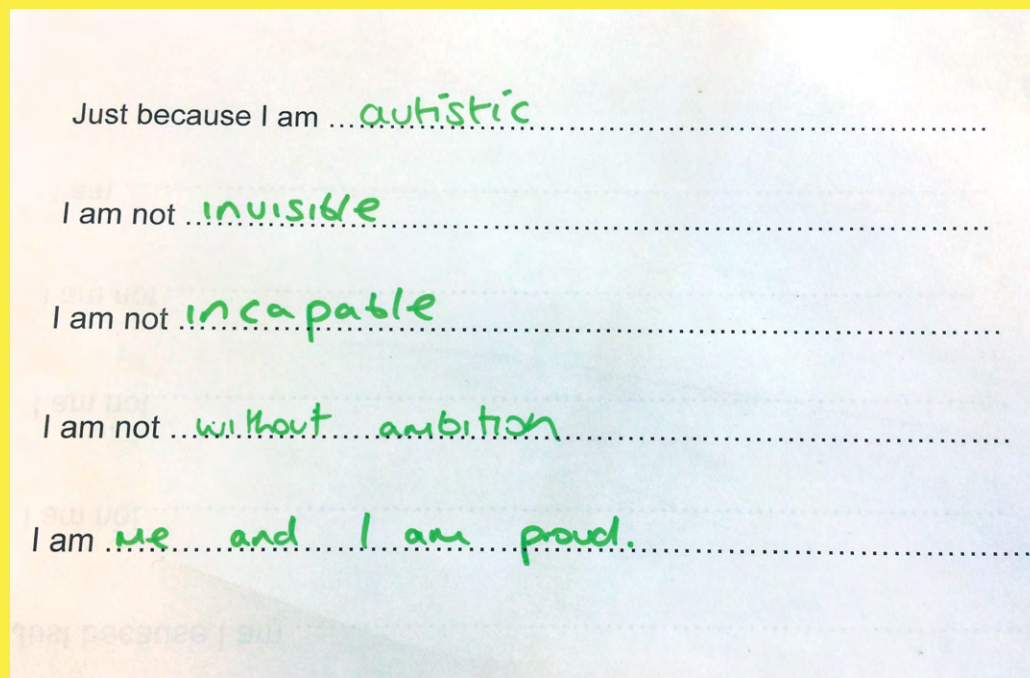
Two conversations during *Opening Doors* with 198 Contemporary Arts and Learning (CAL)

I talk to a young man, R, who had been part of the karate demonstration (with 198 CAL partner, OTPlay) and his mother. They have been enjoying the silent disco and are taking a rest on a window seat.

The mother had been to Tate before but not Tate Exchange. They had 'come early and had lunch in the gardens to get used to it beforehand'. Even so, R had 'found the space daunting' when he came in and wished he hadn't agreed to do the demonstration. The space was unfamiliar; he is used to doing karate in the same space each week. He felt good about the demonstration however. The mother tells me:

*I wouldn't really think to come to Tate but the other Mum [who also has a son with autism] said they come (for the swings and such) and now we know about it and the space and where the toilets are and that they're nice, we would come again and would look in the galleries too because we'd know we could come up here.*

The mother shows me the Heart 'n Soul leaflet she has picked up, 'This looks good. You don't get to hear about things...' She turns to her son, 'You'd like this...' and R smiles and says 'Yes.'



A couple have come with their son, L, who has autism. They saw the event on Photofusion (a 198 CAL partner) social media. The family came to Tate a few years ago but L ran off and as it was busy in the gallery, they lost him for a while. Although the parents visit Tate, this is the first time they have brought L with them since this incident – busy places, loud noises and waiting are all problematic for L.

The father has been to Tate Exchange before and felt this would be an appropriate space – 'We came as this is an open space and if it doesn't work, we can always go outside' the mother tells me and continues:

*It is rare to see something designed for young people with additional needs...It's great because, we came in and instantly saw the silent disco, so something to do without waiting...and after a while, 'Have you had enough? Shall we do something else'...knowing there were other activities.*

The family stay in the space for several hours, eat lunch, return to OTPlay a few times, write a poem. 'L is very active' his mother tells me and he enjoys the karate but it is also significant that he can roam in the space, decide when and what to engage with but always be visible to his parents.



The impact of Tate Exchange on people's perceptions of the institution extended, for some, to museums and galleries in general. In a follow-up interview, one participant from Year 1 described how 'I've found myself looking for the 'Tate Exchange Effect' in other museums now...Sometimes I find it, sometimes I don't...It's just I'm more aware...it's like a challenge – OK, what have you got for me?' One Associate shared the reflections of an American student who had participated in their programme:

*Upon reflecting on this event, I began to think about the impact that participatory projects and events within museums can have. Events like this give museums an entirely different purpose. Instead of going to the Tate Modern to only look at art, I went knowing that I would also have an opportunity to create art. After leaving the event, I realised along with being empowered to create art, I also met new people, worked together with them to create a single piece of art, and had meaningful conversations. The activities helped facilitate and direct these interactions. This environment is incredibly powerful and is unlike anything I have experienced before.*



## 6.7 DEVELOPING CREATIVITY, ARTS PRACTICE AND TRANSFERABLE SKILLS

*One doctor came to our booth and wanted to develop this for children in hospital, she took our cards! (Associate Student survey)*

There is evidence that the freedoms inherent in Tate Exchange (to participate or not, to select an activity, to shape your own work, to work at your own pace) combined with unusual materials (or everyday materials used in new ways) and expert

facilitators, unleashed and supported creativity. An MA student, facilitating activity, had been exploring how to make art museums more participatory. She reflected on the value of the Tate Exchange approach where participants 'have the opportunity to express their creativity ...not just understand an artist's creativity but their own...understand the cycle of creativity.' A second Associate shared a number of observations of individuals exploring their creativity including the following example:

*During the Creative Collective on Saturday, a young child aged approximately six years, started to copy dance movements as though engaged in a game of follow my leader. Once the dance activity ceased she started to dance to the music that was being played at the other side of the space and seemed to use the design of the floor as another inspiration for her movement. (Associate Event Report)*

A number of the Associates, particularly the educational institutions, engaged groups of participants in the development of work for Tate Exchange. For them, the event at Tate Exchange was one element or the culmination of a longer project. The extended duration and opportunities to create work, design activities and engage with the public, resulted in additional outcomes for these 'Associate participants'. These outcomes fell into four areas:

- **DEVELOPING ARTS PRACTICE** through the experimental nature of Tate Exchange, working outside the 'normal' context, collaborating with peers and the public and working on a larger scale – evidenced through increased creativity and confidence to take risks. For example:

*What this project offered was the opportunity to see pedagogy as a form of practice with a large audience. This has a profound effect on the students many of whom have included and developed participatory aspects to their practice. (Associate Event Report)*

- **DEVELOPING PRACTICAL AND TRANSFERABLE SKILLS** through the process of designing work for a new context – including problem-solving and skills in communication, teamwork, facilitation and evaluation. For example:

*All of the behind the scenes work like planning and listing materials as well as risks, is absolutely necessary in order to give the public the opportunity to take part in an activity within a public space. This is something that I had never known or thought of before. (Student report)*

