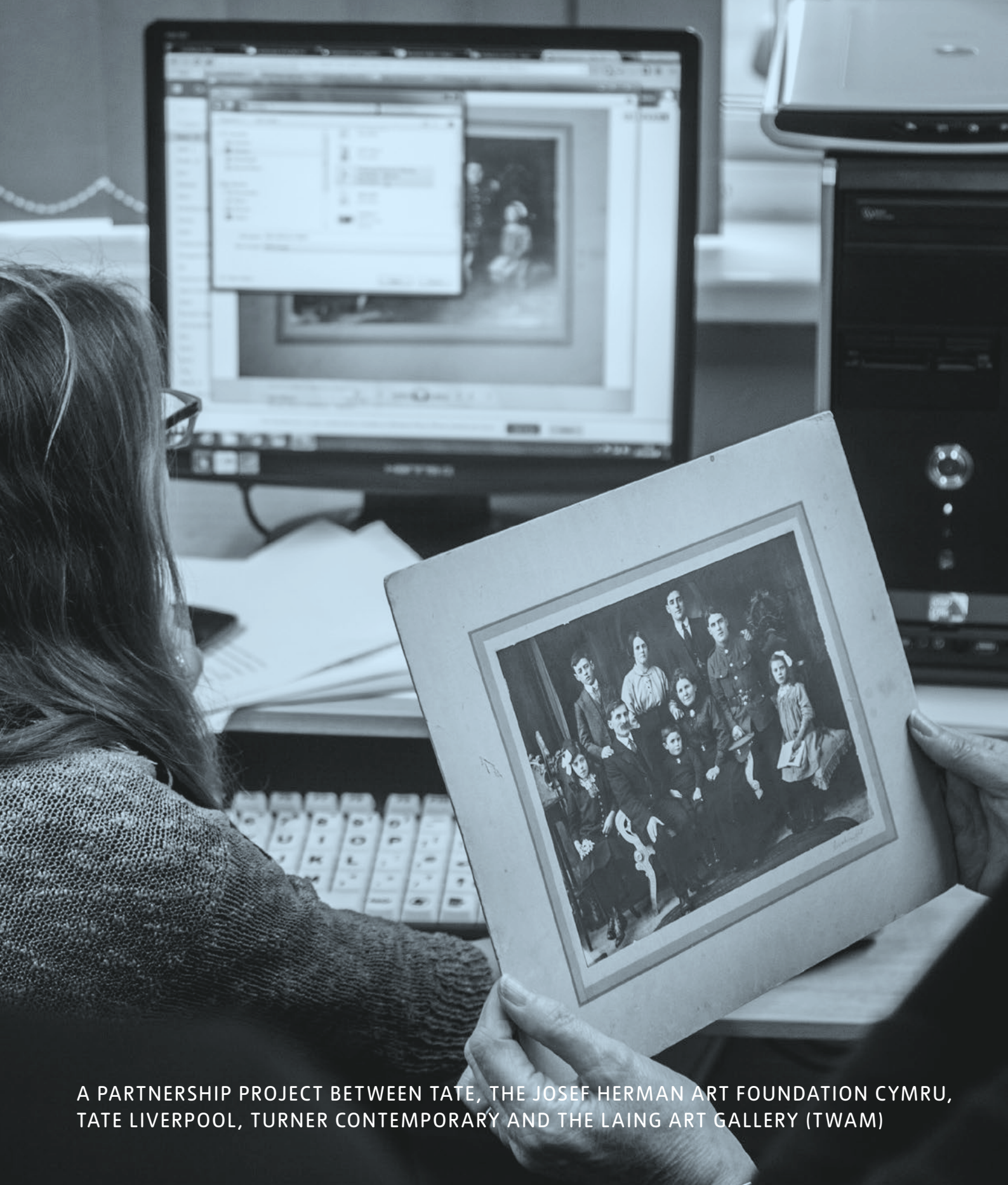# ARCHIVES AND ACCESS
LEARNING OUTREACH 2013–16

FINAL EVALUATION

A PARTNERSHIP PROJECT BETWEEN TATE, THE JOSEF HERMAN ART FOUNDATION CYMRU,
TATE LIVERPOOL, TURNER CONTEMPORARY AND THE LAING ART GALLERY (TWAM)

EVALUATOR'S INTRODUCTION

In March 2012, Tate was awarded funding from the Heritage Lottery Fund for a major five-year programme, *Transforming Tate Britain: Building, Archives and Access*. Alongside refurbishment of the historic building at Tate Britain, the programme supported the digitisation of over 52,000 items from Tate Archive. This groundbreaking move at Tate, provided open access to the archive for the first time and was accompanied by the creation of new online resources to support public engagement with, and understanding of, archives.

The final strand of this exciting and ambitious endeavour was the Learning Outreach Programme in which Tate worked with five lead partners across the UK to explore local and national heritage and investigate how Tate's digitally accessible archive could be used in learning projects. In June 2013, I was appointed as the Learning Evaluator to design, coordinate and undertake the evaluation of the Learning Outreach Programme and also, significantly, to act as a critical friend to the programme. It has been a privilege to work alongside the programme throughout its duration: devising evaluation tools in response to specific needs; sharing evaluation skills with Tate, lead partners and regional stakeholders; facilitating ongoing reflection on the programme's achievements and challenges; and providing formative evaluation to inform ongoing improvements.

The Learning Outreach Programme involved:

Over 52,000 archive items digitised

5 regional partners

57 active regional stakeholders

303 workshop sessions

25 artists, 4 film companies and 1 theatre company

49,440 visitors to project exhibitions

Working for almost four years, across five partnerships, I have gathered an enormous amount of data, principally through interviews, observation and surveys. People have been so generous with their time and so thoughtful and honest in their reflection, that I have an extraordinary repository of rich and complex data. I have analysed the data to address the following questions: What worked? What was challenging? What difference did we make? What have we learned? In the analysis, I have striven for objectivity but in writing this report, I have had to make some hard choices about what to include and what to leave

out. The partnership projects were unique but I have opted to draw together the commonalities rather than accentuate the differences as I think this will be of most use to a diverse range of readers. For every quote I have included in the report, there are a dozen more in a similar vein. To add depth to the report, I have included a small number of 'vignettes' that illustrate some of the extraordinary personal stories and outcomes from the programme. We have also collected a wealth of visual documentation, and photographs are also used to illustrate discussions, findings and outcomes.

This report highlights the many achievements of the programme, the challenges faced and the learning that has accrued. Many of the individuals and organisations involved in the programme had capacity issues and Tate and partners often had to devise a Plan B (or even Plan C) to mitigate pressure points. The support and understanding of the Heritage Lottery Fund was vital in the facility of the programme to evolve in response to the changing circumstances that inevitably developed over a four year period. Three of the partnership projects worked with vulnerable or disengaged groups. These were often challenging projects but achieved remarkable and sometimes life-changing outcomes; some of these stories are told in the vignettes. These projects reminded us of the power of creative projects to improve wellbeing, an outcome that was overlooked in some of the original planning.

Working with archives was a unique feature of this programme and the report explores what we have learnt about effective ways of engaging people with this material such as the need for an artist or archivist as a 'navigator', the benefits of working with both physical and digital archives in tandem and linking to contemporary social media 'archives' such as Instagram. Other significant outcomes discussed in the report include:

- The challenges of partnership working, how these were overcome and organisational legacy that ranges from new networks, increased profile and shifts in local perceptions of venues.
- The integration of traineeships that have resulted in all four trainees securing employment in the cultural sector that they attribute to the programme.
- An exemplary model of Training and Practice Sharing that developed skills, regional networking and a shared understanding of project aims.
- Positive outcomes for participants including improved knowledge and understanding of heritage and archives, improved arts and digital skills, enhanced personal, social and emotional capabilities and improved wellbeing.
- The diverse range of creative responses to archives and how these were shared in exhibitions and through a range of digital platforms including Tate Albums, a feature developed as part of the wider Archives and Access programme.

This report will hopefully give readers a flavour of the Learning Outreach Programme and an understanding of how it has made a difference to partners and participants. It also summarises recommendations that others may find

useful to inform their own work, particularly learning projects linked to archives. The first two sections of the report provide details of the programme and the evaluation study. The remainder of the report is structured around the five programme aims.

Finally, I would like to thank Tate for entrusting this piece of work to me and supporting me at every stage. In particular I would like to thank Rebecca Sinker, Sally Davies, Maura McKee and Hannah Vallis for their enthusiasm, humour, attention to detail and moral support. I would also like to thank the project managers, artists and trainees who went out of their way to facilitate my visits and provided such valuable data for the evaluation. Likewise, the hundreds of participants who gave generously of their time and views to support this study.

Hannah Wilmot, Independent Learning Evaluator
31 January 2017

NEWCASTLE
Tyne & Wear Archives
and Museums – Laing Art Gallery

LIVERPOOL
Tate Liverpool and Alder Hey Children's
Hospital

LONDON
London Young People's
Programmes Tate

YSTRADGYNLAIS
Josef Herman Art
Foundation Cymru

MARGATE
Turner Contemporary

1 THE PROJECT

Introducing the Learning Outreach Programme and details of the five regional partnerships.

Tate's core mission is to promote public understanding and enjoyment of British, modern and contemporary art. In 2012, Tate was awarded funding from the Heritage Lottery Fund (HLF) for a major five-year programme.

1.1   TRANSFORMING TATE BRITAIN: BUILDING, ARCHIVES, ACCESS

Transforming Tate Britain: Building, Archives, Access was an ambitious programme to increase access, learning and participation with archives at Tate, partner organisations across the UK and online.

The programme had four main components:

- The refurbishment of the historic building at Tate Britain which made new spaces available for displaying archive materials and supporting learning activities and volunteer programmes.
- The digitisation of over 52,000 items from the Tate Archive to enable Tate website users to see the relevant archive items alongside the artist's artworks.
- The creation of new online resources including *Animating the Archives*, a series of films for learning about archives and the Albums feature that allows people to create their own collections including material from the Tate website and uploaded content.
- A Learning Outreach Programme with five lead partner organisations across the UK to explore local and national heritage and investigate how Tate's new online archive collections, resources and tools can be used for learning with and about art, artists and archives.

1.2   LEARNING OUTREACH AIMS

The Learning Outreach Programme ran from autumn 2013 to March 2017 (final activity was completed by the end of 2016) with the following aims:

- To provide access to the unique heritage and culture that can be found in archives and collections (at local provision and Tate) to audiences who are not currently engaged or using the internet for this purpose by working in partnership with regional cultural organisations.
- To enable the lead organisation to establish a regional network to champion the project, support its delivery and dissemination at local level.
- To provide skills and resources to the lead organisation and network partners to help them deliver heritage learning activities in their local communities and gain the experience to run more ambitious projects in the future.
- To facilitate and offer opportunities for active engagement and participation in heritage to target groups in each region with particular emphasis on those who are disengaged, and help them overcome barriers to engagement and gain new confidence.
- To encourage audiences outside Tate to create their own interpretation, use and understanding of Tate's collections and archives.

LEARNING OUTREACH PROGRAMME – THE FIVE REGIONAL PARTNERSHIPS

The five regional partnerships shared the generic aims above and a number of common features including:

- Training and Practice Sharing (Training and Practice Sharing) at the start of each partnership project that was co-designed by Tate and partners and also involved regional stakeholders.
- The use of local archives and collections in addition to Tate's archive (online and physical).
- Extended periods of artist-led activity with a range of audience groups.
- Digital outcomes shared online (including the production of digital learning resources).
- Use of Tate Albums platform for research, documentation and sharing outcomes.
- Traineeships.
- Facilitated reflection.
- External evaluation and support for internal evaluation.

The projects also had unique features designed to meet organisational priorities and local circumstances. Key information on network partners, target participants, artists and use of archives can be found in Table 1. Unique elements included:

MINING JOSEF HERMAN – JOSEF HERMAN ART FOUNDATION CYMRU (JHAFC), YSTRADGYNLAIS, SOUTH WALES

- Two-year project due to delay in digitisation process with the first year run as an analogue project.
- Small, volunteer run organisation with minimal infrastructure.
- Direct link between the Foundation's collection of Herman's artwork, the location in Ystradgynlais and Tate's archive material.
- Focus on developing local, regional and national network partners; working with schools; developing new audiences; intergenerational work.

ALL ABOUT US – TATE LIVERPOOL

- Project developed in partnership with Alder Hey Children's Hospital.
- Hospital context with transient audience, clinical objectives and infection control requirements; plus schools in the locality.
- Exploring heritage at a time of transition from the old to the new hospital building.
- Resources designed for the hospital environment in consultation with play specialists and hospital school staff.

CHANGING LANDSCAPES, CHANGING LIVES – THE LAING ART GALLERY, TYNE AND WEAR ARCHIVES AND MUSEUMS (TWAM), NEWCASTLE

- Aim to link to permanent collection in the Laing's Northern Spirit gallery.
- Aim to build stronger links across TWAM.
- Incorporating an existing programme for secondary schools – ARTiculate.
- New audiences for the learning team: disadvantaged young people and over 55's.
- Accreditation through Arts Award. (The Laing successfully applied to the Arts Award Access Fund, administered by Trinity College London, to support work with young people under the care of Newcastle Youth Offending Team (YOT) and at the YOU Project.)

ON MARGATE SANDS – TURNER CONTEMPORARY, MARGATE

- Connecting to Margate's heritage using T.S. Eliot's poem, *The Wasteland* as a starting point.
- Archives as documentation of people's lives and arts processes used as an accessible starting point rather than contemporary art.
- A focus on engaging local community groups that work with individuals with additional needs.

STORIES UNCOVERED – TATE COLLECTIVE, TATE BRITAIN, LONDON

- Connecting six different groups of young people across London.
- A lead artist whose own practice is rooted in contemporary archiving, acting as inspiration.
- Making archives and the process of 'archiving' relevant to young people through links to social media platforms such as Instagram and Tumblr.
- A focus on peer-led activity.

TABLE 1: PROJECT PROFILES

	MINING JOSEF HERMAN (SEP 2013 – SEP 2015)	ALL ABOUT US (APR – DEC 2015)	ON MARGATE SANDS (NOV 2015 – AUG 2016)	CHANGING LANDSCAPES, CHANGING LIVES (OCT 2015 – SEP 2016)	STORIES UNCOVERED (NOV 2015 – DEC 2016)
LEAD PARTNER	Josef Herman Art Foundation Cymru	Tate Liverpool	Turner Contemporary	Laing Art Gallery (TWAM)	Young People's Programmes, Tate London
AIM	To excavate the cultural heritage documented in Josef Herman's work in relation to today.	To support young people, health and education professionals to access archival material held digitally at Tate and other archives to create learning resources for use in hospital to facilitate learning within gallery, health care, schools and community settings.	To enable members of the community to explore Margate's heritage as a place of creativity and recuperation, including its connections to T S Eliot.	To work with intergenerational groups to explore identity, place and change though local and cultural heritage.	To explore and make relevant the issues surrounding identify and heritage in relation to young people in London.
KEY NETWORK PARTNERS	National Library of Wales South Wales Miners Library Glynn Vivian Art Gallery West Glamorgan Archives National WaterfrontMuseum Miners Welfare Hall Schools	Alder Hey Children's Hospital Child & Adolescent Health Services (CAMHS) – FRESH group Knotty Ash Primary School Sandfield Park School Broadgreen International School	Creative Adults Project (CAP) The Garden Gate Project Kent Foster Care Association (KFCA) Laleham Gap School	Secondary schools YMCA – Space2 and You Project Newcastle Youth Offending Team Laing Over 55s Network	198 CAL Black Cultural Archives Octavia Foundation South London Gallery – Art Assassins Tate Collective Whitechapel Gallery – Duchamp and Sons
TARGET PARTICIPANTS	Local community, schools, intergenerational group	Children and young people in schools and using Alder Hey Children's Hospital's services (including off-site CAMHS group)	Special school students, adults with mental health issues or learning disabilities, young people in foster care.	Secondary school students, hard to engage young people, over 55's.	Young people
PROJECT ARTISTS	Alastair Duncan Lighthouse Theatre Burst Productions – film co. Carolina Vasquez Rabab Ghazoul Blue McAskill, Julian Lewis Undergraduate artists: Chloe Stevenson and Ffion Roberts-Drakley	Harriet Hall Resource: Wild Bees – film co.	Sara Wicks Carlos Maria Romero Chocolate Films – film co. Resource: Jade Spranklen	Workshops: Nicola Maxwell – lead artist Lesley Anne Rose Resource: Nicola Maxwell, Lesley Anne Rose, Lesley Gair, Michael Davidson, Adam Goodwin, Katy Cole	Nina Manandhar - lead artist Jeorge Asare-Djan Michael Speechley Gary Stewart Deanna Rodger Lucy Steggals Hannah Lees Resource: Reel Nice – film co.
REGIONAL ARCHIVES VISITED OR ACTIVE IN THE PROJECT	West Glamorgan Archives People's Collection Wales Sleeping Giants	Liverpool Medical Institute Alder Hey's collection of archive materials gathered through centenary activities	Canterbury Cathedral Margate Museum South East Archive of Seaside Photography(SEAS)	TWAM archive at the Discovery Museum	Tate Archive Archives at partner galleries Kensal Green Cemetery Museum of London
EXAMPLES OF TATE ARCHIVE MATERIAL USED	Josef Herman	Nigel Henderson Eileen Agar	Paul Nash David Jones Cecil Collins Aubrey Williams LS Lowry Henri Gaudier-Brzeska Ian Hamilton Finlay Sir William Rothenstein Graham Sutherland Felicia Browne Josef Herman Scottie Wilson	LS Lowry Nigel Henderson John Piper Eileen Agar David Jones Ian Breakwell Felicia Browne Prunella Clough	Kurt Schwitters James Boswell Donald Rodney Conrad Atkinson Prunella Clough Eileen Agar Gallery records linked to Millbank Penitentiary

2 THE EVALUATION

Outlining the aims, scope and methodology of the evaluation.

The evaluator was appointed by Tate in June 2013 to work on the four-year Learning Outreach Programme. The brief described the evaluator's role, 'She will act not only as an observer but also a "critical friend" facilitating and supporting the lead partners.' This dual role is reflected in the aims of the evaluation set out below.

2.1   AIMS

The evaluation set out to reflect on, assess and document the effectiveness of the project from a range of perspectives and in particular:
- Address the overarching questions: what went well? what was challenging? and what lessons were learned?;
- Provide valuable and meaningful evidence of the nature of engagement, enjoyment and learning that is taking place;
- Inform continuous improvement to the programme to ensure it meets participants' expectations and needs;
- Provide suggestions for changes or refinements following the Welsh analogue phase and the pilot project in Wales and North West;
- Provide a forum for stimulating interaction;
- Establish what is being accomplished during the project and what this means to participants and partners;
- Provide qualitative and quantitative information for Tate and for end of year reports to the HLF;[1]
- Ensure the active involvement of partners and participants, initially in the identification of aims, agreed vocabulary and evaluation methods, and then as an ongoing, embedded process.

