

# Introducing Tate Learning



*Matisse Families Tate Modern 2014* © Oliver Cowling



# Learning with Art

**Our vision** is to inspire new ways of learning with art, and specifically with Tate's collection, that reach a wider audience and promote positive change, dialogue and engagement in contemporary cultural and artistic life.

Learning is the term that describes profound human processes of change. It is the personal journey that takes us from what we thought yesterday to what we understand today.

Learning with art invites us to imagine how we might see and think differently tomorrow.

## Our reach

Tate is a family of four galleries, Tate Britain and Tate Modern in London, Tate Liverpool and Tate St Ives, all with an online home at [tate.org.uk](https://www.tate.org.uk). While there is a shared ethos, each gallery has a distinctive character and offers a different experience for visiting audiences.

Last year Tate welcomed more than 7.7 million visitors across our galleries.

Tate Learning has 60 members of staff across all four sites who provide learning programmes for approximately 1.4 million or 1 in 6 of our visitors in the gallery, as well as at least 1 million further learners online.

## Our approach

Our approach is built on the belief that art should be a joyful, complex experience that provokes positive social, emotional and intellectual change. We believe that everyone has the capacity to develop and engage in some way, from personal development, to social connectivity, to enhanced abstract and aesthetic thinking.

As a public institution Tate has the responsibility to make this available for all audiences in their wide

diversity in and beyond the museum walls. Our role is to support the public's learning, not assume that everyone can access art and ideas easily but to provide contexts and conditions for learning that inspire people to look and think deeply.

From the novice to the expert there is always something more to enjoy and understand.

## Our aims

- Provide many access points for our diverse publics to engage with art including digital and outreach work
- Create deep, lasting and inclusive programmes alongside 'lighter touch' programmes and resources
- Work with a range of artists who bring a contemporary lens to learning with art
- Invite peers and participants to inform our practice as well as reflecting critically on our own practice
- Develop practice-based research to account for how learning with art achieves social, emotional and intellectual change
- Engage with international practice and offer an international programme
- Be curious, generous and aspirational for what we can achieve

## Our values

We believe in a democratic and inclusive approach to learning with art that seeks to innovate in order to meet the challenge of the changing face of arts practice and the broader context of our rapidly changing world.

# What We Do

**In 2014**, Tate Learning London ran more than 2,000 separate events and activities for 1.1 million visitors from toddlers to young people to academics, from first time visitors to researchers in the gallery and through digital projects. We offer these activities seven days a week, responding to art and ideas in the collection and beyond.

## One third

We apply a 'one third' rule in our programme. Every year, one third of all our work focuses on Tate's collection; one third on Tate's temporary exhibitions programme; and one third on broader arts and learning agendas and emerging ideas in the public realm.

In this way we work closely with the curatorial programme whilst also remaining sufficiently fleet of foot to respond to social and cultural changes and developments as they arise.

## Working with artists

Tate Learning works closely with artists on all our programmes who, taking the collection and exhibition programme as their point of inspiration, invite audiences to explore the creative decision making process.

We collaborate with artists throughout the programme from our dedicated workshops for schools groups which are devised and delivered by practising artists, to the free resources available in the gallery which support thousands to engage with the collection on a self-led visit.

## Research

Research and evaluation are crucial to Tate Learning. There is still much to be achieved in the field of museum and gallery learning in terms of exploring and quantifying the quality and impact of our work. However, Tate is committed to playing a leading role

in this, particularly at a time when there are lively discussions about the future role of the museum in society and the blurring of boundaries between curatorial programme, participation and education.

We have embedded research across our teams and programmes, and appointing Dr Emily Pringle as Head of Learning Practice, Research and Policy has been a key step in this.

In October 2014, we launched the first **Tate Research Centre: Learning** to promote research, knowledge exchange, and inform practice in the field of learning in galleries. Through seminars, hosting researchers and managing learning programmes, we aim to provide a forum for developing research across the sector and disseminate our findings widely in the UK and internationally.

## Looking forward

As we look forward and in particular to the new opportunities offered as Tate continues to grow and reflect changing artistic practice, our challenge is to invite more people into the conversation about art. We seek to do this by:

**Diversifying** experiences by changing the types of programme, spaces and approaches.

**Extending** learning experiences, exploring how we can enable more people to access learning at Tate in and out of the gallery.

**Deepening** learning experiences by offering opportunities for a more sustained engagement within and beyond the gallery.