- **BOOSTING CONFIDENCE, RESILIENCE, MOTIVATION AND WELLBEING** through staging successful projects and gaining validation for their work, interests and concerns. For example:

*The young people in their interviews describe increased confidence, the importance of getting their voices heard. The youth workers saw them grow and develop through the*

*week...[one] young man hadn't left the house for 3 weeks but since visiting Tate has now been out every single day. (Associate Event Report)*

- **VOCATIONAL** through being supported to work on a public-facing event in a professional environment. For example:

*It's got me thinking – What is learning?...I had a question in an interview for a library internship about what are the issues in libraries, now I'd have a much better list of issues...then, I talked about digitisation but now I'd talk about different ways of engaging people in libraries, about how to be inviting and less intimidating. (Evaluator interview)*

## 6.8 LEARNING AND OUTCOMES FOR ARTISTS AND OTHER CREATIVE PRACTITIONERS

Artists involved in Tate Exchange represented wide ranging areas of creative practice and varied levels of experience including emerging artists and those with an international standing. Many of the 'Associate participants' (such as students) referenced above were also artists or aspiring artists and the boundaries between participants and artists were often blurred (and sometimes deliberately so). It is therefore appropriate to briefly consider specific outcomes for artists and other creative practitioners in this section.

Associate BACKLIT Gallery usefully summarised key areas of learning which chimed with feedback from other programmes. An edited version of the BACKLIT list, with examples drawn from a wide range of other programmes, appears below. (See also Vignette 8).

- Exploring how art practice could work in new and different ways; bringing together art practice, teaching experience and/or social and cultural values.

*Working with Tate Exchange made me re-evaluate the impact that my work can have, and pushed me to really think about the potential outcomes. As an artist who works in performance and social practice, I often work with accidental audiences who may or may not directly engage with the work. The programme at Tate Exchange had some direct outcome goals, many of which were achieved. Furthermore, this will help with planning future iterations of the programme, including its broader application in the health sector working with practitioners for whom tangible outcomes in clinical and translational research is incredibly important.*

- Gaining experience by facilitating an activity with a range of audiences (with varied ages, abilities, nationalities and cultural backgrounds).

*We designed this as family-based and I expected parents to sit and watch and people to just spend 10 minutes on a mask but parents are working on their own masks and I'd say 30–40 minutes is average and one woman was here for 1½ hours!*

- Having time to evolve, amend, adapt and gain confidence throughout the duration of the project.

*One artist had not previously worked in a participatory way. This presented a number of challenges...but enabled them to shift, change and adapt their participatory project accordingly.*

- Realising the importance of having a peer support network which provided mentoring for emerging artists and increased the levels of enjoyment and confidence for artists in a public facing event.

*I benefitted from meeting other artists and researchers who were taking part or visiting. My conversation with [artist] Damien Robinson and experiencing her work directly was a particularly rewarding experience. I'm at a much earlier stage in my career compared to artists like Damien and I found meeting artists who have more established practices (and face barriers), has given me more confidence in myself that I can pursue a practice.*

- Enabling creative practitioners to produce new bodies of work for Tate Exchange, co-producing work with the public at Tate Exchange and making new work after the event that is influenced by their experiences at Tate Exchange.

*So while new 'works' were being produced in situ throughout the whole day, there was also building on previous work and crucially allowing sustained consideration, appreciation and critical reflection on that previous work.*



### VIGNETTE 8: OUTCOMES FOR ARTISTS

*Opening Doors* with  
198 Contemporary  
Arts and Learning  
(CAL)

Anna Farley is an artist and founder and project manager of Autography, a weekly workshop at Photofusion in Brixton. Anna was diagnosed with autism in 2013 and now also designs and delivers training on the autistic spectrum and neurodiversity. She is supported two days a week by AS Mentoring (a specialist mentoring and employment support service for adults with Autism Spectrum Conditions (ASC) and other neurodiverse conditions) and her support workers joined her at *Opening Doors* with 198 CAL at Tate Exchange in July 2018.

Prior to the event, Anna facilitated ASC Awareness Training for Tate staff. At the event, Anna worked with other members of Autography to offer visitors the opportunity of exploring identity and (self-determined) 'labels' through a photo studio, badge-making and poetry.



During the event, I conducted an interview with Anna. Later in the summer, I shared my notes from this interview and invited Anna to amend or add further reflections. This is an extract from our extended conversation, focussing on the ways in which the experiences at Tate Exchange have made a difference to her work as an artist.

'I never dreamed, three years ago, when I was struggling to graduate down the road, at the Southbank, that I'd be sitting here now, at Tate, as an artist. There are no words for what Photofusion have done for me...Opened up the art world to me as a young artist.

Exciting to think, this is opening up the world of neurodiversity to the public. Exciting to think, this is opening up career opportunities to neurodiverse people...Giving that person the right support and environment to do it for themselves; not do it for them because it's too hard. Getting to do the training at Tate was amazing. I'm used to having to fight for it; this wasn't a fight, it was almost like a condition for [Tate Exchange].

Since the event I have given more thought and action to my art practice. I have identified barriers I face in my practice currently and am working to solve them. Barriers such as:

- Needing a studio for me to spread, merge, experiment, make connections and reflect on my practice and process to make new realised work.

- Mentoring from established and experienced artists, to provide their insight and support.
- The application processes of residencies, grants and opportunities and the reality of awareness, adjustments and other considerations of being able to access these opportunities.

With much support from a variety of outlets I applied for Arts Council England's 'Developing Your Creative Practice' grant to help me tackle these barriers. I believe this is a direct result of the confidence given to me by being capable of the work I did with Tate Exchange and Jane Wells, the training and then the event day *Opening Doors*.

Now 1 month on from the event and fully recovered (due to my diffrability) I am wondering how long it will be before I get a similar chance to feel so purposeful within both my arts and autism combined. Hopefully I will be able to do much more to contribute with positively diversifying neurodivergent creativity and the perceptions of those looking on with Tate.'





# 7

## CONDITIONS THAT FOSTER CHANGE

The Year 1 evaluation posited a series of conditions that foster change in participants<sup>15</sup>. Findings from Year 2 endorse these conditions although a different framing emerged.

### 7.1 THE WELCOME AND FEELING COMFORTABLE IN THE SPACE

The 'exceptional' welcome extended by Tate Exchange, programmers and creative practitioners was highlighted in feedback for the majority of programmes. One Associate, for example, felt this modelled best practice, reporting, 'All the [school] evaluations noted the welcome and friendly support they received from the [Tate Exchange] Visitor Experience team...This felt like something to build on as good practice for all cultural organisations.' The Tate Exchange Welcome Assistants received particular praise with one Associate highlighting:

*The TEx [Tate Exchange] team member who works on the floor played an exceptional role in welcoming visitors. She worked with our team, wore a boiler suit and quickly understood and engaged in the project's aims.*

Programming teams reported thinking more about the audience journey in the space and how the use of the space was integral to creating a safe, comfortable and welcoming space. There was evidence from several programmes that giving thought to the spatial configuration of the floor paid off as the following quote illustrates:

*Interesting space. Can spend time. Free tea – makes people at home 'offering' tea. Idea of home/comfort makes it easier to interact...Social anxiety so hyper aware of how the space had been organised...low pressure...was comfortable and this is key. (Participant interview, Tate Learning Event Report)*

There was awareness that the profile and demeanour of staff and volunteers in the space also affects the welcome. For the *BBZ Night*<sup>16</sup>, for example, the Tate Exchange team ensured the floor was staffed by a young and diverse group of volunteers and front of house staff. (See also Vignette 9).