1

Evaluation data was shared with Tate and partners throughout the programme and included in quarterly progress reports to HLF.

2.2   DEVELOPING AN EVALUATION FRAMEWORK

A range of documents were produced by Tate (in consultation with partners) during the development phase of *Transforming Tate Britain: Building, Archives, Access* and the application process to the HLF, including a proposed evaluation framework.[2] The evaluator used these documents to map objectives for each project against the five aims of the Learning Outreach Programme to produce a draft evaluation framework. During the planning phase for each partnership project, this framework was shared and amended at meetings involving key individuals from Tate and the lead partner. Indicators of success and methods of evaluation were also agreed.

2

Rosso, N (2011) Transforming Tate Britain: Building, Archive, Access. Evaluation Framework

2.3 DATA COLLECTION

Alongside supporting the project teams in each partnership to develop their own evaluation practices, the evaluator gathered data at a number of points across each project, using a variety of methods including observation, structured interviews, reflective conversations, participative evaluation, online surveys and questionnaires. The evaluator attended and facilitated sessions on evaluation at all Training and Practice Sharing events; visited workshop activity and interviewed participants and group leaders; interviewed project managers, artists and trainees at the start, mid-point and end of the projects; facilitated reflective conversations with the Learning Outreach team at Tate at least annually with ongoing email and phone contact as needed. Personnel at Joseph Herman Art Foundation Cymru (JHAFC) and Tate Liverpool were also interviewed in December 2016 to discuss legacy.

2.4 THIS REPORT

This report presents the findings from the evaluation of the Learning Outreach Programme and complements the Year 1 and Year 2 evaluation reports on Mining Josef Herman, 'Learning from Mining Josef Herman and All About Us', individual reports on each Training and Practice Sharing event and detailed reports of the projects that were submitted quarterly, by partners, to the principle funder. This report draws primarily on evidence gathered by the evaluator with additional data collected by Tate and project teams, and spans all projects across the four-year programme.

In this report, the five regional partners are referred to as 'partners' and the local groups they worked with are referred to as 'stakeholders'. The term 'project manager' is used as a generic term to refer to the individual members of staff in partner organisations who took on this role. The Tate staff working on the project, Curator: Learning Outreach (*Archives and Access*), the Assistant Curator: Digital Learning (*Archives and Access*) and the Convenor: Digital Learning are referred to collectively as the 'Learning Outreach team'.

3   OUTPUTS

Summarising the achievement of quantitative outputs with a discussion of how these targets were revised during the project and renegotiated with the Heritage Lottery Fund.

KEY ARCHIVES & ACCESS LEARNING OUTREACH OUTPUTS

The Learning Outreach Programme sought to offer access, participation and sharing in terms of audiences, partners and stakeholders. Below is a summary of headline programme outputs. Table 2 sets out quantitative outputs for each project.

Over 52,000 archive items digitised

5 regional partners

4 traineeships

57 active regional partners

25 artists, 4 film companies and 1 theatre company

303 workshops

5,652 participations in programme activity

89 participants in sector sharing and continuing
    professional development

49,440 visits to project exhibitions

100+ instances of volunteer involvement

Across the programme, the total number of participations was 5,652 and approximately 49,440 people viewed displays of participants' finished work. As seen below, all the partnerships exceeded targets for engagement in the Training and Practice Sharing and the number of workshops but in three of the projects, the targets for the number of participations in workshops were not reached. The reasons for lower than anticipated audience numbers were complex and included factors beyond Tate and partners' control such as the dramatic shift in the funding landscape over the duration of the programme (see 5.1 for further details). In some cases, it became apparent that original targets could not be met, particularly when engaging new and/or challenging audiences. The Joseph Herman Art Foundation Cymru (JHAFC), for example, was able to make an accurate prediction of participant numbers for the schools' projects as this was an established programme whereas, it was virtually impossible for Tate Liverpool to predict or control the number of children on wards and hence the number of participants at Alder Hey. Fortunately, there is a good and longstanding working relationship between Tate and the HLF and mitigations, changes to activity or targets were shared, discussed and approved by HLF throughout the programme.

Knowledge and understanding of the project context supports target setting but is also essential in the interpretation of quantitative data as the following example illustrates. All four groups involved in On Margate Sands (On Margate Sands) had participants with additional needs. The gallery therefore did well to exceed the overall target for workshop participations although this figure included less than half the target of young people from Kent Foster Care Association (KFCA) but greater than anticipated participants from the Creative Adults Project (CAP). Whilst the latter was viewed as a success by the participants and group leaders, the artist reflected that it could be interpreted as less successful than the other two projects she facilitated, as the size of the group reduced her capacity to meet individual needs. By contrast, all stakeholders felt the project with KFCA

had positive and significant outcomes for the participants, in part due to the small group-size that enabled trust and friendship to develop over time. This emphasises the need to set informed and realistic quantitative targets, and to combine these with qualitative indicators of success when evaluating projects.

TABLE 2: ACTUAL OUTPUTS* AGAINST PROPOSED TARGETS

	MINING JOSEF HERMAN	ALL ABOUT US	ON MARGATE SANDS	CHANGING LANDSCAPES, CHANGING LIVES	STORIES UNCOVERED	PROGRAMME TOTAL
NUMBER OF PARTICIPANTS IN TRAINING AND PRACTICE SHARING	92 (230% of proposed target)	25 (125% of proposed target)	23 (77% of proposed target)	52 (173% of proposed target)	40 (133% of proposed target)	232 (155% of proposed target)
NUMBER OF PARTICIPATIONS[3] IN WORKSHOPS	1545 (105% of proposed target)	158 (63% of proposed target)	709 (118% of proposed target)	597 (84% of proposed target)	414 (75% of proposed target)	3,423 (89% of proposed target)
NUMBER OF WORKSHOPS	111 (118% of proposed target)	45 (105% of proposed target)	50 (125% of proposed target)	61 (170% of proposed target)	36 (113% of proposed target)	303 (126% of proposed target)
LEARNING RESOURCES AND DIGITAL OUTCOMES	Artist Albums Learning Resources (events and activities used to generate film and audio materials)	Film Resource (made with young people) Bespoke Activity Sheets for hospital	Animation Outreach behind the scenes at Tate Archive videos & presentation	The Conversation Case (enquiry based handling resource for the Laing) Handbook for TWAM staff on updating the Interactive Map	Film Resource (made with young people)	
	Community archive of oral history audio recordings Moving image outcomes from schools' workshops	Documentary Show Reel for schools and hospital	QR codes on 3D artwork linked to Tate online archives Project blog / Website	Arts Award Digital Portfolios Intergenerational Online Exhibition Participant art included in Gallery Interactive Map of North East	Art Assassins 3D render, field recordings and Instagram 198 CAL Brixton Stories Tumblr & Spotify playlist Duchamp & Sons Tumblr Octavia Foundation Pinterest Board	
	Documentary Albums	Documentary Albums	Documentary Albums	Documentary Albums	Training Albums	

* Including agreed additional activity

Young participants project planning for Stories Uncovered at Tate Britain, 2016
© Tate Photo: Nina Manandhar

'You have to work (together) to develop a more holistic and strategic view of engagement: why you're doing it, who to reach and how to reach them.'

— Project Manager

4   PARTNERSHIPS

Discussing the successful establishment of the partnerships, identifying the challenges of partnership working and reflecting on the legacy of the programme for Tate and the five regional partners.

Aim: To provide access to the unique heritage and culture that can be found in archives and collections (at local provision and Tate) to audiences who are not currently engaged or using the internet for this purpose by working in partnership with regional cultural organisations.

NEGOTIATING, DEVELOPING AND MAINTAINING PARTNERSHIPS

This was a large-scale and long-term programme that brokered mostly new partnerships over extended timeframes and posed new technical challenges. The Learning Outreach team invested considerable time in nurturing these new partnerships, visiting partners to ensure project plans were based on a secure understanding of the organisation and local context, and establishing effective communication protocols. This early investment resulted in strong and trusting partnerships that were well equipped to deal with the challenges that arose. When it became apparent that the digitisation of the archive would be delayed, for example, Tate agreed to extend the timeframe for Mining Joseph Herman to two years with the first year being viewed as an analogue pilot year. To support this development, Tate invested an additional £32,500 in the Learning Outreach Programme to fund project activity for an additional year of Mining Josef Herman and extend the contracts of the Curator: Learning Outreach and the evaluator.

Key challenges included the time-lag and changes in personnel, between writing the original proposal and delivery, which necessitated renegotiation in many instances. In general, the time required to finalise partnership and project details was longer than anticipated, with the need for decisions to be discussed and approved by Tate, HLF and the partner institution. For example, it took 12 months (from August 2014 until August 2015) to get the Memorandum of Understanding signed off for the final three partnerships. This was a formative time in the partnership development and it was important to devise the project action plans through a consultative process, ensuring they were achievable alongside pre-existing programmes.

During discussions about the evaluation framework, it was apparent that there were varied levels of clarity about how the proposed partnership and project supported the partner organisation's overall aims. Such clarity ensured any revisions to the project plans or timeframes adhered to central and shared aims. All About Us in Liverpool, for example, was framed by the City's commitment to the 'Five Ways to Wellbeing'[4] and developed in collaboration with a lead health partner. The central aim of the Arts and Health Programme at Alder Hey is to improve the patient experience. The Arts Coordinator outlined the three objectives supporting this aim: to improve the hospital environment; to provide distraction through engagement; and to support clinical objectives such as reducing pain and improving wellbeing. All About Us clearly aligned to the second two objectives contributing to a strong sense of an equal and mutually beneficial partnership between Tate Liverpool and Alder Hey and providing a clear project focus.

ORGANISATIONAL CAPACITY

As a volunteer organisation, the Joseph Herman Art Foundation Cymru (JHAFC) employed dedicated project staff to manage Mining Josef Herman but in all other partner galleries, the project management was undertaken by existing

[4]

A five point plan to improve wellbeing developed by the New Economics Foundation.

staff members. All partners reported issues with limited capacity and competing priorities and in some cases,
this created issues for project management and delivery.

At the Laing, a series of delays in staff recruitment in the learning team (following the departure of the original Changing Landscapes, Changing Lives project manager on maternity leave at Christmas 2015) meant the new project manager was without an assistant during the spring term 2016. This was a crucial time for project planning and delivery and the project manager recognised, 'I wasn't able to give the project enough attention, or support [the trainee and artist] enough; they had to take on more than was desirable.' This was perhaps understandable, as the project manager was working under considerable pressure during this three-month period, attempting to fulfil the demands of two posts with no time for the induction one might expect when moving into a new senior role.

In effect, Changing Landscapes, Changing Lives was steered by the trainee, artist and Tate Learning Outreach team during spring 2016. Whilst the outcomes were positive, none believed this had been an ideal situation and problems arose in areas that required the project manager's institutional knowledge such as the project budget. The need for additional input from Tate's Curator: Learning Outreach also impacted on the time she had available for other aspects of her work. The issue of limited organisational capacity appeared to extend across TWAM. An original objective of the project was to strengthen links between the Laing and the TWAM outreach team but individual departmental targets and workloads meant there was little scope for pro-active engagement with the project. In response to these difficulties, Changing Landscapes, Changing Lives project staff liaised with individual departments to support discreet aspects of the project (obtaining advice, for example, on the contents of the 'Conversation Case' resource) and used existing cross-team meetings as opportunities to share practice and learning from the project across the wider organisation.

The project manager at Turner Contemporary was also coordinating a range of projects and reported finding time-management a challenge, 'I've not managed a project on this scale before and I didn't write the proposal. I could have been working on On Margate Sands full-time whereas in practice it varied between full-time and nothing.' Delivering all four project strands concurrently exacerbated capacity issues and reduced the ability of the project team to document and reflect on progress as effectively as they would have wished (although it should be stressed that the trainee's photographic documentation was exemplary and the informal, formative evaluation following each workshop was used to great effect to inform forward planning.) The project manager reported, however, that the gallery had already applied learning from this experience and had budgeted for freelance coordinators in the new learning project, *Art Inspiring Change*. Importantly, although aware of the project manager's limited availability, the artists and trainee felt well supported throughout.

Tate is viewed as well resourced (compared to partner organisations) and the Learning Outreach team felt there was an expectation in partners that Tate

could 'pick up the slack'. Whilst the Curator and Assistant Curator were full-time posts [5], both had wide-ranging responsibilities with the latter, for example, also working on the *Animating the Archives* film series. The Learning Outreach team stressed that their capacity was 'not inexhaustible'. All project managers praised the support received from the Learning Outreach team at Tate although two did suggest that Tate did not always fully appreciate 'how much the [partner] learning team have to look after' which resulted in 'a slower response time than they would have liked.' During the Training and Practice Sharing in Margate, members of the Learning Outreach team shared pie charts that illustrated their workload and the time dedicated to the programme to open up dialogue about organisational capacity. It may be advisable for all partners to calculate and illustrate workloads in a similar way during project negotiation; this could serve as a reference point for accountability if issues arise and ultimately determine an organisation's capacity to take on a project within existing resources.

COMMUNICATION

Original planning with the JHAFC had been undertaken with trustees. Once the Mining Josef Herman project commenced, a dedicated, part-time project manager was employed. Initially, there was some confusion around lines of communication but the Curator: Learning Outreach recognised the importance of identifying a single point of contact for project communication. In all partnerships, the project manager was copied into all email communication about the project and the evaluator also copied the Learning Outreach team into her emails to partners. The Curator: Learning Outreach instituted weekly phone calls to update on progress with partners and these were followed up where appropriate with written notes and action points. Having these slots in the diary was an important tool in maintaining contact throughout the duration of the project.

At the suggestion of the project manager for All About Us, the trainee wrote weekly updates on the project as it moved into the delivery phase. Initially circulated across the project team, these updates were so useful that the circulation was expanded to include the Learning Outreach team and the evaluator. The Curator: Learning Outreach suggested that the trainees in Margate and Newcastle follow a similar model and the resulting updates were also shared across the partnership projects, providing a useful insight into day-to-day activities on each project.

With the aim of simplifying communication, the Learning Outreach team established file-sharing on Basecamp. In interviews, however, project managers said they were more likely to respond to direct emails than Basecamp notifications. Basecamp was certainly valuable for storing files linked to the project (although no new files have been uploaded since October 2015) but was perhaps less useful as a means of communication. The Learning Outreach team also produced short Partner Updates each two months which were a particularly valuable way of maintaining contact with partners yet to start project delivery.

PERCEPTIONS OF TATE/AN EQUAL PARTNERSHIP

All partners reported highly positive experiences working with Tate on the programme (see 4.3 on organisational legacy and 6.2 on professional development and support). Tate was billed as the lead partner but Learning Outreach staff strove to develop equal partnerships based on clarity, honesty and trust. The collaborative nature of the endeavour was somewhat undermined by the requirement for regional partners to report to Tate, and Learning Outreach staff perceived there was a tendency in at least two partnerships to 'Tell Tate and HLF what they think we want to hear' which led to misunderstandings in the relationship that were detrimental to project planning and delivery. These issues were largely resolved but the challenges of developing equal partnerships between small regional organisations and a large national institution may recur for Tate.

4.2   PLANNING, PROJECT MANAGEMENT, EVALUATION AND REPORTING

In general, project planning was extremely thorough, with artists, trainees and project managers sharing and negotiating their plans with Tate. The issues around organisational capacity described above blurred the lines around roles in some instances, with trainees, artists and Tate staff taking on greater responsibility for project management than anticipated, was budgeted for, or the individual was confident with. The project manager for Stories Uncovered, for example, reported a lack of clarity on roles and responsibilities which she thought may have arisen from this being an internal partnership at Tate. The need for clear agreement on roles and responsibilities is present in all collaborative work, internal or external, and limited capacity accentuates this need whilst also, unfortunately, reducing the time available for discussion.

Working with archives was new to the majority of partners and artists and even those whose practice linked to archives, needed time to acquaint themselves with Tate's archive and the project context,

'It's taken me a long time to suss out the hospital and what works, therefore, you need a decent amount of time for a project like this, a long-term commitment.'
— Artist, All About Us)

At the end of the project, the artist for All About Us estimated that she had worked an extra 20 days to complete the project. Conscious not to exploit artists, Tate, in consultation with partners and with the agreement of the HLF, allocated additional budget to cover the hours worked.

The teams in Newcastle and Margate both believed the projects suffered from complex and multiple agendas. For the schools' project at the Laing for example, the artist felt the strain of trying to accommodate the following:

- the Arts and Crafts exhibition at the Laing
- the Northern Spirit Gallery at the Laing
- changes in the North East
- the curriculum in art and English (as part of the gallery's existing ARTiculate programme)[6]
- schools' particular needs and interests e.g. stitching and animation
- Tate Archive collections and Albums

Not surprisingly, the artist felt this overloaded the project with too many and sometimes competing agendas. The structure of the project added to the difficulty of the task, 'I had to hand over control to the teacher…
no input from me for a month and then I have to come in and patch something together'. Whilst challenging for the artist, feedback from
the students and teachers suggests she managed the situation well,
with high levels of satisfaction with the project and the work produced.

PROJECT REPORTING

The quarterly reporting was time-consuming for Tate staff and partners. The Curator: Learning Outreach highlighted a positive aspect of the process, 'A draft is submitted to Tate and commented on and this has been useful to facilitate conversations with partners.' Without exception, however, partners and the Learning Outreach team believed the reporting was disproportionate to the level of activity and funding. One project manager stated, 'The writing took three or four days, even though I was gathering what I needed along the way. It seemed to be asking for more from me than other funders and there was a lot of repetition.'

EVALUATION

Part of the evaluator's role was to support evaluation undertaken by partners. Final reflections from the Learning Outreach team identified the value of 'Giving people time, space and methodology on evaluation…encouraging documentation and reflection' and the importance of this being 'an outside eye (not Tate) without an agenda.' In interviews, project managers, artists and trainees variously described improved confidence and skills in evaluation and the benefit of dedicated time with the evaluator to reflect on the project's successes and challenges.

In all projects, however, challenges were encountered by partners when gathering data. These often centred around finding appropriate methods to suit differing circumstances and participant groups. Examples of challenges and solutions are outlined below.

Unexpected circumstances – One of the objectives of Mining Josef Herman was to develop new audiences for Josef Herman's work, the JHAFC and The Welfare. As the Foundation had no data on existing audiences the evaluator worked with the project manager to design data capture
tools to establish baselines for basic demographic data. For each event in Year 1, a new tool was designed but in each case, the event attracted a larger audience

than anticipated and the project team was unable to administer the audience survey as planned. At the end of Year 1, therefore, there was anecdotal evidence of new audiences but no quantitative evidence to support this.

Participants with learning disabilities and other special needs – In Margate, the artist and trainee trialled a range of methods to gather feedback from participants but struggled to elicit reliable or in some cases, any response. In Creative Adults Project (CAP), some participants were non-verbal and several of the deaf participants had limited vocabulary; 'like', for example, was used to convey any level of enjoyment. Young people and adults with cognitive delay or disabilities also struggle with the concept of 'before' and 'now' making it hard for them to describe change. The evaluator suggested that the artist and traineecontinue to note comments from participants but combine this with their own observations of progress and outcomes and feedback from staff and support workers who knew the participants.