# The Learning Team

**Learning is** at the heart of Tate's mission. With this in mind, Tate appointed Anna Cutler as its first Director of Learning with responsibility for the strategic overview of Learning across all Tate sites and online. Since 2011, we have developed a new structure in the London team with seven Convenors who lead distinct but interrelated strands of programme across Tate Modern and Tate Britain, and which are reflected at Tate Liverpool and Tate St Ives.

## Leadership

### **Anna Cutler, Director of Learning**

Anna joined Tate as Head of Learning at Tate Modern in 2006. In November 2009, she was appointed Tate's first Director of Learning, and through this role is ensuring that learning is at the heart of Tate's future.

### **Fiona Kingsman, Head of Learning: Programme and Resources**

In addition to general management responsibilities Fiona leads on the London capital projects programme development, and works on large-scale national and international project proposals.

### **Emily Pringle, Head of Learning Research and Practice**

Emily develops and co-ordinates learning-related research for the department. Emily works closely with Tate's Research department and other colleagues across the organisation to implement Tate's Learning Strategy and recently launched Tate's first dedicated Tate Research Centre: Learning.

## Learning London Teams

In London, Learning has a team of 41 staff in seven teams who work across Tate Modern and Tate Britain ensuring the same high quality of programme and approach is available for audiences across both galleries.

Our teams include experts in Early Years and Families, Schools and Teachers, Young People's Programmes, Digital Learning, Interpretation and Public (adult-orientated) Programmes. Overseen by a Convenor, each team consists of Curators and Assistant Curators who work in collaboration with artist educators to devise and deliver programmes:

- **Early Years and Families**  
Convenor, Susan Sheddan
- **Schools and Teachers**  
Co-Convenor, Alice Walton  
Co-Convenor, Leanne Turvey
- **Young People's Programme**  
Convenor, Mark Miller
- **Interpretation**  
Convenor, Jennifer Batchelor
- **Public Programmes**  
Convenor, Marko Daniel
- **Digital Learning**  
Convenor, Rebecca Sinker
- **BP Art Exchange**  
Convenor, Annie Bicknell



# Early Years and Families

Convenor, Susan Sheddan

## What we do

The Early Years and Families programme is devised, working with current cultural practitioners alongside early years and family learning specialists, to present contemporary, cross-disciplinary ways in for children and intergenerational audiences to engage with and deepen understanding of art.

Encompassing formal and informal learning, from highly visible in-gallery events through to targeted outreach projects in local communities, our audience range is extensive. Activities are designed to promote agency in cultural engagement through playfully speculative enquiry, improvisation and collaboration.

## Early Years: Reggio Children

The Early Years programme draws from principles of the Reggio Emilia Approach, a progressive educational philosophy that views each child as possessing 'an extraordinary wealth of inborn abilities and potential, strength and creativity.' \*

Principles translated from Reggio Approach to the Early Years programme include the concept of the environment as educator, the significance of aesthetics in developing meaning and the view of learning as an inter-relational activity.

\* Loris Malaguzzi, Founder of Reggio Children

## Audiences

We work with children and intergenerational groups who range from confident museum visitors wishing to challenge and deepen their engagement with art, supported activities for less confident families, through to outreach projects in communities with



*Big and Small*, Tate Britain 2013 © Tate Photography

indicators of cultural deprivation and bespoke support and resources for children with special educational needs.

The entire programme is structured as an audience development progression route, providing tools and support for less confident groups to become independent visitors.

## Types of programme

- Facilitated informal drop-in activities
- Intergenerational participatory events
- Self-directed family resources
- Early Years education workshops
- Outreach projects in local communities
- Continuing Professional Development
- Partnerships and networks

## In numbers

Last year the Early Years and Families team worked with 79,269 children and their families and carers. Over 14,700 visitors were given self-directed pick-up activities, and facilitated drop-in activities for families drew over 35,000.

Find out more about the Early Years and Families range of pick-up activities, Sonic Trails, drop-in activity and special events: [tate.org.uk/families](https://www.tate.org.uk/families)

# Schools and Teachers

Co-Convenor, Alice Walton

Co-Convenor, Leanne Turvey

## What we do

Our aim is to enable young people and teachers to learn about themselves and others through being with art.

We work with practising artists to create workshops, resources, teachers' evenings and courses that reflect the interests and concerns of current art practice, framed by the alternative teaching and learning environment of an international art museum.