In some cases, feedback contrasted the welcome at Tate Exchange with the rest of the building:

*Two students are studying at Manchester University for an MA in Art Gallery and Museum Studies – they are having a day in London and have already been to the National Gallery and Somerset House. They had previously visited the galleries in the Blavatnik Building but had not heard of Tate Exchange. They went to the Level 10 viewing platform and were working their way down – they described having a 'not for us' experience on the way down, 'Restaurant: not for us; Members Room: not for us; next level was just for staff; down again and it was some private 'do'; we got a bit of threshold fear by the time we got here...hesitated... but we were invited in.' They have been sitting in the co-working space for 30+ minutes,*

People's Bureau, Uniqlo Tate Late 2018. Photo: Tate

15. The most common features in stories about Tate Exchange making a difference to people's lives were: feeling ideas, views and contributions are valued, conversations, seeing things differently and active participation/making
16. Programmed by and for the QTPOC (queer, transgender, intersex, people of colour) community



*reading, chatting, relaxing. They describe the space favourably, 'Like an ad agency common room. (Evaluator's notes)*

The success of the welcome in creating safe space was commented on directly by participants, Tate Learning teams, artists and Associates. For example, one Event Report included feedback from a teacher in a SEND school who highlighted the programme's success in 'Giving students who find public spaces difficult a safe space to showcase and develop their artistic talents.' The establishment of Tate Exchange as a safe, welcoming and experimental space supports the realisation of the programme's values (as described in the final paragraph of Vignette 9). When these conditions are created, participants are given permission and confidence to take risks and be open, trusting that Tate Exchange will hold them, safely; in these circumstances, Tate Exchange becomes a 'brave space'. Evidence from two Associate programmes illustrate how people at Tate Exchange are prepared (and often eager) to throw themselves into the unknown.

*I was pretty surprised at how well visitors responded to the telepathy experiments. It was a strange request for visitors not knowing what to expect, but every participant entered into the experience and was willing to lie down on the floor, put ping pong balls on their eyes and do all sorts of things that may have felt odd. (Artist feedback)*

*During the contact jam [dance] event, a man with no experience of dance, or contact improvisation, arrived on the floor in his suit. He proceeded to remove his smart shoes, tie, and join in with the basics session. Later in the evening he was seen, still in his suit, engaged fully on the contact improvisation floor. (Event Report)*

**VIGNETTE 9:  
WELCOMING  
AND SAFE SPACE  
BBZ x Tate Exchange**

Many people spend extended periods in the space. Members of the BBZ collective use the co-working space which creates a productive but relaxed feel that encourages others to spend time reading books and zines, checking phones, working, chatting, drinking tea and in one case I observe, sleeping. One person describes the space to me as 'convivial' and this sums it up well. Following their attendance at the film screening *On Desire*, one visitor goes into the 'cotch' at 15.00. Over the next two and a half hours, I observe them occasionally, relaxing on the cushions and working on their laptop. When I leave the space at 18.00, I catch sight of this visitor in the audience for *Blaq Transmission* – four hours at Tate Exchange and counting.



*The space – it's a good space – it's important – people feel valued and cared for and everyone wants to feel cared for.*

*It's really welcoming ...people I don't know but friendly. I like the way they're interacting – like, someone approached us when we entered and asked if we wanted a tour.*

*Fantastic that there's reading material, that's so rare and in a comfortable space. I'll probably come back tomorrow as there's so much I want to read...like I've been wanting to read gal-dem for ages and there's books over there I've never thought of.*

The 'Show and Tell' on Thursday starts with a smallish group of around 12, mostly comprising BBZ members and Tate staff but expands during the hour to around 22. People are initially invited to share notes from their phones and then to share ideas which the group respond to through questioning, suggestions and solutions. The Tate Exchange values of openness, risk, trust and generosity are embodied in the interactions that take place where people exchange useful contacts to further ideas, and embryonic creative projects are aired, encouraged and shaped.

Comment card from  
BBZ x Tate Exchange with  
Tate Young People's Programmes,  
Tate Exchange 2017. Photo: Tate

BBZ x Tate Exchange with  
Tate Young People's Programmes,  
Tate Exchange 2017. Photo: Tate

## CHALLENGES

Whilst the welcome experienced by the public at Tate Exchange is rightly viewed as a significant achievement, evidence from programmers, the public and Participant Evaluators suggests there is still work to do on the consistency of the welcome. All the Participant Evaluators, for example, recounted times when they did not feel welcome in the space (and would have walked away had they not felt obliged to stay). In their end of year meeting, the group identified the factors that contributed to these less welcoming experiences:

- Lack of or poor welcome and introduction to the event; lack of clarity on the themes or concept.
- Lack of clarity about who is facilitating; facilitators who are unclear of the purpose of the events and the scope of possibilities.
- Feeling excluded or hyper-visible; feeling as though you have entered a private event or party; insular echo-chambers and cliques.

There is a team of people engaged by Tate Exchange to act as Welcome Assistants who are also supported by a group of Tate Exchange volunteers. Staffing varies from day to day and feedback from programmers indicated that occasionally, staff were not proactive in encouraging people into the space and introducing them to the event. It should be stressed that hosting the floor is a joint responsibility with programmers but Associates with small staff teams are more reliant on Tate Exchange to take on this role. It is incumbent upon programming teams to brief the Welcome Assistants and volunteers (about the aims of the programme and how they can best encourage engagement and otherwise support the programme). Observation on the floor revealed that whilst the majority of teams fulfil this role (and recognise the benefits of so doing), a small minority fail to brief the Welcome Assistants. Feedback from a small number of Associates highlighted a particular issue around volunteers, with one, praising the main Tate Exchange host but highlighting,

*There does however need to be further work with the volunteers who appear on the floor throughout the week. They are there for less time with less consistency and struggle to grasp the aims of the project therefore play only a limited role in supporting audience engagement. (Associate Event Report)*

## 7.2 INCLUSIVE PRACTICE

In the Tate Exchange Evaluation Forum towards the end of Year 1, Tate Learning teams reflected on the achievements and challenges of the programme in relation to its aims. The need for 'More debate from more diverse (and opposing) voices' was raised to counter the perception that 'The provocations, artists, ideas, outcomes are still situated in a white middle-class landscape.' Addressing this need informed several of the programmes in Year 2. The manifestations varied with *BBZ X Tate Exchange*, for example, focusing on specific QTIPOC (queer, transgender and intersex people

of colour) communities, whilst *Ghosts in the Machine* with Shape Arts was designed for wide audiences and aimed to examine how people interact with, and produce, art that discusses disability. The aim for all Tate Exchange events to be welcoming to all people was debated by Tate Learning teams in January 2018. The aim was unanimously supported but there was also a feeling that 'We're in the early stages – some closed groups and targeted events are steps on a journey to being more inclusive', an observation that endorses both the approaches described above.