Challenging behaviour – In Liverpool, the young people from Child & Adolescent Health Services (CAMHS) were hostile to the project and although the trainee undertook a simple baseline exercise (post it note responses to two areas of knowledge/skill) as planned, she recognised that the data collected was of limited value. In Newcastle, the young people from Windlestone School displayed challenging behaviour throughout the project and it was difficult to engage them in reflections about the project. Despite their seeming indifference, however, casual comments revealed their pride in the work and enthusiasm for the exhibition (for example, 'Did you paint this room just for us?').

These challenges required a creative and flexible approach to data collection; the evaluator sought solutions wherever possible whilst also striving to create an environment where reflection and evaluation were embedded, valued and manageable. Reflections on the evaluation process include:

- The model of external evaluator and critical friend was successful in providing support for partners whilst also gathering evidence for evaluation. The embedded nature of the role, however, did require a high level of engagement throughout the four-year period which was not always easy to accommodate within the contracted number of days, and generated large amounts of data.
- The evaluator was charged with 'informing continuous improvement' and whenever possible, analysed and shared findings on an ongoing basis. With limited time, however, this was often brief and informal. As the projects were so diverse, it may have been beneficial to write separate reports on each of the five partnership projects with a short summative report drawing together common findings.
- All About Us in Liverpool was the only project to have an explicit objective linked to health and wellbeing. However, improvements in wellbeing were observed in other projects and could usefully have been included in the objectives, particularly in projects working with disadvantaged groups or those with additional needs.

ORGANISATIONAL LEGACY
JOSEF HERMAN ART FOUNDATION CYMRU

- Mining Josef Herman led to significant organisational development at the Foundation with improved approaches to governance, staff management and partnership development together with a new digital presence.
- With the support of West Glamorgan Archive Service, the archive intern catalogued the Foundation's collection of Josef Herman's work and introduced a systemic approach to loaning out items. Mining Josef Herman also increased knowledge about collection care and the Foundation has recently installed new units to store the collection.
- The Foundation built on the success of Mining Josef Herman through a new project in 2015/16, *Taking Part* that was part-funded by the Arts Council of Wales. This enabled the Foundation to continue employing part-time staff for a further year, support an artist's residency, a lecture series, a touring exhibition and establish a 'Friends' programme to raise income. One of the trustees referred to the 'Considerable stature and momentum gained through [Mining Josef Herman and the partnership with Tate] to enable us to do these other things.'
- Mining Josef Herman developed new partnerships for JHAFC and rejuvenated existing partnerships and many of these have been sustained. The partnership with the University of Wales Trinity Saint David, for example, established during Year 2 of Mining Josef Herman, has continued and strengthened.
- One of the original objectives of Mining Josef Herman was to extend work into secondary schools (the Foundation having successfully worked with primary schools across four counties for several years). In Year 2, the schools' project engaged one secondary school. Following Mining Josef Herman, the Foundation has extended its reach, working with two secondary schools in 2016 and with plans to work with four in 2017.

TATE LIVERPOOL

- All About Us consolidated an existing relationship with the Arts Coordinator at Alder Hey who is now working on a new proposal with the Head of Learning at Tate Liverpool for an event in the second year of Tate Exchange at the gallery.
- The project artist completed the resource sheets for the hospital and ran an induction session for play specialists in November 2016. At the time of writing, there was no data on the usage of the resource but as it was designed in consultation with play specialists and teachers at the hospital, it is hoped that it will be of use, particularly with older children.

TURNER CONTEMPORARY

- On Margate Sands revealed the high levels of need and appetite for creative activity in the local community especially amongst disadvantaged groups. The importance of outreach to engage diverse communities was also highlighted, 'You have to go out to get them to come in.' (Project manager). The project

manager is therefore seeking new funding to support outreach activity but recognises that 'some of our practice as a learning team doesn't meet the needs of non-verbal groups, such as PI [Philosophical Inquiry] ... and that's true for early years too', suggesting a need, perhaps, for the team to review their customary practice.

- The project raised awareness of varied access needs and the gallery recognised that strategies and staff awareness could be improved. Two important developments have arisen from On Margate Sands: the project manager had a meeting with Tate's Curator of Access and Special Projects who offered to run a staff CPD session on access; with Shape Arts[7], the gallery is hosting the Adam Reynolds Memorial Bursary for a deaf artist and Shape has offered Turner Contemporary support to explore how to increase local access to the gallery.
- The trainee's role at Turner Contemporary included documenting the project. The resulting photographs have 'raised the bar on photography' with an acknowledgement across the gallery of the value of investing in high quality photo documentation. The former trainee is now being employed by departments across the gallery as a freelance photographer.
- Active relationships have continued with Laleham Gap School, which held its Year 11 art exhibition at the gallery, and with Garden Gate, where the gallery makes an input to each open day. The young people from Kent Foster Care Association (KFCA) have all signed up for gallery mailings and have indicated interest in future projects.

LAING ART GALLERY, TWAM

- Recruitment for the intergenerational strand of the project proved problematic but the gallery did trial a range of intergenerational activities. (See Vignette 3 for details of the Intergenerational Art Exchange, one of the models tested). Whilst 'not as we envisaged at all', the project manager reported that the gallery would still like to pursue intergenerational work and had learnt a great deal about what does and does not work.
- The project developed new links for the Laing with Newcastle Youth Offending Team (YOT) and the YMCA which the gallery are keen to continue. TWAM are preparing an HLF, 'Kick the Dust' application, for example, and the project manager has proposed the YMCA as a consortium partner. These relationships and the expertise of the project artist also developed awareness and understanding of how best to work with disengaged young people (see 7.5 below).
- The resource, 'The Conversation Case' is now available to animate learning projects in the Northern Spirit Gallery. This includes digital engagement activities which invite participants to use their own mobile device in the gallery, which is a new departure for the Learning team.

TATE COLLECTIVE LONDON

- The project raised awareness of Tate's archive as a resource for research and future projects with young people.
- The project facilitated new partnerships with Black Cultural Archives and the Octavia Foundation, and consolidated partnerships with South London Gallery, 198 CAL and the Whitechapel Gallery. All partners were keen to engage in further projects with Tate should the opportunity arise.

LEGACY FOR TATE

(A separate evaluation has considered the impact of the *Archives and Access* programme on Tate and this has therefore not been a primary focus of the Learning Outreach evaluation).

Archives and Access started as a large-scale, cross-departmental project at Tate but as the Convenor: Digital Learning anticipated in August 2014, it became hard to maintain the engagement of departments beyond Learning once the digitisation had been completed and other projects demanded attention. As the Learning Outreach Programme drew to a close, Library, Archive and Collection Access was perhaps the only department (outside Finance and Development) still actively engaged in the Learning Outreach Programme, collaborating with the Learning Outreach team on jointly planned archive events and working on advocacy with audiences with special educational needs and disabilities (for more details please see Vignette 1). The Learning Outreach team has also run internal training for the Visitor Experience and Library and Archive Departments to build awareness of how diverse audiences have used Albums and Tate Archive online to inform how teams respond to research enquiries.

The Head of Library, Archive and Collection Access believed there was a clear institutional legacy from the programme,

> 'In Tate, the focus is on the art collection and therefore Learning mostly focus on those works. But now, we are all very aware of the content and the potential of archive collections.'

She believed the programme had developed an understanding in the department that 'we're better when we work in partnership…we have the content; they [Learning teams] know how to engage people.' This has informed an 'Archive digitisation business model' for future applications as 'You don't just upload, you have to work with Learning to develop a more holistic and strategic view of engagement: why you're doing it, who to reach and how to reach them.' The Head of Library, Archive and Collection Access also identified key learning around partnership infrastructure including Memoranda of Understanding. She had also extended her own understanding of 'the fragility of the environment out there' with the consequent need to 'future proof' long-term projects and build in sufficient time to review planning with funders and partners as required.

An objective of all the partnerships was 'To develop regional perspectives and new links between Tate's collection and archives, regional archives and

historical collections.' The indicator of success was for regional content to be uploaded into Albums. This has been tracked through public Albums:

> Newcastle Upon Tyne (12)
> Ystradgynlais/Wales (10)
> Liverpool (6)
> Margate (15)

Whilst these numbers may appear low, it is important to note that, apart from London and Paris, these are the only geographical locations that appear in the tagging index on the website. Stories Uncovered produced 23 Albums but these remain private and young people elected to use other, more familiar, digital platforms to present and archive their work. Likewise, in Margate, a project blog[8] hosts the majority of the project documentation.

The programme's legacy also extends across the cultural sector. Throughout the latter years of the *Archives and Access* programme, awareness of the programme spread across the sector and the Learning Outreach team has been approached for information and advice from a range of organisations including the National Archive, British Library, Royal College of Music Museum and the Imperial War Museum.

4.4 PARTNERSHIPS – RECOMMENDATIONS

During a reflection session mid-way through the programme, the Convenor: Digital Learning questioned the wisdom of a programme encompassing so many new challenges. There were indeed multiple challenges encountered during the programme but many of these resulted from the innovative nature of the projects and most were successfully overcome. The invitation afforded by the programme to broker new relationships and pilot new ways of working inevitably contained an element of risk but ultimately led to the development of sustainable models and new working practices. Lessons include:

- Anticipate the need to review and revise project plans written several years prior to delivery.
- Invest time in the early stages of partnership development to build secure, informed and trusting relationships that support risk-taking and can overcome challenges.
- Build an awareness of different people's/organisation's expertise, needs and challenges and how the project supports organisational aims. Be explicit about roles and responsibilities.
- Be realistic and honest about organisational capacity and the workload of existing staff. It may be better to say 'No' to a partnership project or ensure the budget covers the fee for a dedicated project manager.
- Design projects around clear, manageable and realistic objectives; avoid multiple agendas.
- Don't underestimate artists' time and fees.

- Provide evaluation support for partners with an external, critical friend and ensure time is allocated for reflection and evaluation in the project work plan.
- Combine informed and realistic quantitative output targets with qualitative indicators of success for project evaluation.
- Streamline reporting wherever possible and ensure time is allocated for reporting in the project work plan (but does not exceed time spent communicating with stakeholders and delivery of activity with participants).
- Establish a single point of contact within the partner organisation and ensure they are copied in to all project correspondence.
- Over-communication is preferable to under-communication; schedule regular (weekly) catch-ups in the diary.
- Recognise the benefits of cross-departmental projects at Tate but also that time is required to nurture these internal partnerships, just as external partnerships.

School student and staff interacting with project archive box handling material during the
All About Us exhibition launch at Tate Liverpool, December 2015 © Tate, Photo: Jake Ryan

'The planning has been remarkable and consideration of the pupils' progress and needs paramount.'

— Teacher

5 NETWORKS AND DISSEMINATION

Examining the strategies employed by regional partners to develop a network of local stakeholders and the particular challenges the partners faced due to changes in the funding landscape over the duration of the programme.

Aim: To enable the lead organisation to establish a regional network to champion the project, support its delivery and dissemination at local level.

Building stronger networks and sustainable relationships across South Wales was a specific objective for the Joseph Herman Art Foundation Cymru (JHAFC). Personnel at Tate and the project staff and trustees at JHAFC were unanimous in believing that the project had exceeded expectations for this objective. Partnerships were initiated and nurtured through Mining Josef Herman and as the Chair pointed out, the two-year nature of the project and the presence of the project staff had allowed the Foundation to develop 'ongoing and consistent relationships rather than one-offs to achieve a particular end.'
On Margate Sands also successfully achieved the networking objectives to build links with new groups in the community and develop new and sustainable ways of working. The high levels of commitment, engagement and understanding from the four stakeholder groups were evident at the initial Training and Practice Sharing and were maintained throughout, with ongoing support from the project staff and artists. The sustainability of these new relationships has been a particular success of the project.

Whilst all projects established a regional network of partners, some encountered difficulty in fully meeting the original objectives. One of the objectives of Changing Landscapes, Changing Lives, for example, was to strengthen links between the Laing and the TWAM outreach team. The need for improved understanding across TWAM was highlighted by the confusion about how existing groups could be involved in the project. At discussions in late September 2015 with the Learning Officer and Assistant Learning Officer at the Laing, the involvement of Culture Track (working with NEET young people) and the Platinum Project (working with over 55's) was still assumed. When it emerged that there were no established groups to involve in the intergenerational project (due to changes in staffing and structures), the trainee and artist had to embark on a recruitment process that would ideally have been completed at an earlier stage by the project manager. The project did promote dialogue across TWAM but the indicators of success were not fully realised.

Stories Uncovered had objectives related to 'developing understanding about the wider network group' and 'for staff and young people to share varied creative opportunities'. Evaluation from the Training and Practice Sharing in November 2015 indicated that it had been least successful in helping partner groups to get to know each other and this remained the case at the Stories Uncovered Project Day at Tate Britain in April 2016, when the most common recommendation was for more interaction between the groups. Both days were designed around interactive activities but these tended to be content-heavy and task-orientated with young people and staff working in their organisational groups. At the end of the project, one group leader commented, 'It hasn't felt as though we were part of a wider project, there's been no impact there... not really.'

Interestingly, during conversations with staff and young people at the celebration event in October 2016, several comments referred to 'getting a sense of the whole project' and 'great to see the range of practices'. Asked about the project's ambition for young people to get to know each other and

share practice, one member of staff from a stakeholder gallery replied, 'I'm not sure it was on [the young people's] agenda to be honest but I think it may have been a missed opportunity for us [indicating other gallery staff].' Despite these issues, the stakeholders formed an effective regional network to champion and deliver the project and enhanced dissemination through the use of their own digital channels.

CHALLENGES OF PARTNERSHIP WORKING

Virtually all project managers and trainees referred to communication with stakeholders as a challenge. A great deal of time was spent, for example, emailing and phoning teachers, often with little success. Differences in language, jargon, organisational structure and hours of work, all added to the challenge of sustaining productive relationships. There was usually no easy solution although ensuring shared understanding about project objectives (often covered in the Training and Practice Sharing) was seen to help the smooth running of the projects. Early investment of time during the recruitment of local stakeholders groups was also beneficial. In Margate, for example, the project manager visited each group to familiarise herself with the respective ethos, needs and challenges before the Training and Practice Sharing which helped shape this event, the recruitment of artists and the project planning.

One issue that arose in some projects was the need to build in an exit strategy or provide an ongoing offer. This was particularly acute in Margate where arts provision for people with special needs appeared to be in a state of flux with reduced services due to changes in funding and local infrastructure. The project manager was keenly aware of the need to build sustainable relationships and has maintained contact with all of the groups.

CAPACITY IN STAKEHOLDER ORGANISATIONS

The capacity of organisations to engage effectively with the project varied. There was a general recognition across the partnerships that involvement in the project increased the workload of stakeholder staff. It was easier for organisations with permanent staff to absorb this additional workload than for stakeholders reliant on sessional or freelance workers. Where unique and positive outcomes were evident, staff were more likely to devote additional time to the project (although it should be stressed that sometimes this was simply not possible and project managers were mindful of not exploiting individuals). The lead social worker for the Youth Offending Team (YOT) project in Newcastle, for example, ended up transporting the two young men to and from each session and had to attend sessions at one venue for safeguarding reasons. 'I'd do it again though because it's made such a difference to them both' she concluded.

All but the project in Liverpool encountered difficulties as regional network partners experienced funding cuts and reduced capacity:

- In Year 2 of Mining Josef Herman, there was a reduction of funding for arts education in the region resulting in the loss of key staff and budgets within local authorities that had previously supported the Award for Schools.
- Funding for Creative Adults Project (CAP) in Margate was cut shortly after the

start of the project resulting in the loss of the strategic lead for the group with a resulting reliance on volunteers.

- 198 Contemporary Arts and Learning in London lost funding for key staff during the project.
- The youth sector in Newcastle was subject to significant cuts affecting the ability to plan and deliver the project with certainty and continuity. Similarly, the local Maggie's Centre[9] (a prospective over-55's group) experienced pressure on staff capacity that precluded their commitment and ultimately their involvement in the project.

5.2   LEGACY FOR LOCAL PARTNERS

A number of network partners referred to legacy arising from the project. Being involved in the project raised the profile of Garden Gate in Margate, for example, and created new opportunities for Cwmtawe Choir in South Wales. The YMCA in Newcastle has made an application to HLF Young Roots in collaboration with the Laing Art Gallery and the Discovery Museum, following their involvement in Changing Landscapes, Changing Lives. Other examples are referenced below,

'The partnership with Tate was a draw for young people but has also helped in our funding bid for a new heritage project on 'The Front Line' – we're gathering stories – from residential homes – there's many Afro-Caribbean residents from the early immigrants to the area.'

— 198 CAL, London

'We wouldn't have been able to have our Y11 exhibition here without this contact. It's also raised the profile of art in school.'

— Laleham Gap School, Margate

'We came here [Turner Contemporary] on a Tuesday and now Tuesday is our creative morning...we're trying all sorts, like photography editing. Seeing our clients differently, some of them are blossoming, realising there is something they are uniquely good at.'

— CAP, Margate

'Since Stories Uncovered we have continued to work with Michael [the project artist] on our Waking the Dead project (funded by HLF). Stories Uncovered really was an amazing springboard for our project and demonstrated to our young people that even though you are working with heritage/archive material it can be relevant, interesting and fun…[it] also gave us as a group something tangible. Young people could interact with heritage in a new way and it has brought forward a lot of fruitful work since.'

— Octavia Foundation, London

5.3   NETWORKS – RECOMMENDATIONS

- Ensure the objectives of networking are clearly articulated and appropriate strategies are employed.
- Work with stakeholders on project promotion and dissemination, making use of all available online and physical outlets.
- Don't underestimate funding and circumstantial pressures on stakeholder groups and adapt plans accordingly.
- Invest time in researching and getting to know potential stakeholders.
- Incorporate an exit strategy into project planning or provide/signpost ongoing provision.

Mining Josef Herman project trainee Catrin James and project participant mapping Herman's sketches to the local landscape, August 2014 © Tate, Photo: Becky Manson

'The work I did on Mining Josef Herman, especially the oral history collection and working with the community gave me great experience that I could transfer.'

— Project Trainee

6 SKILLS AND TRAINING
FOR NETWORK PARTNERS

Describing the successful elements and
resulting outcomes from three strands of
work: the Training and Practice Sharing events
that provided an induction to each project
for key partner staff and regional stakeholders;
embedded professional development for
project staff; and the traineeships.