Encountering multiple approaches drawn from art practice, we encourage young people and teachers to try out ideas, processes and methods to support engagement with art and culture and to extend and develop these back in the classroom.

## Working with teachers

We work with a broad range of teachers including Newly Qualified Teachers, primary (both non-arts and art specialists), SEN (Special Educational Needs) and secondary art teachers across disciplines.

The programme we offer provides teachers and gallery educators the opportunity to work with practicing artists to explore practical and creative approaches to engaging with art and the gallery.

## Programme

At the heart of our offer is the Schools Workshop Programme which provides free artist-led workshops to more than 4,500 children aged 4–18 across Tate Modern and Tate Britain each year. Each 90 minute workshop is designed by a practicing artist. We invite students to learn with and from art through being in a conversation with each other, artists and artworks within the particular context of the public space of the gallery. Each conversation, framed as it is through art and practice, is different and unpredictable but always designed to encourage individuals to ask questions and form opinions.



*We Forgot the Lot!*, Tate Britain 2014 © Tate Photography

Each year, a new cohort of 6 artists are recruited to lead the workshops programme ensuring it remains both relevant to and reflective of current artistic practice.

Schools can book dedicated workshops for students with Special Educational Needs which ensure provision for students with physical, cognitive or sensory disabilities. These full-day sessions are devised in a way that students feel unhurried and inspired. The team also work with artists to produce a series of unique resources for schools and teachers, which are free of charge and designed to help groups lead their own visit.

All our resources are designed to promote a sense of ownership and agency for young people and teachers, encouraging a confident, inquisitive and imaginative use of the space.

Alongside this, we offer teachers and gallery educators a broad programme of support and training including Study Days, short courses, Private Views of Tate exhibitions, and a range of free resources to download or pick up in the gallery.

## In numbers

Each year, across both Tate Modern and Tate Britain:

- 182,800 schools children and their teachers engaged through a self-led visit
- More than 7,800 schools children took part in a free artist-led workshop in the gallery
- Nearly 190,000 Schools Resources were downloaded before or after a visit, or used in the classroom without visiting
- 30,000 Schools Resources were handed out in gallery
- 1,000 teachers took part in Study Days, Teachers Private Views and Summer Schools

Find out more about the Schools and Teachers programme: [tate.org.uk/learn](https://www.tate.org.uk/learn)

# Young People's Programme

Convenor, Mark Miller

## What we do

Tate Young People's Programme deliver a diverse programme of events, festivals and opportunities for young people 15–25 years to experiment, create and innovate through art and ideas at Tate Britain, Tate Modern and online.

## Tate Collective

Tate Collective London are a group of young people 15–25 years old who, plan and develop events for other young people to create, experiment and engage with art and ideas across both Tate Britain and Tate Modern.

Tate Collective London is a part of *Circuit* led by Tate and funded by the Paul Hamlyn Foundation.

## Circuit

In 2013, Tate launched *Circuit*, a new four-year national programme aiming to connect 15–25 year-olds to the arts in galleries through partnerships with the youth and cultural sector. *Circuit* was made possible through a ground-breaking grant of £5 million from the Paul Hamlyn Foundation.

Led by Tate, and built on Tate's long-term work with young people often in vulnerable situations, *Circuit* involves Tate Modern and Tate Britain, Tate Liverpool, Tate St Ives and six partners from the Plus Tate network: Firstsite in Colchester; MOSTYN in Llandudno; Nottingham Contemporary; Whitworth Art Gallery in Manchester; and Wysing Arts Centre and Kettle's Yard in Cambridgeshire.

*Circuit* is designed with and for young people and works through four main strands:

- **Festival** – a large scale event to attract a wide and diverse new audience



*George the Poet, Late* at Tate Britain 2014 © Saira Awan

- **Partnerships** – with our colleagues in the youth sector to support those with least access to the arts
- **Peer-led** – artistic programme delivered by and for young people
- **Digital** – a dedicated website [www.circuit.co.uk](http://www.circuit.co.uk) for new work and to share our learning

## In numbers

- Tate Collective London has up to 60 members.
- *Circuit* launched in April 2013 with a weekend festival, *Hyperlink*, at Tate Modern, attracting more than 19,000 visitors with 12,000 young people directly participating in activities
- Nationally around 145,000 young people got involved with *Circuit* as participants or as viewers
- All *Circuit* partners have all now established peer-led young people's groups
- *Circuit's* second festival, *Blueprint* at Tate Liverpool, attracted 2,341 people over a weekend in July 2014
- The *Circuit* website has attracted 3,936 unique visitors
- To date, around 80 partnerships between *Circuit* galleries and youth sector groups have been established across the programme