*Ghost in the Machine* also 'opened up dialogue...between those who feel invisible (exploring invisible disability, for example, and the experience of BAME disabled artists) and disabled artists whose work is absent from significant collections and therefore invisible in the contemporary art canon.' The Year 2 theme of *Production* had a subtheme of the 'seen and unseen' which became the inspiration for several programmes that explored and championed inclusion from a range of perspectives. *Blast Off Stories!* – the second Tate Early Years and Families programme of the year, for example, aimed to challenge dominant (male, white, cis, adult, able bodies, middle class) narratives and children were invited to rewrite such narratives and read and listen to stories written by and celebrating the voices of people of colour. Feedback was positive and included:

*I've never been in a room with so many books in which I can see myself.*  
(Comment from older woman at storytelling)

*I love the concept of manipulating books and searching for representations of themselves.* (Parent, Comment Card)



Instagram post from *Pop Up Pardip* with Action Space, Tate Exchange 2018. Photo: @kerri\_and\_sprog

Feedback on inclusive practice and programming was a prominent thread from other programmes as the Instagram post below illustrates:

*This interactive installation – part of @tateexchange – was absolutely bloody brilliant. We were thrown into an eccentric cardboard utopia created by the wonderful mind of artist Pardip Kapil.*

*It wasn't an event specifically for little ones, but was one of the most toddler friendly things I've ever been to. And that's probably because it was just one of the most perfectly all round inclusive things I've*



*ever been part of. It was programmed by @actionspace who 'support artists with learning disabilities and create innovative projects for people with learning disabilities to engage with the visual arts.*

*I spent a number of years working with people with learning disabilities, and today brought back to me how important it is for people with learning disabilities to be supported to access and shape the wider world, to not be kept in a bubble but be visible and confident and unapologetic. Pop-Up Pardip was all of those things and more.*

Programmes such as *But We Are Still Here*, explicitly asked participants to consider questions of (in)visibility and served as a reminder of the range of people and communities that can be, and can feel, excluded. During an interview with a member of the Tate Learning team, for example, one participant discussed issues of age and mental health:

*I work with young people with mental health needs – how can they get involved? Tate can be an imposing scary place for them – or feel connected/reflected in the institution... As well as gender or race, it also makes us think about age – people my age are often excluded or invisible in institutions. I would like to bring a group here, they'd love it – hadn't thought of that before.*

Occasionally comments situated Tate Exchange within broader, inclusive programming at Tate such as the following feedback from a participant at a Tate Learning programme, 'Excited ... the invisible/visible activity as a black gay man. Great to feel included at the Tate. Loved the 'Soul of a Nation' and the more inclusive programming at the Tate. Will be back for Pride 2018 at Tate.' More often, however, participants were enthusiastic about individual programmes but noted the need for wider change at Tate, for example:

*I live in Peckham... It's so good to be at something at Tate which is not predominantly white. We need to see this shift... This space is just so good and good that Tate is welcoming difference, it needs to filter downstairs, to the galleries. (Evaluator interview)*

## CHALLENGES

Whilst it may be impossible for each event to address all aspects of inclusivity, it is important for Tate Exchange as a whole to consider how best to offer an equal welcome to the public regardless of age, disability, gender, race, religion or belief, or sexual orientation. Thinking about physical access, for example, cannot only be the concern of disable-led Associates or projects involving disabled artists and participants. Tate Exchange staff were involved in four training days this year, exploring specific aspects of inclusion and focusing on how best to welcome specific communities and individuals to the space. Three of the sessions were organised under the auspices of an Associate organisation, and the fourth was arranged by Tate.

The sessions focussed on: disability awareness, gendered intelligence, neurodiversity, recovery allies (linked to supporting people in recovery from substance use disorder).

Staff from across Tate Modern were invited to attend these sessions and attendance by security and other front of house staff was thought to be particularly beneficial.

Tate Exchange strives for inclusive practice and the Tate Exchange team are constantly learning and improving approaches, support and provision but the operation of the space and the wider museum are also part of the equation. Unfortunately, the best endeavours can be undermined. Examples from this year included:

- Lift problems – 'Still technical and staffing problems, not to mention the behaviour of a small minority of visitors to the gallery who were reluctant, or refused, to exit the lift to prioritise young disabled people.'
- Artists' views on the aesthetics of the space which prevented programmers creating a workshop space that was physically accessible to diverse audiences.
- Programme content that was overly academic or jargonistic, resulting in people feeling excluded and reinforcing notions of Tate as an elitist institution.

The majority of challenges above relate to inclusive practice in the space. There is also a question of who gets to hear about or be 'invited' to Tate Exchange. There were several examples of Associates working with partners to tap into existing networks and capitalise on existing trust between artists and participants that were, 'crucial in encouraging people into the space who had never been to Tate before'. In general, Associates used their existing networks and social media to great effect to promote their programmes but some were disappointed not to extend these audiences, concerned that they were in danger of preaching to the converted. There was frustration that whilst the rest of Tate Modern was busy, visitors were not made aware of Tate Exchange. Likewise, there was a feeling that Tate could do more to market Tate Exchange through diverse platforms and networks.

As this section has illustrated, in many ways, Tate Exchange (and Tate Learning) is setting the standard on inclusive practice at Tate. However, inclusion is complex and importantly is a process rather than an event. See Vignette 10 as an illustration of the complexity of inclusion. Further consideration could usefully be given to:

- Continuing to provide space that is considered welcoming, nurturing and safe.
- Being aware of and tackling potential barriers such as language (avoid jargon); economic (Tate Exchange is free to the public but can small organisations 'afford' to programme work for Tate Exchange?); physical (in the space and getting to the space); perceptual (Do people like me go to Tate? Can I see myself on the walls at Tate or working at Tate?)
- Power and influence.

- Providing appropriate support such as staff training, noise cancelling headphones or BSL interpreters.
- Broadening definitions of arts and culture.
- Choice of materials, programme themes, Associates and creative practitioners.
- Consistency: at Tate Exchange; across Tate.

**VIGNETTE 10:  
CONTRASTING  
EXPERIENCES OF  
TALKS AT TATE  
EXCHANGE**  
(Extract from  
Participant  
Evaluator reports)

**TALK 1**

One thing that I did find quite disappointing, was the talk itself. A friend had decided to accompany me on my visit to Tate Exchange that day and on their arrival, we briefly exchanged a few words and I mentioned a few things about the material I had just been looking at with the hope of providing some context. As soon as the talk began however, it quickly became evident that although we did feel welcome in the space, and although I had found the exhibition engaging, we somehow felt quite excluded from the conversation itself. It was quite frustrating because I thought the topic itself was both interesting, important and relevant to my own work as someone with an artist background, yet somehow it felt as if most things being said were going over my head.

It somehow felt that I had found myself in some sort of echo chamber [where] the conversation seemed to be built on an assumption that anyone attending the talk already knew quite a bit about what was being spoken about. My friend also commented that they too felt as if they had missed something quite important and so, around an hour or so into the discussion we decided to leave early. We had wanted to stay but had been unsure what exactly we were getting from being there...I hadn't felt like I was being invited into the conversation.

One thing that I, and possibly others, would have benefitted from was if at times, the panel took the time to check in with people in the room, rather than it just being a discussion between the panellists. This I found created a sort of barrier between us and them and added to this feeling of being excluded from the conversation. Additionally, it helped reinforce this idea of Tate being this institution that felt alien depending on the kind of person that you were.