Aim: To provide skills and resources to the lead organisation and network
partners to help them deliver heritage learning activities in their local
communities and gain the experience to run more ambitious projects in
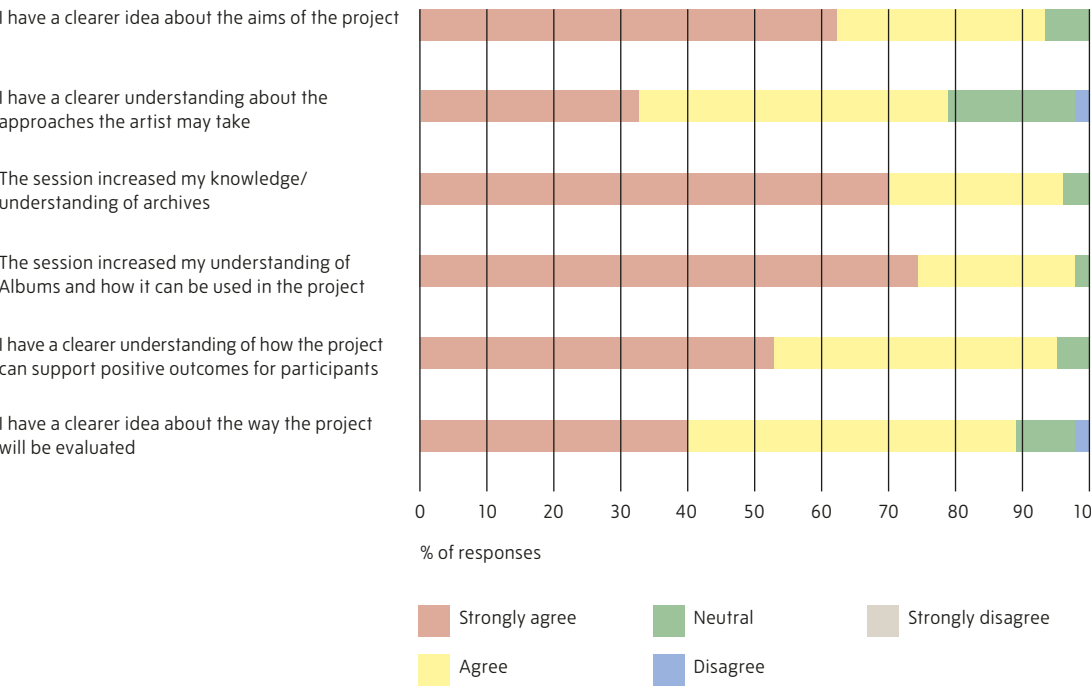the future.

TRAINING AND PRACTICE SHARING

Evaluation of the Training and Practice Sharing (Training and Practice Sharing) was overwhelmingly positive for all events with at least 80% of participants reporting the successful achievement of objectives (see Table 3 below). The workshops led to a shared understanding of the project amongst key partners, developed skills integral to the project, facilitated regional networking and helped to identify local strengths and opportunities. A presentation by the Sleeping Giants Project at the initial Training and Practice Sharing for Mining Josef Herman, for example, revealed local expertise in oral history collection that was invaluable . The workshops also helped to identify where more support was needed, developed knowledge about the local infrastructure and revealed potential difficulties such as technical issues in project venues.

The Training and Practice Sharing was of most use when everyone involved in the project management and delivery (including artists and the trainee) participated together with stakeholders such as teachers, hospital staff or group leaders. Involving all the relevant staff from the lead partner was found to extend the support for the project in general and the project manager, in particular.

TABLE 3   FEEDBACK FROM TRAINING & PRACTICE
SHARING SESSIONS (N=58)
(Data from Joseph Herman Art Foundation Cymru (JHAFC) Y2, Tate Liverpool, Turner Contemporary, the Laing and Tate Britain)

PROFESSIONAL DEVELOPMENT AND SUPPORT

The Learning Outreach Programme provided project teams in partner organisations with access to expertise in a range of disciplines including project management, copyright, archives, collection care and evaluation. A number of project managers, artists and trainees highlighted how the project had contributed to their professional development. Organising a sector sharing event was new for the project manager for Stories Uncovered, for example, and one of the artists with On Margate Sands reported increased knowledge about a range of evaluation techniques. The focus on archives and heritage also supported learning, with the lead artist for Stories Uncovered, for example, reporting a new understanding of how to 'make archives relevant to young people' and one of the Margate artists continuing her archival research to support a new project on the First World War.

The support and expertise of the Learning Outreach team were critical to the success of the projects, especially given the capacity issues described in 4.1 above. The project manager at Turner Contemporary, for example, described the 'incredible support' she received from the Curator: Learning Outreach which 'took the pressure off' when she was struggling to manage all aspects of the project. She identified the factors that contributed to the effectiveness of this support and contributed to her own professional development:

- a supportive approach, always giving time for everyone
- clear and detailed scheduling of activities
- support and feedback on reporting
- great at brokering relationships
- really good ideas
- spotting opportunities
- identifying and pushing the right priorities at each phase of the project

The programme also supported professional development internally at Tate as Vignette 1 illustrates.

VIGNETTE 1

TRANSFORMING TATE STAFF

By his own admission, D was 'in a rut' in his role as Library and Archive Coordinator where he worked predominantly 'back of house'. When volunteers were needed to host a visit to the archive from young people and their foster carers from Margate, D was encouraged to help and also share his personal career path to employment at Tate through volunteering at charities to gain training in library skills rather than a formal education route. This was the first in a series of sessions with the Learning Outreach Programme which had a profound impact on D, personally and professionally,

> 'It's transformed me! It's engaged me more with my job. I'd never done outreach or spoken to school children or worked with special needs before.'

One young man from Margate was initially disengaged but D noticed how the tactile nature of artefacts had drawn him in and the importance, therefore, of permission to handle items. This learning fed into the choice of archive items for D's next encounter with participants in Stories Uncovered, where the criteria for selection included relevance to urban young people and objects that were intriguing to handle such as artworks designed to make noise.

Whilst physical objects are important, D also highlights the benefit of the digital archive to support personal exploration. One participant from the Octavia Foundation, for example, asked him about football and D was 'instantly able to search and show him material online and locate the items.' Similarly, a foster carer from Kent Foster Care Association (KFCA) had 'no interest in art' but was interested in history and her origins in Wales. 'When I showed her how to search "Wales" and we looked at Josef Herman… it increased her engagement in the project.' He concludes,

> 'It's allowed me to think in new ways and given me confidence to let go of control and help people curate their own experiences.'

D's understanding of the learning potential of archives was expanded through his input to the session with students from Laleham Gap held at Turner Contemporary. With a colleague, D took an archive trolley on the train to Margate and ran 'Archive Explorers' (one of three workshops during the day), using a selection of objects, facsimiles and photos of the physical archive at Tate. He notes,

> 'The young people were interested in the information retrieval process rather than the images – the data number, classification. The teacher said "we've a budding archivist here" and I don't think they'd thought about that as a career before.'

During conversations, D talks animatedly about projects he is now working on including a disabled access day, a Show and Tell on sketchbooks (working with the Learning Outreach team), being a champion for Diggin' the Gallery[10] and a WWI walk with the Cuming Museum. He is also bursting with ideas for new ventures including a BSL behind-the-scenes tour and a joint project with Brixton Prison inspired by Tate Collective's interest in the Millbank Penitentiary. Importantly, D's sense of self-worth at Tate has been transformed,

> 'I was in the doldrums, I didn't feel I could present ideas as I didn't have the back up. I feel I can suggest anything now… I'm comfortable to do it and I know I can approach my manager.'

Finally, D's top tips for engaging diverse audiences with archives include:

> 'Use archives to tell stories; don't mention the art, mention the history; listen to people and start a conversation supported by archives.'

10

An access programme involving community groups.

SHARING LEARNING ACROSS THE PROGRAMME

Mechanisms to share learning across the Learning Outreach Programme evolved over the four years of delivery. The evaluator shared formative evaluation with the Learning Outreach team and partner organisations on an ongoing basis and the Curator: Learning Outreach and Assistant Curator: Digital Learning used this and their own learning to inform each successive partnership in the programme. During the first year of the project, the Learning Outreach team began to produce a short Partners Update which shared information about the projects and the *Archives and Access* programme more widely (such as the digitisation process and *Animating the Archives* films). These updates were produced every two months between May 2014 and October 2015 and were particularly useful in the early years to maintain an active link with the three partnerships scheduled to deliver activity in the final year of the programme.

A decision was taken to bring partners together in June 2015 to share experiences and evaluation from Mining Josef Herman; emerging learning from All About Us and initial project plans from the Laing, Turner Contemporary and Young People's Programme, Tate London. Feedback indicated that partners, the Learning Outreach team and the wider *Archives and Access* team found the event both inspiring and informative with the presentation from the recently appointed trainee in Liverpool, for example, informing the job descriptions and recruitment process for the two remaining traineeships. A second event was held in May 2016 which provided partners with the opportunity to share progress and reflect together on successes and challenges. Additional inputs focused on the traineeships (a session led by the trainees) and the learning resources. In the evaluation of the day, the feedback was overwhelmingly positive with the only suggested improvements relating to more time to share and the inclusion of project artists. This latter suggestion may have been difficult to coordinate and would have required additional funding but was perhaps, a missed opportunity. The areas found to be of most use and intended action are exemplified in the following quotes:

> 'Hearing the challenges of other groups and how to overcome – we are not alone!'

> 'Think more carefully about how we tackle the resource – really think about the audience before launching into the production!'

> 'Consider ways of sharing learning from the project within my organisation and wider art/archive sector.'

Whilst each of the regional partnerships had distinct and unique features, the first Partners Sharing event identified the commonalities between projects and highlighted the value of shared learning. To add further to this learning, the evaluator wrote a short document[11] which focused on these common strands, summarising findings from Mining Josef Herman (across two years) and early reflections on All About Us in Liverpool.

11
Wilmot, H (August 2015) 'Learning from Mining Josef Herman and All About Us'

TRAINEESHIPS

Four of the five partnerships included a traineeship. The exception was Young People's Programmes, Tate London where a combination of budget restrictions and the limited capacity of the project manager meant a traineeship was not feasible. The JHAFC recruited an archive trainee for *Mining Josef Herman* but all other traineeships focussed on project management (including administration, planning, supporting the artist and evaluation). The duration and time-commitment of the traineeships varied but all trainees were paid the living wage. The virtual full-time nature of the role in Liverpool was a significant factor in the successful candidate being able to accept the position as it was economically viable for her to move from her previous full-time job in retail to the traineeship.

	JHAFC	TATE LIVERPOOL	TURNER CONTEMPORARY	LAING ART GALLERY
TRAINEE	Catrin James	Michaela Swan	Jason Pay	Fran Taylor
FOCUS	Archives – cataloguing and oral history collection	Project management	Project management and photographic documentation	Project management
DURATION	2.5 days/week x 18 months	4.5 days/week x 8 months	4 days/week x 9 months	4 days/week x 10 months

The evaluator conducted three interviews with each trainee, the first exploring motivation, expectations, hopes and baseline skills and experience; a mid-point interview to monitor progress, challenges and concerns; and a final interview to reflect on the achievements and challenges of the project and traineeship. Each trainee also completed an online survey 2–6 months after finishing the traineeship. The survey was informed, in part, by surveys undertaken in the evaluation of Tate Skills for the Future[12] to enable comparisons where appropriate. (It should be stressed that the population size for the *Archives and Access* survey was extremely low but as there were high levels of agreement in responses, this strengthens the findings).

The term 'trainee' suggests an alternative education path for young people but all four Archive and Access trainees were graduates with a wealth of relevant experience. Whilst not perhaps matching the original intention of the traineeships, the levels of experience proved essential for the smooth running of the projects where project managers often had insufficient time to devote to managing either the project or trainee. As the project manager at Tate Liverpool said, 'I don't know how I would have managed without Michaela.' Having a team member dedicated to the project was also seen as an asset,

> 'None of us have the luxury of working on one project except for Michaela... she has been brilliant, taking on all the admin; I'm copied in to emails but its Michaela who responds. Her pure focus has been vital to the success of the project.'
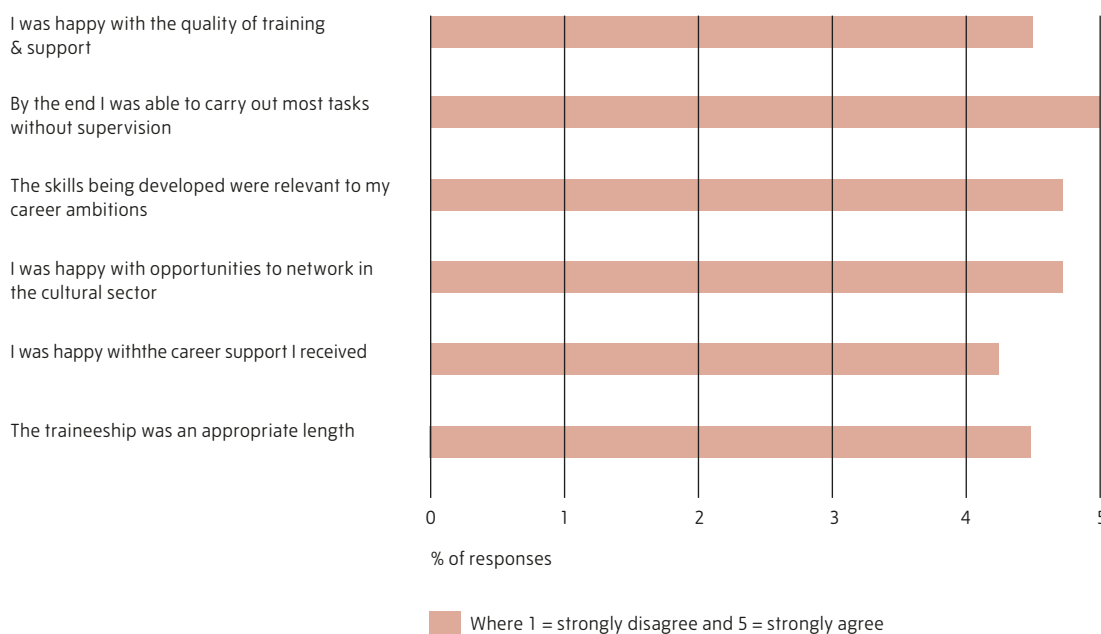>
> — Artist, All About Us

SATISFACTION WITH THE TRAINEESHIP

The survey revealed high levels of satisfaction with the training experience and the opportunities it afforded for career development. Table 4 illustrates the average ratings from the four trainees.

TABLE 4: FEEDBACK ON THE TRAINING EXPERIENCE (N=4)

% of responses

Where 1 = strongly disagree and 5 = strongly agree

During interviews, the trainees highlighted challenges they had encountered which in three cases related to project managers with limited capacity to 'manage' trainees which sometimes delayed decision-making and/or left trainees with responsibilities beyond their experience. One trainee described the stress this situation had caused but concluded, 'If things had gone as they were meant to, I wouldn't have learnt as much.' Other challenges identified by at least two trainees included:

- Working more hours than contracted
  'Although this is the work ethic here and I didn't begrudge it.'
- Adjusting to office life
  'Working 9.00–5.00 in one place for nine months was a challenge.'
- Reporting and paperwork in general.
- Undertaking evaluation when groups were unknown and unpredictable.
- Communication with partner groups
  'How do you get teachers to respond?!'
- Return of photo consent forms
  'Get consent in advance from everybody and then it's easier for photography.'

LEARNING AND DEVELOPMENT

The trainees unanimously agreed that they had new or improved skills relevant to working in the cultural sector; an increased knowledge of the cultural sector; a better understanding of employment opportunities in the cultural sector; and as a result, improved prospects of being employed in the cultural sector
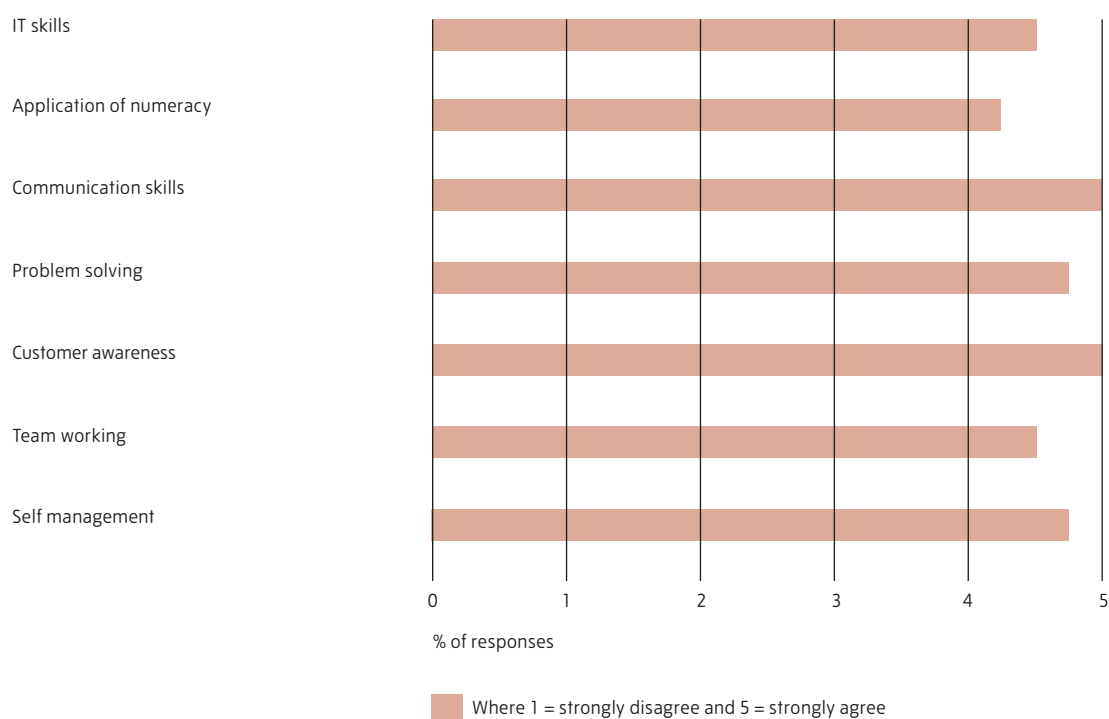
(all scoring an average of 4.75 or above on a 5 point rating scale). To further assess the traineeships' contribution to employability, the survey asked trainees about improvement in specific competencies identified by the CBI in the 2007 publication *Time well spent: Embedding employability in work experience*[13]. The findings, illustrated in Table 5, confirm the success of the traineeships (with 100% agreement on the increase of skills) and compare favourably with those from Tate Skills for the Future where average rates of agreement were 74% and 62% across two cohorts.

Responding to an open question about learning accrued from the traineeships, the following areas were identified[14]:

- Knowledge of archives
  'The expertise of the Tate team was invaluable.'
- Confidence
  'My confidence to go into schools and interact with children, it's really grown.'
- Communication skills
  'Learning the etiquette, how to write a professional email.'
- Organisational skills
  'Having the opportunity to practice – I hate being late and that and with my dyslexia too… I always allow extra time.'
- Budgeting skills
  Referring to a talk by the artist in residence at the London Metropolitan Archives, one trainee reflected, 'When I heard about the project budget, I thought, that's not going to go very far.'
- Workshop planning
  'Health and Safety, ordering materials, liaising with partners and the artist.'
- Facilitation skills
  'Observing good and bad workshop techniques.'
- Event planning
  'Advertising, liaising with Front of House, ordering catering – that was a massive achievement!'
- Presentation skills
  'I'm still petrified and will probably avoid it but I know I can do it now.'
- Evaluation skills
  Knowing different ways of collecting feedback and getting why it's important – just improving your practice.'
- Reporting
  'Understanding what each stakeholder needs and the language required.'