Find out more about Tate Collective:  
[tate.org.uk/learn/young-people](http://tate.org.uk/learn/young-people)  
[circuit.tate.org.uk](http://circuit.tate.org.uk)

Follow: [Twitter](#) [Facebook](#) [Instagram](#) [Tumblr](#) @TateCollectives [Twitter](#) @CircuitPHF



# Public Programmes

Convenor, Marko Daniel

## What we do

Tate Public Programmes develop inspiring and engaging public events that create platforms for extending conversations with audiences about art, artists and ideas.

The team works across three strands: **Public, Access and Community**, each responding to works in the Tate collection, programme of temporary exhibitions and broader social and cultural ideas and current issues.

## Audience

We understand 'the public', to consist of diverse specialist audiences as much, if not more than, a supposed 'general public'. This includes people who are new to art; artists and art professionals; older audiences; students; international audiences; audiences with access needs, mental health workers and service users; community groups, and people who are looking to increase their engagement with art.

Everyone has something different and unique to bring to the many debates and ideas in art.

## Public Programme

The programme is diverse and includes:

- Talks and Discussions
- Symposia, Conferences and Study days
- Courses and Workshops
- Curator's Tours
- Touch tours
- Videos and audio contents online
- Publications and Research (Tate Papers and other books and research projects)

Public Programme events bring together some of the most distinguished artists, writers, performers, intellectuals and contemporary voices working today to foster new scholarship and stimulate debate.



Meet Tate Britain with Floella Benjamin, Tate Britain 2015 © Matthew Walker

In 2014, the programme engaged more than 10,000 people over 364 events including a sold-out season of talks around exhibitions such as *Matisse: The Cut Outs*; *Alibis: Sigmar Polke*; *The EY Exhibition: Late Turner – Painting Set Free*; *Malevich*; and partnerships such as *BMW Tate Live 2014 Talks* series, a series of innovative live performances and events designed to bring the public closer to performance today; *American Artist Lecture Series*, a partnership between Art In Embassies, Tate Modern and US Embassy London, which seeks to bring the greatest living modern and contemporary American artists to the UK in the name of cultural diplomacy.

## Access and Community

Access and Community Programmes are integral to our mission to provide access to audiences who face the greatest barriers to participating with the arts, and engage more than 3,000 adults each year who might not otherwise visit the galleries.

The Access programme is dedicated to providing opportunities for disabled visitors to participate in programmes including British Sign Language (BSL), Lip Speaking tours for Deaf and hard of hearing people and audio description and touch tours for visually impaired visitors.

The Community Programme seeks to engage community groups such as elders' organisations; mental health service users; and local community groups who face real or perceived barriers to visiting Tate through a programme of bespoke workshops, one off events and community partnerships.

Find out more about Public Programmes and Community Learning:

[tate.org.uk/learn/adults](https://tate.org.uk/learn/adults)

[tate.org.uk/learn/local-communities](https://tate.org.uk/learn/local-communities)



# Digital

Convenor, Rebecca Sinker

## What we do

Digital Learning explores the learning processes and practices that are enabled through digital technology; investigating what they offer, particularly in relation to learning through art and with artists.

Digital Learning is an experimental growth area at Tate evolving strategically through each of our Learning programmes. We offer events, resources, research and digital making opportunities for all our audiences, working with a range of external partners.

Rebecca Sinker, Convenor of Digital Learning, works with colleagues across the organisation to identify opportunities for creative digital learning practice and research.

## Taylor Digital Studio

The Taylor Digital Studio at Tate Britain, Tate's first dedicated gallery space for digital learning and making, was created as part of The Millbank Project in 2013, transforming the quality of our offer for learners.

The Studio is an informal and flexible multi-media space designed to offer in-depth access to digital media, on and off-line, workshops with digital artists, and space for young and old to develop their digital literacy and creative skills and to generate new content.