**TALK 2**

The talk itself I found engaging and accessible. The talk centred on social housing and the changing demographics of London. What I quite liked about the way the talk was structured was that it kept the conversation flowing between all panellists rather than having one person speaking about a topic for too long. This was definitely down to the facilitator. I felt that she did a really good job of putting forward open questions, and where there was any jargon, she took the time to unpack and explain. This meant that everyone was able to follow together. I therefore felt part of the conversation.

One thing I have to say is although I thought it was a good mix of people on the panel, I did think that there was one limiting factor... everyone speaking felt very academic. It would have been nice if they had included someone who has lived through the multiple cycles of change in the city. This of course is just as a preference ... as this is a topic I feel quite strongly about, yet no one on the panel seemed representative of myself or anyone within my community. Especially as someone who grew up and is still living in council owned property. It would have been nice to hear from someone speaking from the perspective of lived experience. This however is a general criticism of talks about social housing as this often seems to be the case.



### 7.3 ACCESSIBLE, ACTIVE AND VARIED ENTRY POINTS

The majority of events offered varied entry points to engagement such as making, conversing, reading, reflecting, listening and watching, not to mention sewing human hair and playing table tennis! There was evidence that programmers implemented learning from Year 1 about the content of their programmes and the need to strike a balance between hands-on making, discussion and reflection. One Associate, for example, reported:

*We feel we built on Year 1...by changing to a programme which mainly features drop-in interactive workshops, whereas last year we centred on discussion and just a handful of creative workshops. This will enable us to make more informed choices about programming in TEx Year 3 and also outside Tate. (Event Report)*

Observation and feedback revealed the importance of fun and freedom in creating the conditions were participants engaged for extended periods of time, tried new things and reconsidered their ideas. 'Fun' was the most frequently used word in comments cards from the University of Westminster's *Make or Break*, for example, yet the inclusion of words such as 'prodding', 'reawaken' and 'provocative' suggests that the programme also encouraged people to think more deeply about a range of issues.



A number of programmes across the year explored digital technologies and employed a range of techniques to engage the public. *ART:WORK* (see Vignette 1), for example, utilised varied, accessible and often fun activities to explore complex topics. The relevance of digital technologies to everyday life was apparent and the analogue

activities and interactions with artist facilitators overcame perceptual and actual barriers to engagement.



There was evidence that providing varied entry points supported inclusion, facilitated intergenerational dialogue and encouraged people to step into the unknown. One Associate, for example, described 'The excitement of children when faced with an 'art buffet' and a space to explore mediums and their creative boundaries.' A second Associate devised a novel way of initiating visitors' participation which produced positive outcomes:

*Visitors were fed into the DIY Machine via a Roulette Station...[which] offered a playful element to the selection process, bringing unexpected and exciting opportunities for participants to engage with a range of artists and art forms. Sometimes the visitors would end up trying something they wouldn't have initially chosen if given the opportunity.*

#### CHALLENGES

Discussion in earlier sections has highlighted how programmes that do not include accessible, active and varied entry points restrict public engagement and therefore the potential for Tate Exchange to fulfil its mission. In some cases, Associates with limited staff teams and budgets, struggled to offer a varied range of activities or facilitate the floor through the presence of artists, staff or volunteers. In other cases, programmers chose to treat Tate Exchange as an exhibition space, a lecture theatre or a training room, thus restricting engagement options for the public. In a small minority of cases, aesthetics or other issues of concern to artists dictated and restricted the public offer.



In one programme curated by a Tate Learning team, for example, visitors were invited to make an object but within clearly defined boundaries. Feedback from members of the team and the Tate Exchange Welcome Assistants highlighted issues when visitors wanted to personalise the construction of the object (which was against the 'rules'). The experience left the team asking 'Does the artwork/artist come first or does the audience come first?'

## 7.4 CONVERSATIONS, STORIES AND MEMORIES

*We, the people of this world, deserve an honest human connection.* (Participant feedback)

The relational aspect of Tate Exchange is central to its success in making a difference to people's lives. The Year 1 evaluation noted visitors' appetite to engage in often profound and extended conversations with artists, facilitators and total strangers, and this year was no different. The opportunities to reflect, debate, exchange stories, listen or just 'chat' were eagerly embraced by participants at Tate Exchange. Wide ranging evaluation data highlighted the level of participants' engagement which was often a surprise to artists and other facilitators. The depth of engagement had a number of features: duration; willingness to take risks; exploring 'difficult' subjects; and sharing personal stories and life experiences. Human interaction was critical in achieving these outcomes. The reflections of one artist describe one manifestation of Tate Exchange conversations:

*Most audiences responded in a way I was expecting by asking lots of questions and generating lots of discourse on a host of themes. An unanticipated aspect was the duration of the conversations, with each interaction with individuals or groups lasting sometimes up to an hour! This allowed conversations, opinions and philosophies to take unexpected twists and turns with tangents being taken full advantage of.* (Artist feedback in Associate Event Report)

Having conversations whilst engaged in a creative activity was also important. In some cases, the artwork or making process provided the stimulus for the conversation but there was also evidence from observation that the making activity encouraged free-ranging and less inhibited conversations. There is no pressure to look someone in the eye whilst sewing or painting, making it easier for people to talk about things that might be controversial, painful or personal.

*It was so nice to talk to others whilst making and exchange ideas and experiences.* (Associate Event Report)

In their end of year reflection session, the Participant Evaluators made an insightful recommendation about conversations and maximising the potential for Tate Exchange to act as a starting point. They recommended:

*Provide participants with something to take away to help sustain and expand the conversation. This can be something you have made (or something that someone else has made as in Factory), a leaflet or a souvenir. Participants may be inspired to continue the conversation with friends, undertake research, contact project partners or create new work (such as poetry or visual art) inspired by the event.*

### DEBATE

Tate Exchange provides opportunities to challenge, debate and disagree but with respect – a 'brave' space. One event in *Time Well Spent*, explored the productivity of activism. A screening of the documentary film, *Generation Revolution*, was followed by a panel discussion and audience Q&A with the film's directors, a spokesperson for the English Collective of Prostitutes and chaired by a lecturer in Gender and Media at Kings College London. The panel discussion opened with a surprisingly blunt critique of the shortcomings of the film. The Tate Public Programmes team recognised that this was unlikely to happen in the main talks programme at Tate but reported that this initial input 'set the tone around the urgency of activism' and resulted in 'one of the best talks I've witnessed at Tate [with] a breadth of international responses being shared...from Italy, Egypt, Cuba and Venezuela.'

### MEMORIES AND STORIES

There is evidence that evoking and making memories plays a part in how Tate Exchange makes a difference. One Associate working with young people with disabilities, for example, reported that in feedback from teachers, 'The opportunity to make memories has featured throughout the evaluation...' This is important

*Time Well Spent* with Tate Public Programmes, Tate Exchange 2017. Photo: Tate





as research by psychologist and Nobel laureate, Daniel Kahneman<sup>17</sup>, reveals that decisions we make in life are based on our memories (of experiences), not our actual experiences. And the experiences that we remember are those that are new, novel and those that have some greater significance. A comment from a visiting school student demonstrates this relationship between a new and exciting (communal) activity being committed to memory and the potential impact on future behaviour,

*Thank you for the amazing experience at the Tate Modern. It was a life changing day I'll never forget. I hope I come back there again...when me and my friends got to make clay models it was very exciting.* (Associate Event Report)

Tate Exchange is a place where stories are made, told, shared and valued. When stories are rooted in lived experience, people are seen to listen and respond with empathy. The Head of Tate Exchange highlighted, 'When Associates come in and are authentic...this is what life is like for us'...you can see people's heartfelt response.'