TABLE 5: THE TRAINEESHIP HAS INCREASED MY SKILLS (N=4)

IT skills

Application of numeracy

Communication skills

Problem solving

Customer awareness

Team working

Self management

0 1 2 3 4 5

% of responses

Where 1 = strongly disagree and 5 = strongly agree

WHERE ARE THEY NOW?

Catrin James attributes her success in securing employment over the last year to her archive traineeship with the JHAFC. She initially worked at Hackney Archives on the digitisation of their historic photographic collection and is now working on a two-year HLF-funded project, *The Heritage of Orchards and Cider Making in Wales*, which is a partnership between the University of South Wales and The Welsh Perry and Cider Society[15]. Catrin's role is to build a digital archive of oral histories and digital stories capturing the modern tradition of producing cider and perry in Wales. Catrin stated, 'The work I did on Mining Josef Herman, especially the oral history collection and working with the community, gave me great experience that I could transfer for this role. It was a special project to be part of.'

Michaela Swan has worked on a range of learning projects for Tate Liverpool on a freelance basis for two days a week since completing her traineeship in December 2015. She is currently project manager for Tate Collective's two-week project as part of Tate Exchange in March 2017. She was also filmed interviewing Curator, Darren Pih, about the Tracey Emin and William Blake exhibition for a live Facebook stream in November which had over 21k views[16] in six weeks. Michaela concluded, 'I loved every minute being the Trainee Project Manager, every day was different and enriched so many people. I feel so privileged to have been given the experience.'

Jason Pay has embarked on an MA in Fine Art Photography. He has continued to be a regular freelancer at Turner Contemporary: photographing the gallery's Pudding Pan and Art Inspiring Change projects and creating stop-motion

animations for exhibition installations. Jason has also been commissioned to work with a number of organisations based on the portfolio he developed during his traineeship including Margate Festival, Margate Pride and Dreamland. He has also worked as a workshop facilitator on a project with refugees living in the local area. In relation to the traineeship, Jason reflected, 'It's reinforced my desire to work in the cultural sector and teach in some capacity. It's opened up my ideas of what working in institutions is like.'

Fran Taylor secured a part-time role working on the Juice Festival in Newcastle in Autumn 2016 and is currently employed as a full-time Assistant Learning Officer (fixed-term maternity cover) at the Laing Art Gallery, developing, organising and delivering learning activity for schools and families. During her time as a trainee, Fran also completed a Gold Arts Award (a level 3 qualification) which was successfully moderated in November 2016. The moderators commented on Fran's 'Successful use of digital evidencing', having used a Tate Album[17] to share the photographs she produced in her arts development unit. Fran stated, 'I've found where I want to be. I've found somewhere I can be confident. I would never have talked in front of people before but I went to the Youth Offending Team (YOT), on my own, and talked to 20 people about the project.'

Another consideration concerns the responsibility of host organisations to support the next stage of the trainee's career and in particular, to offer paid employment should a suitable role arise. Two of the trainees applied for roles at host organisations but their applications were unsuccessful. In one case, the trainee was not invited for interview which could be viewed as the minimum offer to an internal candidate. It is interesting to note that the majority of recommendations below reflect those arising from Aspire and Skills for the Future traineeships that were shared at a CPD session in 2014 and were posted on Basecamp by the Curator: Learning Outreach. Sample job descriptions from these programmes were used to inform the Archive and Access traineeships but it is apparent that some recommendations (such as incorporating an induction period and having a mentor) were not (or could not be) acted upon.

6.4   SKILLS AND TRAINING – RECOMMENDATIONS

In final interviews, all project managers reported that they and their organisation had gained experiences through the programme that would enable them to run more ambitious heritage projects in the future. Indeed, the majority were already planning such projects.

TRAINING AND PRACTICE SHARING
- Use Training and Practice Sharing to develop shared understanding of project objectives, evaluation protocols, timeframes etc to facilitate effective partnership working at a regional level.

- Facilitate opportunities for sharing practice and learning between lead project partners and recognise the expertise within these organisations that can also be shared to support professional development.
- Budget for artists to be involved in practice sharing at all stages of a project.

TRAINEESHIPS

At the second Partners' Sharing event, the three remaining trainees were invited to develop a collaborative presentation about their experiences and facilitated a group making activity that modelled what they collectively saw as the essential components for successful traineeships. These included:

- Clarity of aims, structure, purpose and timeline (of the project and traineeship).
- A structured induction programme.
- All essential information and resources are provided.
- Openness of line manager, excellent and ongoing communication and constructive feedback.
- An environment that encourages you to ask questions.
- A support network that includes line manager and additional mentor(s) for pastoral care and specialist input.
- Appropriate training courses and conferences to attend. Additional recommendations made by Tate and partner organisations included:
- Clarity around the level of experience required for the post: is this an entry level traineeship, an apprenticeship or a graduate-level internship?
- Clarity around the extent of the trainees involvement in other areas of the organisation's activities.
- A realistic assessment of and commitment to the time and resources needed to adequately manage and support a trainee; plus provision of necessary training and support for the line manager.

Stories Uncovered project participants visiting the Tate Archive, April 2016 © Tate, Photo: Dan Weill

'I like the insight into people's minds and what they think and how they perceive things and how different you are from other people.'

— Project participant

7 ENGAGEMENT AND PARTICIPATION – THE PROCESS

Reflecting on learning around key aspects of the project process that supported the engagement of target groups including working with artists and with archives; digital learning; and the importance of support workers and the workshop environment.

Aim: To facilitate and offer opportunities for active engagement and participation in heritage to target groups in each region with particular emphasis on those who are disengaged, and help them overcome barriers to engagement and gain new confidence.

WORKING WITH ARTISTS

The 25 artists employed across the programme covered a wide range of arts practices from photography and animation to fine art and spoken word. Whilst the development of participants' arts skills is inherent in artist-led projects, it was the experimental approaches to exploring archives and heritage introduced by the artists that was a unique feature of the programme. Artists explored working processes that were on show in archive materials, for example, highlighted connections between local heritage and contemporary practices and supported participants to explore and respond creatively to archive materials. In some cases, projects expanded partners and stakeholders' perception of what art-based activities could encompass, such as the communal singing introduced by Rabab Ghazoul as a response to Josef Herman's work.

Early learning about working with artists on the programme was used to refine procedures for later partnerships. The first round of recruitment for an artist in Liverpool was unsuccessful and the partners recognised that the brief represented a 'tough ask' for an artist incorporating learning, workshop planning and facilitation but also experience of working in digital media, health settings and devising learning resources. One solution could be to divide the role between a number of artists but the experience in Year 2 of Mining Josef Herman (where five artists were employed) revealed the additional workload this placed on the project manager. The Learning Outreach team used this learning to inform future artist recruitment, clarifying the artist's role in the briefs and advising Turner Contemporary against recruiting four artists (in response, the gallery employed two artists).

When working with groups of people with high and complex needs, it is important to recruit an artist with relevant experience. The ability to be responsive and empathetic without being manipulated by individuals is vital. In one of the projects, the partner recruited an artist who had less relevant experience to undertake one strand of work and the project manager recognised the need to provide additional support and management for this artist who was working with a vulnerable group. Asked about factors that contributed to an artist's success, the majority of stakeholders cited prior experience and flexibility,

> 'They [the artist and trainee] would always have a script for each day and you could see them looking at each other… and if it didn't work out, they always remained calm and came up with Plan B.'
> — Creative Adults Project (CAP), Margate

In the three projects with trainee project managers, the support role of the trainee also contributed to success. An extra pair of hands in a workshop is clearly useful but comments also referenced the benefits of the complementary skills, characters or genders the pairings offered,

> 'Jason [the trainee] was able to tune into 5 or 6 "loud" boys and use that energy positively.'
> — Laleham Gap School, Margate

David Jones *Squared-up drawing of soldiers* 1920–21 (TGA 8222/1/22)
© The estate of David Jones. Image released by Tate under Creative Commons CC-BY-NC-ND 3.0 (unported).

The Learning Outreach programme was designed to: provide access to local and national heritage; investigate how archives and digital resources can support learning; offer participants opportunities for active participation in heritage projects; and encourage them to create their own interpretation of archive materials. Artists and participants engaged with a wide range of collections including artists' archives in the Tate Archive (online and on-site at Tate Britain) and other local and national collections and heritage sites such as the People's Collection Wales, the Liverpool Medical Institute, Canterbury Cathedral, the South East Archive of Seaside Photography and Kensal Green Cemetery. The focus on heritage provided an accessible starting point for the projects and working with archives opened up conversations about collecting, conservation and curation at both personal and societal levels.

None of the stakeholder groups involved in On Margate Sands had previously engaged with Turner Contemporary and the project manager believed that archives offered a different entry point – history and heritage seemed less threatening than contemporary art. The Head of Library, Archive and Collection Access at Tate, reflected on the accessibility and inspiration of archives,

'Archives are just collections of people's things and therefore more relevant and recognisable as people and families have similar items… Although familiar, these items often tell amazing stories and create a link between the artist and the artwork.'

One of the benefits of working with archives is the focus on process rather than finished artworks. Sketchbooks, maquettes, scribbled notes or drawings in the margins of diaries and letters all provide an insight into how artists make work and reveal the false starts, experimentation and revelations along the way. One teacher involved in Changing Landscapes, Changing Lives, for example, reflected, 'We were saying [to the students] an artist's work is special not just because it's nice to wear or to see; it does something more than that...they realise that actually artists are thinkers not just makers.' The trainee in Margate described how sharing material such as David Jones' *Squared-up Drawings of Soldiers* gave students at Laleham Gap School an appreciation of process and technique that encouraged them to believe that anyone can be creative. As a result, five students opted to study art at GCSE as they understood that 'art is more than masterpieces.'

Soldiers gave students at Laleham Gap School an appreciation of process and technique that encouraged them to believe that anyone can be creative. As a result, five students opted to study art at GCSE as they understood that 'art is more than masterpieces.'

The trainee emphasised the role the artist played in navigating and curating this material for participants. The archivists at Tate and regional archives including the Liverpool Medical Institute and Canterbury Cathedral, were also critical in selecting appropriate and engaging content for participants to view during visits. In final reflections on the projects in Margate, the team cited how the 'Library and Archive team facilitation helped artists, project team and participants to make more meaningful, personal connections with material.'

Asked about what they had enjoyed most during the project, all of the young people from Kent Foster Care Association (KFCA) interviewed at their penultimate session, mentioned items seen during their earlier visit to Tate Britain including Josef Herman's Sketch of the Bus Stop, 'Aubrey Williams – that was my favourite thing' and Scottie Wilson, 'I loved that you could see his cap with the cat hair.'

Scottie Wilson *Scottie Wilson's Walter Barnard & Son tweed cap* date not known (TGA 9024/30).
Image released by Tate under Creative Commons CC-BY-NC-ND 3.0 (unported).

A year 6 teacher at Knotty Ash School in Liverpool reflected on how well the All About Us project, and its focus on heritage and archives, resonated across the curriculum. The children were studying World War I in history and 'the splint was designed in WWI therefore the links were seamless' and the '100 year old map of the area – I'll use that in maths and geography.' The teacher was pleased with the introduction to new artistic techniques but was particularly enthusiastic with the way the archive project enabled the children to 'link everything else together, seeing the connections and the overview.'

The trainee at the Laing believed that introducing school students to the concept of archiving had resulted in one of the most important outcomes: an appreciation that 'their work matters' thus 'giving them pride in their work.'

CHALLENGES WITH ARCHIVES

While the digitised archive provided unprecedented access to archive materials, relying on this alone to provide inspiration proved problematic in some partner settings. Aside from the technical difficulties described below, participants often struggled to navigate and engage with the content as there is a potentially overwhelming amount of material. The artist for Changing Landscapes, Changing Lives, for example, reported particular issues for the groups of young people she worked with. 'The school groups were more engaged but even then, they were often looking at collections not archives.' There was limited content in the Tate Archive linked to Newcastle (approximately 12 items) and many of these were text-based which 'Didn't grab them!' Staff in other projects also recounted incidents were they felt the digital archive and interface were uninspiring for participants but solutions were often found during artists' research time such as curating small thematic selections in Albums.

As the Head of Library, Archive and Collection Access pointed out, 'What digital has done, is put it out there.' There have been over one million visits to the online archive since publication began late 2014 in addition to the annual visits of 18-20,000 to the Hyman Kreitman Reading Rooms at Tate Britain. However, she recognised the need to 'storify' the archive content through curation and navigation by an archivist, artist or virtually, as the Animating the Archive series has achieved in film. She cited the success of the Felicia Browne film and timing the press release to coincide with the 80th anniversary of the Spanish Civil War. A teacher in the USA had made contact to report using the film in her teaching on the War.

Mind map of participants' personal items and linked hashtags produced by stakeholders at Stories Uncovered Training and Practice Sharing. These hashtags were used as search terms for exploring the Tate archives online, November 2015 © Tate, Photo: Heather Agyepong

ARCHIVES – WHAT WORKED?

– Visiting physical archives with groups early in the project to demystify, inspire and embed the archival aspect of the project. Such visits also helped to bond the group and boost self esteem; clients at Garden Gate, for example, recalled being admitted to 'private areas' as 'special guests' and talked afterwards about 'The smell of the library'. Meeting archive staff also provided information on possible career paths for young people.

– An artist or archivist as a 'navigator' of the material. Including research time for the artist to identify relevant collections so as not to overwhelm participants.

– Providing training and other opportunities for artists, stakeholders and participants to familiarise themselves with the interface and search function for digital archives.

– Working with digital archives that enable participants to search by key words and find personal connections with materials.

– Linking social media hashtags (#) to the subject indexing, thus demystifying the process of cataloguing by using a contemporary equivalent.

– Considering the archival nature of social media platforms such as Instagram and Tumblr.

- Using art archives to reveal the thinking processes of artists, offering a new way in for participants.
- Emphasising the 'everydayness' of archives and the personal stories they contain.
- Recognising that archives are living collections, not dead, dusty and closed. Thinking, therefore, about the collection policy of archives.

Inspired by marbled endpapers during their visit to Canterbury Cathedral archive,
Garden Gate participants later tried the technique © Turner Contemporary, Photo: Jason Pay

ENGAGEMENT AND PARTICIPATION – THE PROCESS

7.3   DIGITAL LEARNING AND ACCESS

One of the primary aims of the project was to provide digital access to audiences not currently engaged in the heritage and culture found in archives. While the digitisation of the materials was the first step, the production of the film resource series, *Animating the Archives,* and the Albums feature on the website aimed to 'provide engaging, dynamic, high quality resources for use by a wide range of formal and informal learning audiences.'[18]

18

From the original HLF application.

Albums allow users to select collection artwork and archive items, as well as uploading their own content. To date, 5,167 Albums have been created on the Tate Website of which, approximately 10% have been made public. These include Albums made by many of the participant groups, together with research and creative engagement across all of the partner projects. Two examples are illustrated overleaf.

Projects working with digital content and platforms require reliable technology and all but the London project struggled with technology. Initial wifi problems at the Laing were resolved when Newcastle City Council introduced free wifi hotspots. The absence of wifi at the Garden Gate in Margate presented a challenge but was a known factor and the artist planned accordingly. It was perhaps in Liverpool that the greatest challenges arose as the technological difficulties were unforeseen.

At Alder Hey, the old hospital building was known for poor wifi but the new hospital promised to be 'high-tech' with super-fast internet and an iPad in each hospital room. Unfortunately, wifi was one of the 'snagging' issues being addressed during All About Us and the iPads did not arrive as planned. The work in schools was also affected. Liverpool City Council barred access to the Tate website in schools meaning children could not upload their artwork into an Album as planned or browse material in the digital archive. The artist adapted well but was aware of the more didactic approach she had been forced to take to explore the archives. 'I have to be dry, talking and painting the bigger picture when they should be doing and experiencing it for themselves.' To overcome these issues, the artists opted to select and curate items from the archive and work from facsimiles[19].

19

Use of facsimiles was made easier by the work done by the *Archives and Access* Project Rights Officer to secure Creative Commons licences for a significant proportion of the digitised Tate Archive materials.

Alder Hey Children's Hospital's Arts Coordinator plans to use the digital resources (including a film produced with young people supported by the Child and Adolescent Mental Health Service and digitally accessible activities produced in consultation with Play Specialists), on the wards and in training with clinical and support staff.

TOTAL NUMBER OF ALBUMS: 5,167
Private Albums: 4,678 (90.5%)
Public Albums: 489(9.5%)
Albums are automatically private when created. User testing is
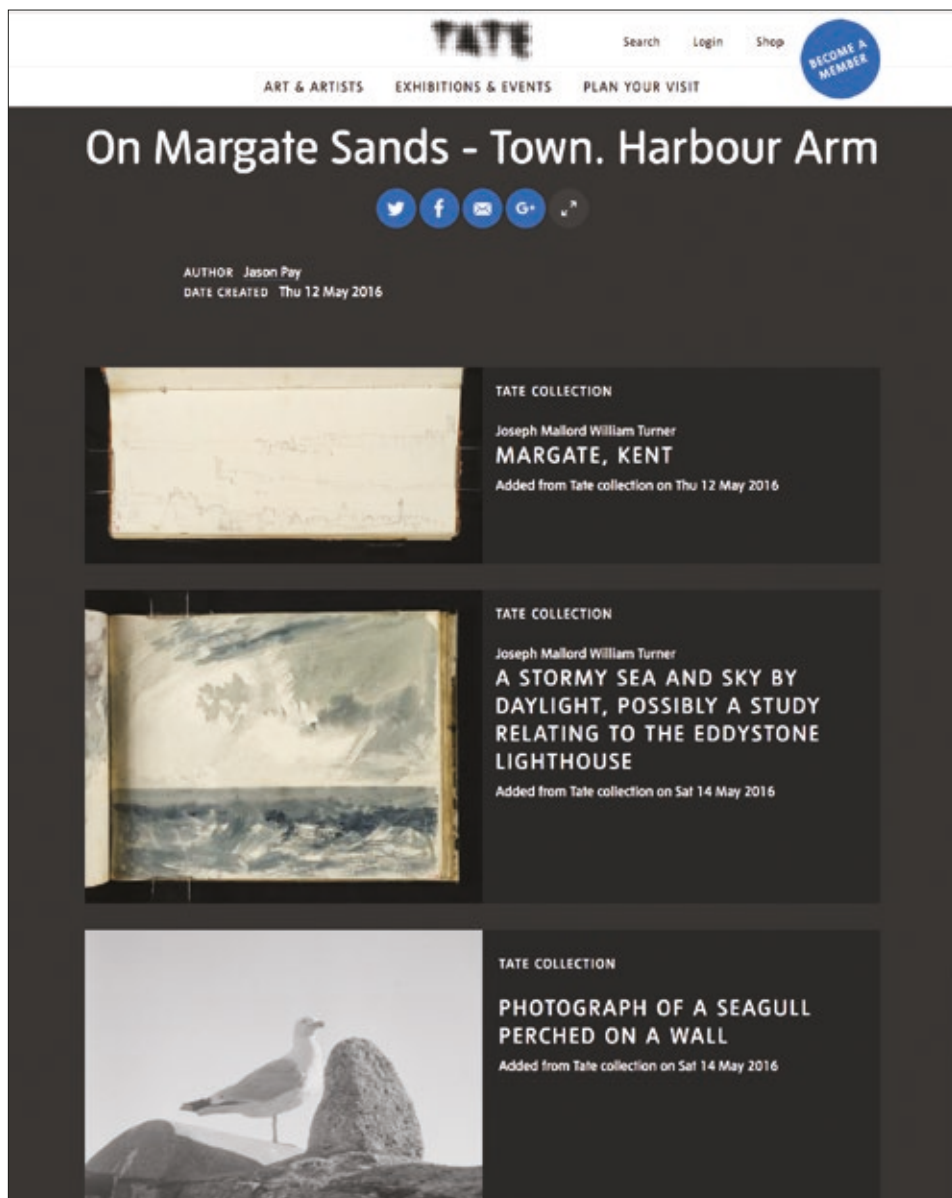ongoing to determine why such a large percentage remain private.