## Studio Programme

In its first year, more than 6,000 visitors from 4 year-old children to the over-60s, and from absolute beginners to the technically savvy have used the Taylor Digital Studio, including:



*Taylor Digital Studio, Tate Britain 2014 © Tate Photography*

- Talks and Discussions
- SoapBox, a blogging and social media workshop for the over 60s
- Engage/Tate/Artist Rooms conference on Gallery Education and Digital Futures for 80 UK museum and gallery professionals
- A teachers' evening exploring artist-designed software for students with Special Educational Needs
- A drop-in Digital Hijackers evening for visitors from 7–70 years-old to 'hijack, remix and animate Tate's online collection of British Art' using digital editing tools
- Hand Made Digital, a soft-circuits crafting workshop for young people, inspired by the British Folk Art Exhibition.

## External Programme

- **Archives and Access:** a 5-year Heritage Lottery Fund funded digital project to broaden access to the diverse cultural heritage found in the Archive of British Art at Tate, through an online and national outreach programme.
- **ArtMaps:** a 3-year collaborative research project with Horizon Centre for Digital Economies Research, exploring how audiences relate art to place, beyond the gallery, via mobile devices.
- **Tate on Khan Academy:** a pilot project to investigate audience experiences of learning about art with Tate's video content, through this massive online learning platform.

# Interpretation

Convenor, Jenny Batchelor



Entrance to *Joan Miró* exhibition, Tate Modern 2011 © Tate Photography

## What we do

Interpretation is the discipline that enables different audiences to access, engage and share with Tate and its exhibitions, displays and collection.

Interpretation acts as a bridge between Tate's collection, exhibitions, displays, artworks and all visitors, whether experienced gallery-goers or not.

The interpretation team, led by Convenor Jennifer Batchelor, works closely at both Tate Britain and Tate Modern with Exhibition and Displays curators, Visitor Experience, Library & Archives, Media and Learning colleagues as well as artists, designers and other specialists to support all Tate users and to increase knowledge, enjoyment of, and engagement with art.

## Audiences

Interpretation aims to offer a range of learning tools that allows for an expanded participation and engagement for all visitors. While the Interpretation programme pays particular focus to individual exhibitions and displays, general interpretation is always present.

## Programme

Interpretation is a broad programme which includes:

- Wall texts and labels for exhibitions and displays
- Printed exhibition guides, family trails, translations, large print guides
- In-gallery graphics including timelines and contextual material
- In-gallery audio points and films, including interviews with artists, documentation, and participating projects
- Digital: audio and multimedia guides and mobile apps for exhibition and collection displays including guides for young visitors, BSL users and the visually impaired
- Digital timelines, animated maps, interactive games for apps and in-gallery touch screen kiosks
- Integrated interpretation break-out spaces in exhibitions and displays, allowing participation and activities

# BP Art Exchange

Convenor, Annie Bicknell



*Tate Yourself, Tate Britain 2014 © Ben Smith*

## What we do

BP Art Exchange is global learning programme about international collaboration and exchange. It has three main strands: a global platform for teachers, artists and cultural organisations to exchange art and ideas, an offline programme with artists and multi translated activities which support the exchange.

It aims to connect schools, galleries, artists and cultural institutions worldwide through its exciting social platform and offline programme of artist interventions to test new ideas with teachers and young people.

## Approach

The project publishes thematic activity packs online three times a year drawing inspiration from the BP Art Displays at Tate Britain, Tate Modern and International Collections.

Activities are informed by research with teachers and developed by practising artists in collaboration with Tate Learning.

They are designed to be flexible, easily adapted for different ages and abilities and can be integrated to meet learning objectives across world curricula.

## Types of programme

- A digital platform providing online space for users to exchange art and ideas
- International workshops at partner institutions, schools and colleges with artists both UK/ internationally-based

- International seminars/INSET sessions for institutions, teachers, artists to introduce the programme and resources
- UK and International artist facilitated workshops for schools, colleges and teachers
- Multi-translated resources with activities relating to collections. Published 3 times a year online, digitised and in print
- Workshops with gallery educators

## Digital resources

Including digital-making workshops and experiments using video, sound, photography, real-time virtual link ups.

Digitised activity packs are available in different languages, linked to Google analytics and digital print formats. A digitised map of the online community and with an interactive overlay is due to be launched in the coming months.

## In numbers

- Online resources reach 7,500 young people and 300 teachers each year
- In 2014/15 the offline programme engaged 224 young people in in-gallery projects at Tate and 423 in programmes at partner galleries outside the UK.

Find out more about BP Art Exchange:  
**[tate.org.uk/learn/bpartexchange](http://tate.org.uk/learn/bpartexchange)**