The multiplicity of authentic stories shared at Tate Exchange then, foster change as visitors gain new understanding and perspectives on life.

### CHALLENGES

In the Year 1 evaluation, the Evaluator gathered stories from programmers about times when Tate Exchange had made a difference to someone's life. Analysis revealed that the most common features of these stories were people feeling their ideas, views and contributions were valued, and conversations. These require human interaction and highlight the need for Tate Exchange programmes to be facilitated and activated by teams of people who suggest, question, exchange and listen. Where this element



*Kaputt: Academy of Destruction*  
with Tate Early Years and Families  
and LADA, Tate Exchange 2017.  
Photo: Tate

17. See, for example, Ted Talk:  
[https://www.ted.com/talks/daniel\\_kahneman\\_the\\_riddle\\_of\\_experience\\_vs\\_memory](https://www.ted.com/talks/daniel_kahneman_the_riddle_of_experience_vs_memory)

was lacking, observation and feedback revealed that participants were often confused, bored, disappointed, passive or did not linger.

The impact of the presence or lack of facilitators can be illustrated by the experiences of two of the Participant Evaluators who both attended the same programme (at different times). One reported a positive experience and had 'talked to two of the artists/researchers involved in pieces in the space' which had 'proved to be informative discussions and helped develop my thinking and ideas around the work displayed.' He noted that, 'I end up in conversation with the artist for 20 minutes; always interesting to encounter the artist – think it's the thing I enjoy most about the space.' By contrast, the second Participant Evaluator reported feeling 'slightly underwhelmed by the whole experience.' After initially being greeted at the door, she had a solitary experience looking at artworks and donning headphones to listen to audio. She observed one of the artists in the space but 'did not get the chance to speak to her myself as she was engaged in multiple conversations already.'



# 8

## REFLECTING ON THE EVALUATION OF TATE EXCHANGE

### 8.1 CAPTURING PARTICIPANTS' EXPERIENCES – WHAT WORKED WELL

The original four objectives of Tate Exchange were redesignated as aims in Year 2 which enabled specific and time-limited objectives to be agreed that built on learning from Year 1. This brought greater clarity to the evaluation framework but it could aid evaluation undertaken by programmers if the aims and objectives were further reduced and simplified.

Whilst it may seem axiomatic, articulating a programme's objectives at the outset was essential for determining evaluation methods and judging success. Clear objectives, for example, were used to inform prompt questions on feedback walls as illustrated below.

The continued focus on and support for evaluation, resulted in an increased commitment to evaluation. The proportion of Associates completing Event Reports increased considerably (from 59% to 88%) and the evaluative content also increased with only a small minority of reports comprising mostly documentation. There was also evidence of a growing appreciation of the value of evaluation for developing practice with a university tutor, for example, reporting a positive experience from the Tate Exchange evaluation.

*My experiences at Tate Exchange has been a catalyst for really thinking about opportunities for impact. Upon my return from London, I applied to be part of a National Endowment for the Arts research grant to specifically measure the impact of my social practice art interventions on students' perceptions of addiction and recovery on college campuses. My experience at Tate and my*

Evaluation framework

Articulating a programme's objectives

Focus on and support for evaluation

Factory: *the Seen and the Unseen* by Clare Twomey with Tate Public Programmes, Tate Exchange 2017. Photo: Tate

Feedback Board illustrating public response to specific questions of interest to the programme such as, 'What is home?' at *Producing Memory: Maps, Materials, Belongings* with Queen Mary University of London, Tate Exchange 2018. Photo: Tate





*conversations with [the Tate Exchange Evaluator] really influenced how I think about my practice.*

#### Sharing methods and offering guidance

Gathering evidence of participant outcomes was identified as a challenge in Year 1. Whilst some programmers had used feedback walls, interviews and questionnaires, there was an over-reliance on standard Tate comments cards. The openness of the invitation to leave comments can be useful but there is a danger that responses are limited to 'great space, great programme, more please!' Heart-warming to receive but of little value for evaluation. Developing consistent approaches that yielded useful feedback was a priority in Year 2. Sharing methods and offering guidance resulted in a much greater diversity of tools being employed to capture participant experiences including observation, semi-structured interviews, surveys, daily debriefs with artists and other team members, vox pops, content analysis of work produced and creative responses such as chalk drawing and embroidery.

#### Multiple and mixed methods

At programme-wide and individual programme level, the use of multiple and mixed methods helped to capture the complexity of what was happening at Tate Exchange and increased the trustworthiness of findings through the triangulation<sup>18</sup> of data. The experimental nature of Tate Exchange was extended to the evaluation and whilst some methods produced more useful evidence than others (for example, Tate Learning teams concluded that interviews produced the richest data whereas journey mapping produced fascinating results but was problematic to analyse), the exploration of, and reflection on, evaluation methods will hopefully inform future approaches.

#### Semi-structured observation/ interviews/ conversation

Whilst the use of multiple and mixed methods is commended and encouraged, it is worth noting that in general, the most insightful and authentic evaluations of participants' experiences drew on and combined evidence from semi-structured observation and semi-structured interviews and conversations. Where possible, these observations and conversations were recorded in notebooks during the event (not always feasible for facilitators) and the 'field notes' synthesised and analysed by the programming team or a designated evaluator.

#### Embedded and collaborative evaluation

Embedded and collaborative evaluation was highly effective where adopted. Different models operated but essentially comprised programmers, creative practitioners, students and occasionally external researchers or evaluators having designated roles in relation to evaluation. The programme was refined through formative evaluation during the programme, the evaluation was strengthened through gathering multiple perspectives, and the participants' experience was enhanced through reflective conversations with diverse 'evaluators'.

#### Facilitated reflection

Scheduling opportunities for facilitated reflection with colleagues from Tate and Associates provided structured time to share learning about practice, programming and evaluation at Tate Exchange. This also provided additional data for the Evaluator.

18. Triangulation of evidence from varied stakeholders at a single event, across different events, and through the use of varied methods of data collection carried out by multiple 'evaluators'

The introduction of Participant Evaluators was incredibly valuable. The honesty and reflective nature of their feedback provided insights that were not forthcoming through other routes. A number of factors increased the value of their contribution:

#### Participant Evaluators

The Participant Evaluators were paid which conferred value on evaluation and the individuals who responded with a high level of commitment and application; the Evaluator recruited young adults who had little or no existing relationship with Tate which meant they brought fresh eyes to the institution and the programme; they were not asked to canvas the views of other participants but simply reflect and report on their own experiences; they were given a series of prompts (informed by the Year 1 evaluation findings) to guide their visits, reflections and reporting; as they attended three or four programmes across the year, the Participant Evaluators were able to draw comparisons where relevant.