Top tags used in Albums
paris1pantheonsorbonne (31), Josef Herman (21),
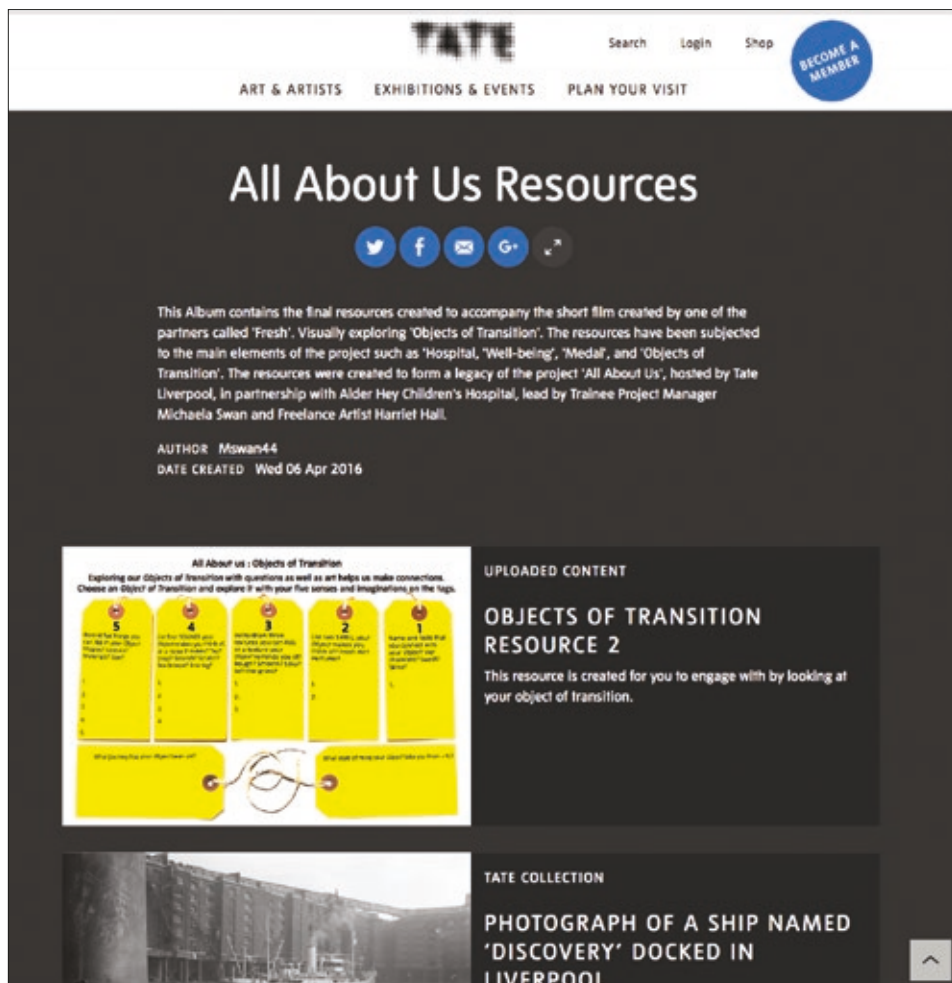Photography (21), Art (20), Women (20)

EXAMPLE 1

This Album was created during On Margate Sands by participants from KFCA.
The group created a fictional model of Margate, in which QR codes linked to a
number of Albums that made connections between the model and the archival
material the participants had been influenced by.

EXAMPLE 2

This Album was created during All About Us. It contains all the digital resources that were produced as part of the project including printable resources, material from the Tate archive and a film resource produced by participants.

A total of 24 *Animating the Archives* films have been produced, which explore cultural or biographical storylines, capture anecdotes as well as scholarly insight and illustrate the value of archives for many different audiences. Originally the team planned to produce a greater number of shorter films but they realised that the complexity of the subject matter required more research time and a range of interviewees, producing a slightly longer narrative.

The films have been used with all the partners at the Training and Practice Sharing events as well as to introduce participants to the project. The 'What Are Archives?' film had a particular impact at Training and Practice Sharing sessions where partners, artists and stakeholders fed back on its usefulness in unpacking the idea of an archive. The Josef Herman film 'Sketches of Wales' proved a valuable tool for local schools and was also exhibited, together with the film exploring 'Oral History', in a display at Swansea Museum in summer 2016 that shared creative responses by participants in Mining Josef Herman alongside works by Josef Herman and facsimiles of material held at Tate Archive.

In addition, the 'What Are Archives?', 'Drawing From Life' and 'Felicia Browne' films were on display in the Learning Gallery at Tate Britain in spring 2016.

At the time of writing, 17 of the films are available on the Tate website[20] and Youtube channel (in an *Animating the Archives* playlist), with the remainder scheduled for release across 2017 as analytics have shown this will maximise the reach and viewing figures each film achieves. Eight films from the series also feature on the Tate on Khan Academy platform[21] in a tutorial entitled 'Archive, Memory and Conservation'. This ensures the films are reaching a much wider national and international audience. To date, the films have had over 42,787 views, reaching 174 countries and have been shared through Instagram, Twitter and Facebook. Public response to the films has been extremely positive as the following quotes illustrate,

'Anyone can visit the archive?… I don't have to be a historian or a university professor or a teacher? Literally Joe Public with an interest in art, right off the street?' Response to 'What Are Archives?' film on Khan Academy platform.
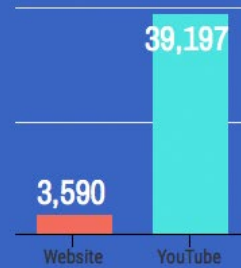
'This is exactly the film I need in my classroom. I struggle to get students to use their sketchbooks in their own way, they ask which way round a picture should be stuck in. This film is an excellent resource to how artists use sketchbooks in different ways' Primary teacher's response to 'Sketchbooks' film.

Animating the Archives film analytics from Jan 2015 – Jan 2017.
Venngage Infographic, Hannah Vallis.

DIGITAL LEARNING – WHAT WORKED?

- Using a range of digital applications including GoPro and smart phone video, audio and digital photography to offer diverse learning experiences, enhance skills and support different learning styles.
- Using social media to document processes (affording reflection and evidencing the making of decisions) and as a space for organising ideas (where content can be tagged, categorised and curated) to create a conceptual bridge to archiving for young participants.
- Incorporating the opportunity to learn new digital skills with an experienced artist as a hook for young people to get involved and remain engaged and motivated.
- The Creative Commons licenses secured through the digitisation process of the *Archives and Access* project supported a wide use of the archives in the films, participants' Albums and the artists' digital resources.
- Distributing archive stories on third party sites such as YouTube and Khan Academy to reach broader audiences.

7.4   ENGAGING TARGET STAKEHOLDER GROUPS

All partners set out to engage new groups and new audiences for at least part of their project and some of the successful strategies have been discussed in section 5.1 (such as investing time in familiarisation visits at the planning stage) together with the challenges (such as funding cuts in the youth sector). The evaluation identified a range of factors that affected the engagement of target groups and the achievement of project objectives. Reflecting on the three projects she had facilitated, one of the artists in Margate declared,

> 'I think I lost them [the objectives] with CAP. I was a bit unambitious; I felt cowed by the numbers, budget, space and range of abilities.'

SUPPORT WORKERS

Participants within all partner groups in Margate had varied and often challenging needs. Apart from KFCA, the groups were relatively large in size and the engagement, support and knowledge of support workers was therefore central to the success of the project. Feedback from the project team descried varied experiences between the groups and sometimes between carers within the same group. At Laleham Gap School, for example, the trainee referred to the 'amazing work ethic of the support staff, facilitating young people's voices' and the 'very good and consistent support at Garden Gate which is such a healthy environment.' The uncertain funding and staffing of CAP, however, resulted in a more unstable environment with less consistency in support workers and this curtailed some of the artist's more ambitious session plans. These findings were mirrored in the evaluation of the Laing's work with hard to engage young people.

THE ENVIRONMENT

Outreach work is particularly valuable when working with vulnerable groups who may feel more confident in their own environment. The drawback is that working environments may not be ideal. One of the artists for On Margate Sands recognised how the environment contributed to the dynamic and atmosphere of a workshop.

'The poly-tunnel at Garden Gate is fantastic. People are comfortable with the environment and therefore happy to be pushed, prodded and extended. But for CAP, the environment is so different at Turner Contemporary – white walls, a difficult acoustic – it's challenging.'

The artist brought this insight to her work at Laleham Gap School where she felt the rigid classroom layout limited creativity. She upended tables to make space for the students to work on the floor 'but they couldn't cope with the change' and the artist acknowledged the need to adjust to the specific needs of each group.

The potentially detrimental effect of the physical environment was also cited by project teams in Newcastle and Liverpool. The 'classroom-like' environment at the Discovery Museum in Newcastle, for example, was not conducive to working with young people who were disengaged with school. And in Liverpool, the 'gloomy basement' was just one of the challenges the artist and trainee faced working with young people from Child & Adolescent Health Services (CAMHS) group, FRESH. Whilst some environments can be avoided or changed, the hospital presents specific and mostly inescapable challenges. All the staff

Participants working in the poly tunnel at the Garden Gate Project with artist Sara Wicks
for On Margate Sands, January 2016 © Turner Contemporary, Photo: Jason Pay

at Alder Hey commented on how well the artist and trainee responded to these challenges, constantly adapting their plans, and remaining flexible and responsive. Examples included arriving at the hospital to find that there were only babies on the designated 'workshop' ward and being moved to a different ward at short notice; and starting work with a patient who was then called for tests and therefore unable to complete their artwork. The support of the Arts Coordinator, Play Specialists and teachers at Alder Hey were also vital in helping the artist and trainee navigate this environment, again emphasising how support workers are key to success.

PEER-LED PRACTICE AND DURATION OF THE PROJECT

Tate's Stories Uncovered project was designed to support peer-led practice, increasing young people's skills and confidence in co-planning, delivering and evaluating a workshop for their peers. A key finding from *Circuit*[22], is that peer-led practice requires an extended project time-frame and skilled scaffolding from artists and gallery staff. Although Stories Uncovered spanned a year, the number of funded sessions with young people at each gallery was relatively low (initially two sessions with a third added). Stakeholder groups committed to running two planning sessions independently and additional budget was allocated at an early stage of the project to ensure that the lead project artist could support one of these planning sessions. Stakeholders found, however, that they needed to facilitate additional sessions with young people to fully develop and plan their workshops but this was not possible in all cases and was particularly problematic for the less well-resourced organisations that employ freelance project workers. There was also varied levels of prior experience of facilitating peer-led practice which together with the low number of sessions, affected the extent of peer-led elements in the projects. At the Whitechapel Gallery, where Duchamp & Sons runs as a youth-led programme, the group devised the workshop content, co-planned with the artist and led and evaluated the workshop. By contrast, a member of staff at the Octavia Foundation commented, 'Peer-led? It's not really practical with our young people.' The Foundation works with a range of young people, many of whom live in challenging circumstances. Young people tend to 'drop in and out of activities' meaning that for Stories Uncovered, staff needed to take the lead to provide continuity. The final event was also run by staff, with three of the young participants dropping in during the day.

Stories Uncovered included two project days at Tate that brought young people and staff from the partners together. These were highly successful in increasing understanding about archives and Albums but perhaps missed an opportunity to model and share expertise on peer-led practice.

22

A four-year national programme, led by Tate, connecting 15-25 year olds to the arts in galleries and museums working in partnership with the youth and cultural sectors.

7.5

WORKING WITH HARD TO ENGAGE YOUNG PEOPLE – RECOMMENDATIONS

These recommendations are based on reflections with the project team for Changing Landscapes, Changing Lives with additional learning from Stories Uncovered – both projects focussed on young people but the majority of recommendations are equally relevant for adult groups. (There is a close correlation with recommendations arising from the partnership strand of Tate's project, *Circuit*).

- Allow adequate time to meet and get to know young people before a project to build trust and find out what will work for them.
- Give young people choice but be realistic about the likely success of peer-led practice with hard-to-engage young people and in short-term projects.
- Co-plan with staff to engage them and engender their support to drive the project and motivate participants.
- Work with staff and young people to determine the best day/time and timing; avoid clashes with other projects or exam periods.
- Think about the location and venue - Is it known to young people? Is it accessible? Is the environment conducive?
- Expect the unexpected!
- Provide food!
- Ensure continuity of workers at the partner organisation to support the project.
- Have a maximum of eight young people in the group; identify and empower influencers within the group to galvanise others.
- Have a minimum of ten sessions.
- Work with flexible, responsive, experienced artists. Artist hours will ideally be flexible to accommodate change and sufficient to cover additional (re) planning time.
- Think where to signpost people for other opportunities and/or build in an exit strategy.

Participation with All About Us project resource activities exploring 100 years of medical heritage at Alder Hey Children's Hospital, November 2015 © Tate, Photo: Harriet Hall

'We were struggling to encourage (our child) to get out of bed today. (She) joined in with encouragement and not only enjoyed what she did but she talked more than she had for a week!'

— Project participant's parent

8 ENGAGEMENT AND PARTICIPATION – OUTCOMES

Considering the evidence for a range of planned and unplanned participant outcomes with individual stories presented through a number of vignettes.

Aim: To facilitate and offer opportunities for active engagement and participation in heritage to target groups in each region with particular emphasis on those who are disengaged, and help them overcome barriers to engagement and gain new confidence.

OUTCOMES FOR SCHOOL STUDENTS

Four of the partnership projects included work with schools. In Wales and Newcastle, this strand embraced an existing project: the Award for Schools and ARTiculate, respectively. Both projects culminated in an exhibition at which, young people completed an evaluation form that asked them to rate outcome statements where 5=Yes, a lot; 4=Yes, a little; 3=Maybe; 2=Not much; 1=Not at all.[23]

TABLE 6: ACHIEVING PROJECT OBJECTIVES

	ARTICULATE AT LAING (N=35)		JOSEF HERMAN SCHOOLS PROJECT 2016 (N=97)	
	AVERAGE RATING	INDICATIVE QUOTE	AVERAGE RATING	INDICATIVE QUOTE
I enjoyed the project	4.71	It was fun!	4.74	Fantastic! Can we do it some more?
I have learnt about: the ways the North East has changed / Josef Herman's life and work	3.94	I discovered about the Tyne Bridge being built.	4.62	Learning about his environment and landscapes, you understand his paintings more: bold, simplistic; miners, powerful.
I have developed my arts skills and confidence	4.03	How to use colours to change mood.	4.63	I've gained in confidence, definitely, like drawing can be expressive and not always perfect.
I am proud of the work I have made during this project	4.63	It looks cool and it makes me feel proud to have been a part of it.	4.58	I felt like an artist seeing my work there [on Tate website].
I have developed my digital skills and confidence from using Tate Archive & Albums	4.18	I enjoyed the photography an' stuff on the computer... Photoshop – I've never used that before.	4.12	I've signed up for an account on Tate and looked at lots of different artists at home.
I know more about archives- what's in an archive and where I can find archives	4.08	Inspiration can come from others' work.	3.78	They have used the archives to research not only Josef Herman but other artists too. (Artist)
I know more about artists: how they make work, what influences their work etc.	4.20	My understanding that art isn't just drawing.	4.26	About history and art and them coming together.

Levels of enjoyment for both projects was very high with 100% and 96% saying they had enjoyed the project (including 70% and 81% who had enjoyed the project 'a lot'); only two of 97 pupils in Wales said they didn't enjoy the project. Pride in the work produced was also very high with average ratings above 4.5. Objectives linked to developing arts and digital skills, and increasing understanding about how artists work, all received average scores of 4.0 and above. The fact that primary pupils were involved in the Joseph Herman Art Foundation Cymru (JHAFC) project and secondary pupils in the Laing project may account for the varied impact of the projects on the development of arts skills. Although the majority of pupils reported increased knowledge about archives,

the majority response in Wales was 'Yes, a little' and 'Maybe' suggesting that this aspect of the project was perhaps less clear to the children. All participants visited the Foundation's collection and interviews revealed that the physical artworks left a strong impression, perhaps diminishing the importance of the archival material (which was viewed online or in a facsimile) for participants.

The largest variance between average ratings related to the thematic project focus. Whilst the majority of children in the JHAFC project had learnt 'a lot' about Josef Herman, the vast majority of students in ARTiculate had learnt 'a little' about changes in the North East. This difference may reflect the large number and sometimes competing agendas for ARTiculate (outlined in 4.2 above).

There were very few negative comments from young people. In Wales comments concerned adults who talked too much (over-lengthy introductions and during sessions) but these were from a small minority of pupils. In Newcastle, suggested improvements reflected how challenging some students found the work with requests for more time and support to develop ideas.

8.2 PRINCIPLE OUTCOME AREAS FOR PARTICIPANTS

'This has been the best project I have experienced in the Art Department – Ever! The planning has been remarkable and consideration to the pupils' progress and needs paramount. The outcomes have been fantastic and the pupils have enjoyed every minute.'

— Teacher, Sandfield Park School, All About Us

Evidence gathered for the evaluation demonstrated that all projects resulted in positive outcomes for participants. Projects did not always achieve all the objectives as planned and this was often because the original objectives were overly ambitious for the participant groups or the duration of the intervention and were revised accordingly during planning. Certain objectives for participants were common across all projects (including knowledge of archives and local heritage, and digital and arts skills) whilst others were project-specific such as improved self-confidence or intergenerational learning. Principal outcome areas are outlined below with supporting evidence drawn from across the partnerships to complement that presented for the schools' projects above.