## 8.2 CAPTURING PARTICIPANTS' EXPERIENCES – WHAT WORKED LESS WELL OR COULD BE IMPROVED

A particular, if unavoidable, challenge was the changeover in the three key members of staff at Tate who managed and supported the Evaluator in Year 1 (the Head of Learning Practice and Research, the Head of Tate Exchange and the freelance team of Arts Media People who managed the Associate programme in Year 1). A combination of temporary cover and induction periods resulted in some missed opportunities for the evaluation. In addition, the original evaluation of Tate Exchange was framed as a one-year study. The invitation to extend this for a further year was welcome but different methods might have been adopted had the longer time-frame been known from the outset.

#### Missed opportunities

#### Reliability of self-evaluation

*Heart of the Race Reading Group, Tate Exchange 2018. Photo: Tate*

This report is in part a meta-analysis of data and reports produced by a wide range of people and is therefore reliant on the skills, confidence and experience of those individuals in relation to evaluation. One limitation concerned the reliability of self-evaluation. The Evaluator read each Event Report in the context of the Daily Reports

written by the Tate Exchange team. For the vast majority of programmes, the reports aligned but in a small minority of cases, the evidence in the Daily Reports suggested that the Event Reports may have presented an overly positive picture of the programme. In one or two cases, the Event Report rightly described how the programme achieved its objectives, however, these objectives did not support Tate Exchange's aims and the programme was therefore being judged by different criteria. In other instances, organisers may not have had the capacity to gather representative feedback on their event and therefore reported a partial view.

#### Positive responses may be over-reported

It is probable that positive responses are over-reported in participant feedback as: visitors are less likely to be critical in face-to-face interviews; and people who leave the space quickly (who may have been nonplussed or had negative experiences) tend not to leave feedback.



#### Follow-up interviews

The follow-up interviews were of less value than anticipated. The majority of interviewees reiterated what they had said in their original feedback with some also describing specific action they had taken as a consequence of their engagement at Tate Exchange. Greater impact was reported by Associate participants but Tate Exchange was just one element of a longer-term relationship or project and as with most cultural learning projects, the issue of attributing cause and effect arises. The impact of Tate Exchange on local residents who make repeat visits was an area of interest but it was not possible to arrange interviews in Year 2. This warrants further research in the future.

#### Audience surveys

The number of audience surveys was increased from six to eight events in Year 2 but with such a diverse programme, this was still not a sufficiently large or representative sample. Some of the findings did not chime with the lived experience

BBZ x Tate Exchange with  
Tate Young People's Programmes,  
Tate Exchange 2017. Photo: Tate

of the Tate Exchange team who host the space all year round. So, whilst providing reliable data for these eight events, it was not possible to generalise the findings. It may be worth exploring ways of gathering audience profile data at a wider range of events, perhaps agreeing a smaller number of questions that could be asked routinely and that address agreed priority areas for development.

#### Evaluation as an area for improvement

Some Associates highlighted evaluation as an area for improvement. Evaluation has been central to the development of Tate Exchange and sharing best practice and providing support is likely to be a continuing need. It would be useful, for example, to provide more opportunities to learn from the evaluation practices of different sectors represented amongst the Associates, including health and education.

#### Questioning evaluation

Some Associates still questioned the place of evaluation, with one university tutor asking, for example, 'Is authentic action possible if we know in advance that its impact will have to be measured and evidenced?' Associates sign up to the aims, values and principles of Tate Exchange but determine their own programme objectives. Evaluation at Tate Exchange emphasises its role in learning and improving practice but perhaps this needs further reinforcement.

#### Resistance from a minority of artists and programming teams about including evaluation activities in the space

There was resistance from a minority of artists and programming teams about including evaluation activities in the space. Reasons cited included question walls being detrimental to the aesthetics, and not wanting to make too many demands on participants. In such cases, it may be appropriate to consider ways of embedding evaluation into programme activity which as outlined above can enhance rather than impede participants' learning.





# 9

## CONCLUDING REMARKS

*I can't come up with any new ideas if all I do is exist in my own life.*  
 (Emi Kolawole, Editor-in-Residence, Stanford University d.school)<sup>19</sup>

The quote above from Emi Kolawole speaks about empathy, creativity and change. It comes from an article about human-centred design but it could equally apply to Tate Exchange. Tate Exchange provides opportunities for people to step outside their own lives, hear about other people's lives and move beyond their comfort zones. Tate Exchange is also a space in which the institution has similar encounters. The evaluation has revealed a multitude of new ideas, perspectives and empathies that arise from these encounters signalling the capacity for Tate Exchange to affect change for participants but also Tate itself.

This report has presented evidence of the achievements and challenges of Tate Exchange in Year 2, set against the programme's aims and objectives in this year's evaluation framework. The evaluation sought to identify the outcomes from Tate Exchange and also to illuminate how and why (and why not) these outcomes arose. The findings suggest that there is much to celebrate at Tate Exchange but also areas for improvement and opportunities for further development. Recommendations are summarised at the front of this report in Section 1.

The evaluation had a particular focus on capturing participants' experiences. Emerging findings about participant outcomes from Year 1 were tested further and with a wealth of additional evidence gathered this year Tate can talk more confidently about the ways in which Tate Exchange can make a difference to people's lives. There is now extensive and compelling international evidence about the value of arts and culture such as the Cultural Value Project mentioned in Section 2, research through place-based work such as the Great Place Scheme, Fun Palaces and Creative People and Places<sup>20</sup> and endorsement from the government in the recent Cultural White Paper that asserts, 'Everyone should have the chance to experience culture, participate in it, create it, and see their lives transformed by it.'<sup>21</sup>

The capacity of the arts to make a difference to people's lives, therefore, seems largely uncontested. At Tate Exchange, it is the identification of the unique qualities of the space, the programme and the encounters to foster and support change that seem most significant. The evaluation has highlighted the welcome, inclusive practice, varied and active entry points, and conversations as cornerstones of what makes Tate Exchange unique and powerful. The interplay between these factors and the causal mechanisms in how they create change could be the subject of future research.

In a conversation with Lead Artist Clare Twomey during the final weekend of the year, she identified her key learning from her almost two years with Tate Exchange as moving from a position of thinking that Tate Exchange was about art talking to society to a realisation that it is about society talking to art. This feels like a good launch pad for Year 3 at Tate Exchange.

Art: Work with Tate Digital Learning, Tate Exchange 2017. Photo: Tate

19. <http://www.designkit.org/mindsets/4>  
 20. <http://funpalaces.co.uk/>, <https://www.greatplacescheme.org.uk/>, <http://www.creativepeopleplaces.org.uk/>  
 21. DCMS, 2016, *The Cultural White Paper*: [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/510798/DCMS\\_The\\_Culture\\_White\\_Paper\\_\\_3\\_.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DCMS_The_Culture_White_Paper__3_.pdf)





# 10

## EMERGING RESEARCH QUESTIONS

The question that will always be asked at Tate Exchange is how does art make a difference to society? This is at the heart of our ethos and mission and a question that we explore as much through practice and the process of art making and doing as through our evaluation programme.