IMPROVING KNOWLEDGE AND UNDERSTANDING OF ARCHIVES

'Like a library but everything in it's unique.'

— Student, Laleham Gap School, On Margate Sands

The discussion of working with archives in 7.2 set out the challenges encountered in some projects. The extent of success for this objective varied, therefore, but for some participants, represented a significant area of learning. For example, talking about the legacy of the project, one participant in Stories Uncovered said, 'It contributes to the archive we hold… the blog of our projects' and realised that

prior to the project, he would not have referred to the blog as an archive. Other evidence of learning includes:

> 'I would immediately have thought of a room, old artefacts, gloves... I wouldn't have thought about contemporary archiving through social media... you build something up deliberately rather than preservation.'
>
> — Project Participant, Stories Uncovered

> 'It got them questioning authenticity of material: what if something exists in both physical and digital form – which is authentic?'
>
> — Partner gallery staff, Stories Uncovered

I found the archive…

Fascinating, as it was different from an art gallery but yet still had aspects of one. The unusual layout made it more interesting

Something new I've learnt is…

About live exhibits being brought into a theathre like room where people would sit and view someone ill, and learn how they would be treated.

Feedback from Sixth Form students at Broadgreen International School for the All About Us project, November 2016 © Tate, Photo: Harriet Hall

As already discussed, visiting physical archives resonated with many participants. A member of Tate Collective in London, for example, had never visited Tate Archive before and was excited at how it could support her degree in Art History, 'I didn't realise I could go there any time and if you have an interest, they will get stuff out for you.'

INCREASING KNOWLEDGE OF AND INTEREST IN PERSONAL, LOCAL AND OTHER HERITAGES

All the projects explored heritage through themes such as transition, identity and industrialisation. The projects were also firmly rooted in local heritages and there was evidence that participants gained an understanding of heritage as a concept and developed an increased awareness of their personal relationship to a community and locality. In Mining Josef Herman, for example, the project explored history that was part of the living memories of local residents and was shared with younger generations. (See Vignette 2.) Whilst this more conceptual approach created challenges for some participant groups it was mostly embraced as the following quotes illustrate,

> 'I'm surprised how strongly educational we've been able to make it. Arts in Health tends to focus on developing skills in animation, for example, and supporting clinical aims, like music which is sensory, relaxing and calming. But this project was working with quite complex ideas and I was therefore a little apprehensive but patients have really engaged with those ideas and staff have really embraced it.'
>
> — Arts Coordinator, Alder Hey, Liverpool

'They were very interested in the picture and the stories behind them – stories that they then could link to physical objects. Found lots of patterns between the archive material and their objects so were a good stimulus and inspiration for their workshops.
— Learning Support Assistant, Sandfield Park School, All About Us

Sketching activities in Margate with participants from the Creative Adults Project (CAP) and KFCA
for On Margate Sands, April 2016 © Turner Contemporary, Photo: Jason Paya

An exploration of place and identity through archives in Stories Uncovered served to increase knowledge and interest in local heritage and thus shape the workshops that young people devised. Understanding the history of Milbank Penitentiary, for example, led Tate Collective to explore the experiences of artists in WW2 internment camps in Tate Archive and design a workshop entitled, 'Art Entrapped.' And young people at 198 CAL discovered the recent history of their area as the project worker at the gallery described,

> 'The group engaged with the history of Railton Road – they didn't know about 'The Front Line' or the Brixton Riots or Linton Kwesi Johnson or CLR James.'
>
> — Project worker, 198 CAL, Stories Uncovered

The historical exploration of locality was often allied to an increased interest in the contemporary reality of an area.

> 'My Nan has got a couple of photos of her walking with her Mam in the street. There were a lot more people walking about and on bikes than now… and the shop, Costcutter wasn't there!'
>
> — Project Participant, Mining Josef Herman

Exploring the heritage of Margate was a central objective of On Margate Sands and two of the groups spent time sketching in the town.

Young people from KFCA also went on a walking tour of the town with the artist and this had a significant impact on two of the young people who now view Margate as a safe place to meet friends and a place with positive memories.

VIGNETTE 2

PERSONAL AND INTERGENERATIONAL EVOCATIONS OF LOCAL HERITAGE

Transcript from member of Cor y Gyrlais responding to Josef Herman's writing and sketches

'I chose the picture of the miner with his head in his hands and I think that represents what mining was. It's like being a soldier. You have the trooping of the colour. You have the red suits on and your big black hat. And everyone wants to be one.

And you see these men, who had the same camaraderie, who'd die for each other. And there's people who would go down – who sit here now – who were in mines rescue, who'd risk their own lives to try and save other miners. And I, as a young man, had opportunity to go down the mines as an engineer. I went down in the lift. And I said take me back up now, because there is no way that I could ever do this.

I was a soldier, but I would never consider myself as brave as these men for what they gave and what they had, and what they had, was taken away from them: their health, and the pittance they were paid, they had their pride and the camaraderie, other miners, and the families they associated with.

There's two pieces of paper here, which sadly, to me, are as relevant today as when he wrote it. 'It would be true to say that the miner is the walking monument to labour.'[24] And on this card, 'This is not a time without anxiety, fear and uncertainty. However, I had much on my mind.'

I've felt it, and so many other people have I suppose. And when Pete mentioned he was a communist…if a communist is a person, you know, who wants to help others…you know…all people are born equal but some are born more equal than others? I understand that…

But you had to have that type of mentality to live around places in areas like this in England or Wales, wherever hard industry was. So I have many members of my family who went underground, and whatever conflict I saw in my life, in the army, is nothing to what conflict they had to endure throughout their working lives.

So I am so proud to say that I am a member of a family of miners and I'm proud of every person who's gone underground.

All the time.'

DEVELOPING ARTS SKILLS

A diverse range of arts skills were developed through the projects including,

> 'Drawing…when I was in Eritrea I didn't know how to do it… Now I like to draw my story, my journey, how I passed Sahara, Libya, the sea.'
>
> — Project Participant, KFCA, On Margate Sands

> 'Using different mediums and techniques, like mono-prints, from nature, from seaweed. That was refreshing… I've never worked on a poem before as inspiration for art. In 6th form, we mostly looked at other artists' work.'
>
> — Project Participant, Creative Adults Project (CAP), On Margate Sands

Other techniques included clay modelling, iPad drawing, poetry, textiles, blogging, film-making, zine-making, paper-making and gold leafing. Comments from participants and group leaders highlighted the high quality of the skills developed and the work produced as the following quote from a Secondary art teacher in South Wales illustrates,

> 'I've seen the work come on in leaps and bounds – this is a Y8 group and some of the work they've produced is comparable to GCSE work; so, I'd be keen to do it again.'

A teacher working at Alder Hey described the challenge of working with children and young people from the Neurology Ward, 'The children can look well but may have acquired brain injury.' She went on to explain how this impacted on the project, 'There were six in today, some from the previous session but they couldn't remember the first session.' She felt the artist and trainee had adapted well, recognising the need to recap and repeat activities. The teacher's reflections on the outcomes highlighted the importance of involving relevant stakeholders in determining indictors of success:

> 'Once they got going, they were better and quicker than the first time, so they had kept some skills even if they didn't remember the session. They got more of a complete item this time too.'

Artists often introduced arts skills alongside digital skills and encouraged participants to combine different techniques with interesting results. One teacher in Newcastle, for example, reflected, 'I loved the way one group was using a digital camera with bits of masking tape and things that were rubbed over with graphite, it was that combination of low tech and hi tech that I really liked.'

DEVELOPING DIGITAL SKILLS AND CONFIDENCE

Evidence from Training and Practice Sharing and schools projects indicates success for this objective in relation to using Tate Albums and archives. The

majority of young people participating in projects were confident using technology for communication and consumption of media but some projects took young people beyond this day-to-day usage. Those involved in film-making, for example, reported the acquisition of new skills in filming and editing. This included young people in the FRESH group in Liverpool, KFCA in Margate and the film group in London where one participant reflected, 'It allowed me to gain an interest in media I didn't know about before'. Photography was the principle medium employed in Changing Landscapes, Changing Lives and the artist incorporated art, landscape and documentary photography, and photo manipulation and editing. The advent of camera phones has turned photography into a democratic art form but many young people were unfamiliar with the technical and aesthetic nuances of producing a high quality image and reported improved skills and confidence.

> 'I know I do photography but I don't really know how to work a camera –
> in A Level, it's mostly about the idea and journey. I've really enjoyed the
> technical stuff from Nicola, how lighting can change the aspect
> of a photo, lighting, contrast…'
>
> — Project Participant, Space 2, Changing Landscapes, Changing Lives

The focus on accessing material, documenting development and sharing ideas digitally impacted on one teacher's approach to teaching art with classes beyond the project: 'It's inspired what I've done with my A Level class. I've got them to set up their own blog or website and start to develop their own professional archive…It's really nice actually, getting them to think about how they present their work and curate their spaces.'

DEVELOPING INTERGENERATIONAL UNDERSTANDING

Projects in Wales and Newcastle had intergenerational strands (see Vignette 3).
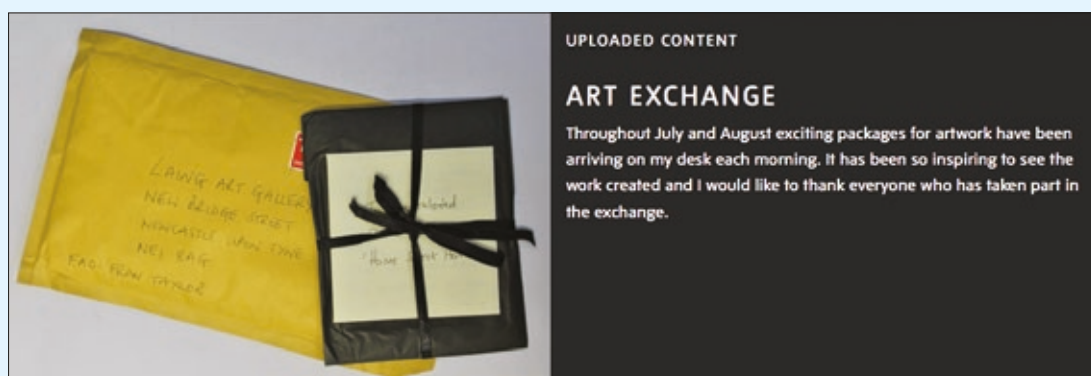
For Year 2 of Mining Josef Herman, Rabab Ghazoul was commissioned to create a participatory, intergenerational project that explored Herman's archive and legacy in Ystradgynlais. She asked the question, 'How can Herman's writing (a poetic as well as social and narrative context) be an entry point into his visuals?' As the project evolved, Rabab settled on working towards a choral outcome from the project, bringing together young people from Cwmtawe Community School B# Choir and older singers from Cor y Gyrlais Male Voice Choir. The use of Herman's sketches from Tate Archive and published written work proved to be a highly effective way of encouraging participants to explore the content, context and resonance of the work (see Vignette 2). The intergenerational aspect of the project was highly successful and served to introduce a younger generation to Herman's work. All 17 participants who completed the final evaluation felt positive about the intergenerational experience, referring to it as 'uplifting' and 'refreshing' with several citing this as the aspect they most enjoyed. The positive intergenerational relationships were noted by members of the audience,

'As an intergenerational exercise with teenagers and members of a Male Voice Choir it looked effortlessly inclusive with both groups thoroughly engrossed and enjoying the experience.'

As a result of the project, Cor y Gyrlais invited the school choir to perform with them at their annual concert.
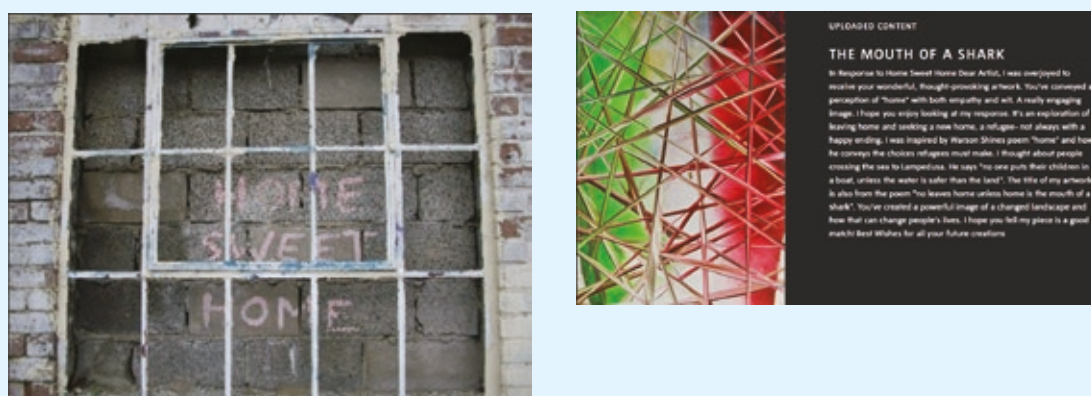
<table>
<tr><td>VIGNETTE 3</td><td>PERSONAL AND INTERGENERATIONAL
EVOCATIONS OF LOCAL HERITAGE</td></tr>
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UPLOADED CONTENT

ART EXCHANGE

Throughout July and August exciting packages for artwork have been arriving on my desk each morning. It has been so inspiring to see the work created and I would like to thank everyone who has taken part in the exchange.

To overcome the challenges faced in engaging an over-55's group for the intergenerational strand, the trainee and project artist at The Laing, in consultation with Tate, devised an Art Exchange.

The trainee used the gallery's existing mailing list to invite over-55s to register their interest in an Art Exchange with young people. The trainee and artist designed an instruction leaflet and posted this, together with a photograph of a young person's artwork created during Changing Landscapes, Changing Lives, to each of the 30 individuals who were recruited. Participants were asked to make a response in any art form and return this to the gallery by mail, email or in person. The response rate was very high with 26 artworks returned. The trainee digitised the artworks and created an Album to showcase the work.

All participants were sent the Album link.[25] One exchange is illustrated below.

An album on Tate's website documenting the Changing Landscapes, Changing Lives intergenerational Art Exchange. Participants work photographed and compiled by project trainee Fran Taylor. Screenshot images © Tate.

A number of the over-55's said that the opportunity to work in their own environment, at their own pace, had enabled their engagement with the project; they would have been less likely to attend a gallery-based workshop. They also appreciated the opportunity to learn from young people rather than be in the more usual position of passing on their skills. Comments included,

'Who knew being over 55 (a long way over 55) could be so stimulating.'

'I loved spending time considering the image you sent me and creating my response.'

The trainee also believed the exchange had value for the young people, citing a boost to the self-esteem of one young woman when she saw the artwork her photograph had inspired.

IMPROVING PERSONAL, SOCIAL AND EMOTIONAL CAPABILITIES

Across the projects, a number of objectives related to improvements in self-confidence, self-esteem or pride. Reviewing the evidence, it is apparent that the Learning Outreach projects contributed to the development of a wider set of personal, social and emotional capabilities. It is interesting to locate the participant outcomes within existing frameworks such as the Young Foundation's Clusters of Capabilities. This framework 'proposes a model of seven interlinked clusters of social and emotional capabilities that are of value to all young people, supported by a strong evidence base demonstrating their link to outcomes such as educational attainment, employment, and health.'[26]

26

McNeil, B, Reeder, N and Rich, J (2012) A framework of outcomes for young people http://youngfoundation.org/publications/framework-of-outcomes-for-young-people/

- Communication
- Confidence and agency
- Planning and problem solving
- Relationships and leadership
- Creativity (see 8.1 below)
- Resilience and determination
- Managing feelings
  (See Vignette 4)

VIGNETTE 4

FINDING MOTIVATION AND PURPOSE

During the spring of 2016, artist Nicola Maxwell and trainee project manager Fran Taylor worked with two young men under the care of Newcastle's Youth Offending Team (YOT). The *Changing Landscapes, Changing Lives* project was accredited through Arts Award Explore. At the end, the young men's social workers reflected on the project.

Fifteen year old E was on a court order and had been with the YOT for a year. His case was overseen by a Risk Management Group as he was considered to

be one of the most vulnerable young people in Newcastle. 'A lot of my work has been to find constructive activity for E and build his self-esteem' but this had been problematic in the past, 'Football, for instance, it's a big group of lads and E has a chequered history' and 'staff on some projects just don't understand the young people, like they'll disclose personal details.' Secure accommodation had been considered for E but the level of engagement and reliability he demonstrated during the Changing Landscapes, Changing Lives project was a factor in delaying that decision. E was conscious of trying to build a CV and was therefore attracted to the Arts Award alongside the photography that was an area of interest for him. At the end of one session he commented, 'I don't really like doing the Arts Award work but it's really good that we will get a qualification because I want to be a sports photographer.'

L was on a 12-week caution with YOT. The 17 year old was out of education, isolated and reserved. He was keen on photography but had only ever taken photos on his phone and had no 'roads into this'. His social worker recognised there was 'a lot happening for him emotionally but he has no language or outlet.' However, when L showed his social worker his photographs, he was able to talk about the images, lighting, mood and composition in a way that also allowed him to explore his own emotions. Asked what his future would look like, for example, L said it would be 'a sunset, as starting new but still a bit shadowy.' His social worker asserted, 'His pictures have got happier; he's moved on from the dark alleys, "sad trees" and "lonely bench" that he was initially drawn to.' Communicating through art was a new departure for the social worker too, who felt it was a tool she would use again.

'Fran's story about volunteering [at the Laing] was important for [L].' This insight into career paths in the creative industries inspired L to enquire about volunteering which Fran was able to arrange for the summer programme at the gallery. The fact that L felt able to travel independently to the gallery was a significant achievement in itself. With increased confidence, L applied for an apprenticeship at the Baltic and he drew on his experiences of the project in his interview.

For his social worker, the exhibition at the Laing marked a positive end to L's time with YOT. L came to the exhibition with his mum and the police officer who gave him his caution. 'Spending time with the police officer was such a positive experience for both of them.' L's mum 'spent time looking at the images, picked out the images she liked and said "I'd love to have them blown up at home!"' This positive response and L's pride and ability to accept this complement were a testament to the success of the project.

The two young men had taken some of the artwork home and the social workers had just bought frames so they could exhibit the remaining photos in the waiting room at the YOT offices (although 'the admin office really want them in there!') Both young men had grown in self-confidence, learnt new photography skills, improved aspiration and motivation for creative careers and achieved an accredited qualification. This latter outcome was important and it was agreed that the project would fund the opportunity for additional activity and higher level accreditation with Arts Award.

There is evidence that across the programme, projects developed aspects of all seven clusters in the Young Foundation framework. The two young men under the care of the Newcastle YOT, for example, became more self-aware and better able to manage their feelings.

The volunteer coordinator of CAP in Margate described the project as 'life enhancing' for participants (Confidence and agency). She continued,

> 'This is showing them how fantastic they are. I wouldn't have attempted difficult tasks like these as I'd thought it would be out of their reach. The limitations I perceive are non-existent; they are capable of anything!'