Our evaluation programme poses a number of reflexive questions for us on a daily basis: how can we better articulate and share our practice and emerging strategies? How can Tate Exchange best continue to be a test site for public reflection on and exploration of inclusive practice? How can we better understand and articulate the ways in which Tate Exchange is extending artistic practice? The evaluation of *Tate Exchange: Production* has started to outline the interplay of different factors that comprise the participant experience within Tate Exchange. This learning has highlighted that there are specific artistic practices and approaches that encourage participation, and that Tate Exchange supported artists to develop increased understanding of how their practice (artistic, pedagogic and social) could work in new ways, in new settings and with new and varied audiences.

Evaluator Hannah Wilmot has specified facets that represent Tate Exchange best practice and that warrant further evaluative exploration: the welcome, inclusive practice, varied and active entry points, and conversations. Our question now is how we can benchmark these and create a baseline through which we can compare Tate Exchange to the wider fields of socially engaged practice and museum learning? Furthermore, the evaluation has re-emphasised the importance of exploring, sharing and reflecting on evaluation tools and methodologies to strengthen our collective evaluation of Tate Exchange, how do we build this into our future evaluation programme? How do we embed ways of collecting evidence for evaluation within programme and experience?

After two years of evaluation, our findings and our tacit experience of the Tate Exchange floor and community of practice are pointing us in the direction of a number of research questions. With regard the artistic practice and process of Tate Exchange, what does collaboration mean to a growing community of practice, and with the public? How does Tate Exchange as a platform facilitate enquiry beyond events-driven programming? What is the capacity for experimentation and process-led practice at Tate Exchange? What could an individual artistic practice look like at Tate Exchange? Who is the 'Tate Exchange artist'? What does co-programming, co-production and co-curating look like at Tate Exchange and what can this offer the arts and museums sector as new knowledge and practice? What do 'safe' and 'brave' spaces mean in the context of the art museum or institution?

In terms of the physical space that is Tate Exchange, what changes to practice does the site-specificity of Tate Exchange engender? What is the topography of the journey to Tate Exchange and the Tate Exchange floor and what does this mean for participant experience? When it comes to the collection, there is a vital question to be asked: what new knowledge is created at Tate Exchange about the collection; who is making this; how is it valued and shared, and who with? What affect on institutional change does Tate Exchange have? The evaluation methods we are using are not just



pointing towards the formation of a bespoke methodology, but ask of us what are we measuring as 'success'? Lastly, taking our cue from the work of our Year 3: Movement Lead Artist, Tania Bruguera, and the Tate Neighbours, who are our Tate Exchange neighbours, what do we mean to each other, and how do we work with each other?

## THE APPENDIX – TATE EXCHANGE ASSOCIATES

### ARTS

- 198 Contemporary Arts and Learning
- A New Direction
- ActionSpace
- Arvon
- BACKLIT Gallery and Studios
- Counterpoints Arts
- engage, National Association for Gallery Education
- Flourishing Lives
- Freelands Foundation
- John Hansard Gallery
- Kettle's Yard
- Liverpool Biennial
- Peckham Platform
- public works
- Shape Arts
- Spike Island
- TOPSAFE
- Whitstable Biennale

### COMMUNITY

- Community Action Southwark
- Feminist Library
- PemPeople
- People United
- People's Bureau
- Stance Podcast
- The Saturday Club
- Valleys Kids

### EDUCATION

- Barbican and Guildhall School of Music and Drama
- Bath Spa University
- Canterbury Christ Church University
- Central Saint Martins
- Centre for Experimental Aesthetics, Institute of Philosophy, University of London
- City and Islington College
- Creativity Culture and Education
- Dept of English Linguistics and Cultural Studies, University of Westminster
- Digital Maker Collective



- Interior and Spatial Design Programme, Chelsea College of Arts, University of the Arts London
- Kingston University
- London College of Communication, University of the Arts
- London Connected Learning Centre
- Loughborough University
- Plymouth College of Art
- Queen Mary University of London
- Room 13 Hareclive Bristol
- Royal Holloway and Bedford New College London
- School of Politics and International Relations, University of Kent
- South London Raspberry Jam
- The Open University
- The Tri-Borough Virtual School
- Thomas Tallis School
- Trinity Laban Conservatoire of Music and Dance
- University of Brighton
- University of Reading
- University of Warwick
- Virginia Commonwealth School of the Arts, USA
- Winchester School of Art

## HEALTH AND WELLBEING

- Bethlem Museum of the Mind, Bethlem Royal Hospital
- South London Maudsley NHS Foundation Trust
- Vital Arts, Barts Health NHS Trust

## ACKNOWLEDGEMENTS

### VERY MANY THANKS TO THE FOLLOWING

Jane Steele, Director Evidence and Learning, Paul Hamlyn Foundation, Anna Cutler, Director of Learning and Research, Tate, Emily Pringle, Head of Learning Practice and Research, Tate, Nicki Setterfield, Researcher, Clare Twomey, Lead Artist, Rita Evans, Learning Research Administrator, Tate.

Tate Exchange team: Adeola Ajediti, Alex Fox, Beckie Leach McDonald, Camille Gajewski, Cara Courage, George Rayner-Law, Harald den Breejen, Jane Wells, Morgan Robinson, Moyin Saka, Nicholas Tee, Sydnee Smith.

TEREP Steering group: Lindsey Fryer, Head of Learning, Tate Liverpool, Helen Nicholson, Professor of Theatre and Performance, Royal Holloway University, Steve Moffitt, Chief Executive Officer, A New Direction, Helen O'Donoghue, Senior Curator, Head of Education and Community Programmes, IMMA, Becky Swain, Learning and Participation Officer, Arvon, Chrissie Tiller, Creative Consultant and Practitioner, Chrissie Tiller Associates and Jasmine Wilson, Director of Learning, Random Dance.

Tate Exchange volunteers: Elizabeth Alexander, Selin Bengi, Antia Cea Garcia, Luis Colaço, Barry Cunningham, Dalaeja Foreman, Gaia Giacomelli, Lola Godoy, Dorian Hirsch, Annie Kvalheim, Cassuis O'Connell-White, Martin Schwarz, Oisin Stanley-Stephenson, Daniéla Vainio, Maxim Voloshin.

Interviewees: Frances Morris, Anna Cutler, Russell Bright, Achim Borchardt-Hume, Helen Beeckmans, Cara Courage.

All the members of the Tate Learning and Visitor Experience teams and Tate Exchange Associates who contributed to the evaluation.

The public for their time, thoughts, words and actions.

### EVALUATION CASE STUDIES

*ART:WORK* – Tate Digital Learning

*Time Well Spent* – Tate Public Programmes

*BBZ x Tate Exchange* – Tate Young People's Programmes

*Make or Break* – University of Westminster

*Southwark Untold* – PemPeople

*Fifty/Fifty: Conversations from the other side* – VCUarts

*Opening Doors and Lighting the Path* – 198 Community Arts and Learning

Participant Evaluators: Jahmare Williams-Wright, Robbie Wojciechowski, Safeerah Mughal, Shamica Ruddock, Zayani Bhatt.



*Tate Exchange: Production* was supported by Maryam and Edward Eisler, Red Hat Inc., Paul Hamlyn Foundation, Art Fund, and Tate Patrons. With founding support from Freelands Foundation.

We have been privileged to work with the Paul Hamlyn Foundation on the Tate Exchange Research and Evaluation Programme, benefitting enormously from their commitment to investigating and improving evaluation practices.

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