One of the young people involved in the Stories Uncovered film-making described a new interest in facilitating reflective conversations (Communication),

> 'The conversations for me, that was the key aspect - providing a platform there to open up. The openness? It's not surprising, it's about human interaction. That was a new experience for me, that idea of feedback and review; how to get authentic answers from people.'

Other outcomes identified included,

Relationships and leadership
'Group work – before this I wouldn't have spoken to anyone, but now I've made friends. I would never have taken part in group activities – I would have gone off and done something by myself – but now I would.'

— Project Participant, KFCA, On Margate Sands

Confidence and agency
'That we [clients at Garden Gate] were chosen to work alongside Turner Contemporary boosted self-esteem – "we must be important!"'

— Project Participant, Garden Gate, On Margate Sands

Planning and problem solving
'I like the insight into people's minds and what they think and how they perceive things and how different you are from other people.'

— Project Participant, Stories Uncovered

Resilience and determination
'We've seen a significant change in five pupils – they were very disengaged and this has brought them back into education.'
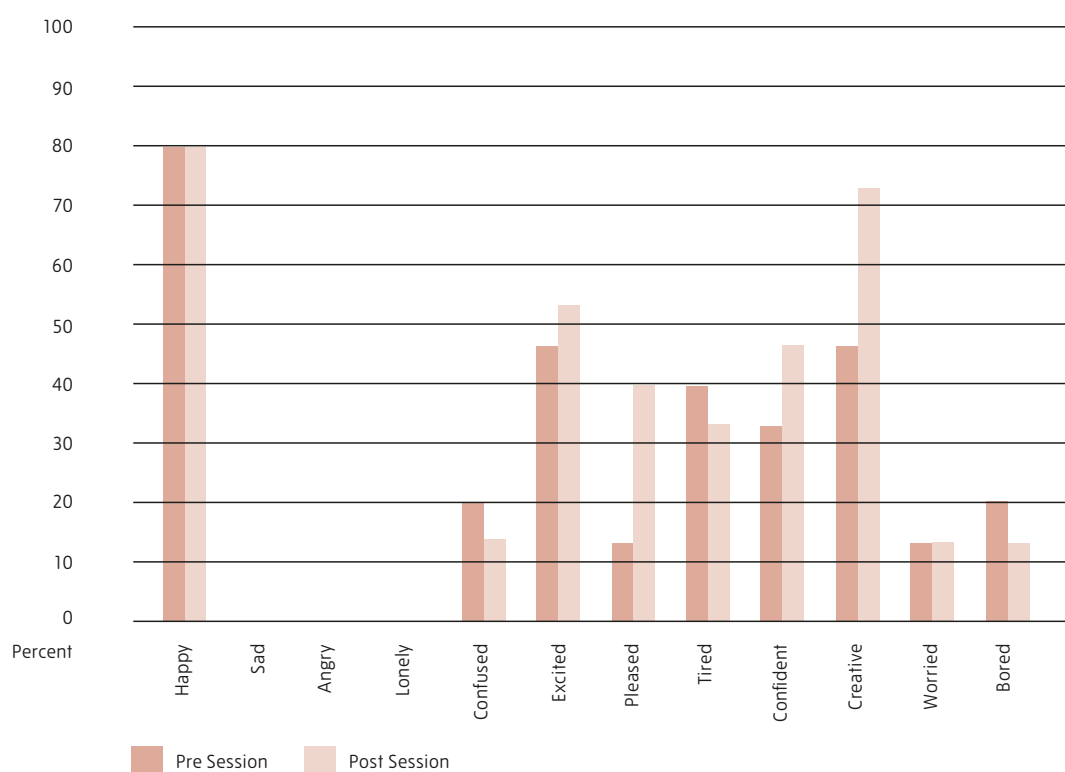
— Project Participant, Laleham Gap School, On Margate Sands

ENHANCING HEALTH AND WELLBEING
All about Us had a specific objective to enhance health and wellbeing. To support the evaluation in this area, Madelaine Smart, a PhD student at the University of Liverpool undertook a short research project at Alder Hey. Drawing on

previous research into patient wellbeing at Alder Hey, Madelaine designed a questionnaire that depicted 12 emotions and asked patients to choose the ones that represented their feelings before and after taking part in the workshop. Fifteen patients, between the ages of 3 and 18 completed the questionnaires. The results are illustrated in Table 7 below.

TABLE 7: COMPARISON OF PATIENTS' FEELINGS BEFORE AND AFTER WORKSHOP (N=15)

There was an increase in the positive emotions of excited, pleased, confident and creative and small decreases in the negative emotions of confused, tired and bored. Levels of happiness were relatively high at 80% perhaps explaining the comparatively low levels of negative emotions both before and after the workshop. Madelaine sought feedback from parents and carers of the patients, one of whom commented,

> 'We were struggling to encourage our [child] to get out of bed today. [She] joined in with encouragement and not only enjoyed what she did but she talked more than she had for a week! Thank-you :)'

Feedback from play specialists was equally positive with all four respondents agreeing that the All About Us workshop had a positive effect on patient wellbeing (with three, strongly agreeing). (See Vignette 5) Whilst only the project in Liverpool included improved wellbeing as an objective, this was a significant outcome for the majority of participants in Margate and also to a lesser extent, in Newcastle. Foster parents of one young woman in Margate, for example, described the impact of the project,

'It's been absolutely marvellous! M has made some very good friends – one that she keeps up with. The social networking has been very important for M...We've really seen a change in M's work through the project. The original artwork was black and now... well, it's still the same but for different reasons - it's representing what she likes not what she feels.'

And one young man who had arrived in England as an unaccompanied minor spoke about using his newly acquired arts skills to communicate with his foster carers and how this impacted on his wellbeing,

'When I was here a year, I couldn't talk to anyone – I'd have to cry or something. Now it's all a story; it's fine because I draw all in my head – what I think – and I show in my drawing. I have a lot of things in my head.'

The value of building relationships for wellbeing was reinforced by another foster carer who highlighted the interaction with the trainee,

'My [young person] is shy in a crowd and had stopped drawing at senior school. (He'd been good at art before and that's why I encouraged him with this). Jason [the trainee] was really patient, a good role model, and my [young person] thrived in that 1:1.'

The opportunity to learn and experiment created enthusiasm that also promoted wellbeing as one support worker at CAP illustrated,

'One of the things my guys loved...using techniques that were new to them, like ink on water. On Tuesdays, I didn't have to ask them to get up!'

As the projects developed in Margate and Newcastle, it became apparent that improving wellbeing would ideally have been an explicit objective for participants, thus making it a clearer focus for data collection in the evaluation.

8.3   PROFESSIONAL DEVELOPMENT FOR STAFF

All About Us had a specific objective relating to the professional development of staff (in addition to the objectives for Training and Practice Sharing which were common to all projects). Evidence suggested the objective was achieved in Liverpool and was also an area of unplanned learning in the majority of other partnerships.

'I was able to observe pupils and how they responded to different techniques and materials...knowledge which I could use again in other lessons – encourage them to pursue new skills.'

— Learning Support Assistant, Sandfield Park School, All About Us

'I feel it will broaden my arts skills, that will help me to be able to offer broader spectrum of art to patients. Really enjoyed the visit and look forward to more visits.'
— Play Specialist, Alder Hey Hospital, All About Us

ENHANCING WELLBEING AT ALDER HEY CHILDREN'S HOSPITAL

J is 9 years old. He came into Alder Hey last Thursday, had his operation on Friday and it is now Tuesday. This is his sixth day in hospital and he's 'a bit bored'. Harriet and Michaela set up the *All About Us* activity in the play area and, with the support of a Play Specialist, invite children who are able to move around to 'come and see what we're doing.' J, accompanied by his Mum and Dad, moves to the table with interest.

'This is the first activity he's done', says J's Mum, 'He wasn't really well enough over the weekend but we're hoping he might go home today or tomorrow.'

Michaela sits next to J on children's chairs at a low table and talks about the project. She talks about the idea of an archive, about the new hospital and Tate and about how she and Harriet have come up with this project. She mentions the exhibition, J's face lights up and he turns to his Mum who declares, 'Nana'll be made up to take you.'

Michaela explains the making activity and invites J to choose an object that interests him; J considers the different objects and selects the WWI medal with a horse. J is fascinated by the varied range of materials on offer and is totally absorbed as he constructs his artwork. Other children come and go but J works steadily for 40 minutes, with Michaela occasionally prompting and introducing new materials or techniques.

The British War Medal awarded to soldiers serving in World War I similar to that included in the All About Us archive box. Image released under Creative Commons licence CC0 1.0 Public Domain Dedication, Photo André Kritzinger

J's Mum and Dad sit close by, make encouraging comments and visibly relax over time. J is interested in art, they say and they are clearly intrigued by the use of materials. J's Mum uses her phone to google 'Chinagraph pencils' and after watching J applying thin black tape to his artwork comments, 'I've got loads of tape for nail designs he could use at home.' She smiles and says,

> 'If it takes his mind off it and it makes it less scary, that's good, fun things to do. And the exhibition at Tate…that'll be something to show school too.'

Meanwhile, J has moved on to creating a second piece of work but is suddenly distracted and says, 'I want to see my horse-thing again.' Michaela passes him the artwork, with its red wash and carefully drawn horse. J writes the word 'War' onto the horse, he has seen and was moved by War Horse his Dad says.

> 'I bet no-one will believe that's mine' says J proudly as he holds up his finished piece. Two months later, J attends the *All About Us* exhibition at Tate Liverpool with his family. The Comments Book records the family's gratitude and J's plan to return to the gallery.

Feedback from and drawings by participant J and his family in the comments book for the All About Us exhibition, December 2015
© Tate, Photo: Michaela Swan

As cited above, there were a range of unplanned outcomes for participants, including wellbeing and professional development for group leaders. Another unplanned outcome of note was changing participants' perceptions of places. (See Vignette 6)

A significant but unplanned outcome of On Margate Sands was to change participants' (often negative) perceptions of Turner Contemporary and develop confidence in and ownership of the gallery spaces. One young man, for example, felt unable to enter the gallery spaces when members of the Creative Adult Project toured the exhibition at the start of the project. Towards the end of the project, however, he recounted,

> 'I came in a couple of weekends ago to get inspiration for my art and it was really dead here and I suffer from anxiety so small and crowded places are no good for me but I could just sit and draw and zone in.'

A support worker for four deaf young men at CAP described a similar transformation,

> 'One of my guys saw Turner Contemporary as a big white box you couldn't interact with; we went into the gallery and danced in-front of projections and now, Yes, we'll go to Turner Contemporary!'

8.4   ENGAGEMENT AND PARTICIPATION – RECOMMENDATIONS

- In discussion with relevant stakeholders, agree objectives and indicators of success for participants at the outset of a project but be prepared to revise these as the project progresses if necessary.
- Consider a project's potential to improve personal, social and emotional capabilities alongside specific skills and knowledge linked to the project's focus such as archives or photography.
- Do not overlook the value of creative projects to enhance wellbeing and embed this within the objectives.

CHANGING PERCEPTIONS OF SELF AND PLACE, KENT FOSTER CARE ASSOCIATION

'It felt so good to finally find a place where I can just be me!'

On the introductory day for the project, P was very quiet. The large group size made her nervous and she didn't want to participate in the project. With substantial encouragement from her foster carers, however, P returned for the second workshop where she was one of just four young participants.

'[P] is very awkward in social situations. At the introduction, there were 12, 15 young people and she wasn't sure but the smaller group size suited her.'
— Foster Carer

Aware of the nervousness of participants, the project team spent the first three workshops getting to know the group, starting with small, simple activities such as drawing with the left hand or closing your eyes whilst drawing. The enthusiasm and support of the project team and her foster carers helped P to sustain her engagement in the project where her confidence grew as her foster carers observed,

'We've seen a big increase in [P's] self-confidence from early on in the project. Someone other than us telling her she was good at things – this came at a really important time as she's coming up to GCSEs'

Art was one of P's main areas of focus at GCSE and instead of meeting people who were 'judgemental and cruel' about her artistic talents as she feared, she found people who loved her 'creativity and imagination'. She welcomed the chance to experiment with a range of techniques which developed her own art practice.

The opportunity to socialise with other young people in similar situations to herself was new for P and has led to enduring friendships outside the project. Unbeknownst to the project team, coming back to Margate was a big step for P as this was where she grew up with her biological parents. The relationships fostered through the project provided P with a safe space to discuss her history in Margate which she shared with Molly, Learning Officer at Turner Contemporary, during the group trip to *Dreamland* in the sixth workshop. P had lived in the block of flats next door and had witnessed *Dreamland* burn down in 2008. Another positive outcome for P was therefore adding to her bank of positive experiences and memories as her foster carers outlined, 'For [P], it has changed her perceptions of Margate – she now has positive memories of Margate; no longer a fear of Margate.'

On Margate Sands participant exploring new ways of seeing material through mobile digital
photography techniques, March 2016 © Turner Contemporary, Photo: Jason Pay

'(The students) realise that actually artists are
thinkers not just makers.'

— Teacher

9 CREATIVE RESPONSE

Considering the varied range of creative responses to archival material produced during the programme and how these were shared through exhibitions and online.

Aim: To encourage audiences outside Tate to create their own interpretation, use and understanding of Tate's collections and archives.

9.1 CREATIVITY

For the students at Laleham Gap School, the majority of whom have been diagnosed with Autistic Spectrum Disorder, the concept of imagination was alien. To foster creativity, the artist and trainee focussed on process, encouraging experimentation and an acceptance of 'failure' as part of making art. This new approach was greeted with confusion in the early weeks, with one student asking, 'Are we going back to good art?' The artist and trainee, well supported by school staff, persisted with their approach to great effect. One student, for example, spent the first session drawing transformers. During the fourth session, he made a sketch inspired by The Wasteland. At the end of the project, the art teacher commented,

> 'Most [of the students] have probably never been to a gallery and don't know how artists work. Art in school is very limited… [in this project] they've seen how the creative process works – it's helped with more open thinking about their own creativity.'

The value of artists modelling the creative process was reiterated across projects as the following comment by a participant at Deanna Rodgers' spoken word workshop illustrates, 'I liked how she connected the dots, wove in the archive pictures, and showed us how we could connect the dots.'

9.2 RESPONSES TO ARCHIVES AS A CREATIVE STIMULUS

From choral work in Ystradgynlais to photography and collage in Newcastle; from mixed media in Liverpool to cyanotypes and prosthetic limbs in Margate, the creative outcomes from engaging with archives were diverse and often surprising. Stories Uncovered was perhaps the most cohesive project with a single starting point, single audience demographic and unencumbered by multiple agendas. The lead artist was initially concerned that all six groups would produce similar outcomes but through the planning stages, she was able to glean the differing organisational priorities, interests and capacities and customise her introductory workshop accordingly. The creative responses included posters, a shrine, a colour walk and spoken word. (See Vignette 7). Interestingly, although not part of the project brief, three of the groups created new archives (physical and digital) using a range of digital platforms including Twitter, Instagram, Spotify and Tumblr. These new archives create a legacy for the project and in the case of South London Gallery, the archive is growing with #allinsouthlondon still active on Instagram. As the lead artist reflected, 'You plant a little seed somewhere and it grows in other directions and who knows where it will go.'

VIGNETTE 6

© Tate, Photo: Nina Manandhar

TATE
Art Entrapped – workshop with spoken word artist Deanna Rodger inspired by archive material on artists' experiences of WW2 internment camps and the site of Tate Britain originally being a prison.

Screenshot image © South London Gallery

SOUTH LONDON GALLERY
#AllinSouthLondon – using Instagram to create a new archive of daily life with artist Hannah Lees.

© Tate, Photo: Hannah Vallis

OCTAVIA FOUNDATION
Waking the Dead used Kensal Green Cemetery as a physical archive and invited the public to memorialise friends and family on a shrine made by artist Michael Speechley.

© Whitechapel Gallery, Photo: Duchamp and Sons

WHITECHAPEL GALLERY
Stories Uncovered – colour walk of the East End gathering images to create a physical archive back at the gallery – with artist Lucy Steggals.

198 CONTEMPORARY ARTS AND LEARNING
Brixton Stories Uncovered – archiving memories through music on the streets of Brixton with Gary Stewart from Dubmorphology and Sireita Mullings-Lawrence.

Screenshot image © 198 CAL

BLACK CULTURAL ARCHIVES
Black British Youth Activism Uncovered – discovered iconic black activists as well as lesser-known individuals whose activism helped to shape modern Britain - with illustrator Jeorge Asare-Djanhey

© Tate, Photo: Nina Manandhar

There were instances where the concept of archiving and collecting (rather than archive material) became the inspiration for a project. In All About Us, for example, the artist used the idea of organising and archiving personal material as a way for young people with Child & Adolescent Health Services (CAMHS) to explore emotions and express themselves through talking about objects that were important to them.

The ways in which participants responded to archives also challenged assumptions about how archives are used and by whom. When young people from Kent Foster Care Association (KFCA) visited Tate Archive, for example, one young man instinctively started sketching what he observed which encouraged all the young people to follow suit. 'I've never seen researchers sketch, they take notes or type', commented the Library and Archive Coordinator and continued 'And yet, we're an art gallery.' Inspired by this experience, the Learning Outreach team has worked with Library and Archive to design a public workshop, *Show and Sketch*[27], to 'explore and sketch from a selection of artists' sketchbooks'.

9.3   ALBUMS AND OTHER ONLINE PLATFORMS

28, 29, 30, 31, 32

For example, visual journal of traineeship: http://www.tate.org.uk/art/albums/329589/kdfm435rjn

For example, Responding to archive material, Creative Adults Project (CAP) in Margate: http://www.tate.org.uk/art/albums/377806

For example, All About Us Exhibition: http://www.tate.org.uk/art/albums/364129

For example, Intergenerational project in Mining Josef Herman: http://www.tate.org.uk/art/albums/344255 and resources in Liverpool: http://www.tate.org.uk/art/albums/375830

For example, Sandhill School Arts Award work: http://www.tate.org.uk/art/albums/379413

(See section 7.3 for more information on Albums.)
Albums were used in all projects to document[28], provide inspiration[29], to showcase project artwork[30], to host learning resources[31] and in Newcastle, to meet the 'Sharing' requirement of Arts Award[32]. The changes in staff and priorities for Tate Digital had a detrimental effect on the functionality and visibility of Albums and archives on the website during the final 18 months of the programme, however, which perhaps reduced the use of these features in the outreach projects.

The trainee for On Margate Sands created a project blog to host visual documentation of the project and stakeholders in Stories Uncovered were keen to utilise existing online channels (such as Facebook groups) for clarity and safeguarding.

9.4   EXHIBITIONS

All projects staged exhibitions to share project outcomes and an estimated 49,440 people attended these exhibitions. Feedback demonstrated how important these events were to celebrate achievements, raise self-esteem through pride in work produced, raise the profile of the project, partner and stakeholder groups, and share outcomes with a wider audience.

Asked how they felt about the upcoming exhibition of their work at Tate Liverpool, year 6 children at Knotty Ash School, Liverpool commented,

'I'm a bit proud as not normally my art would be up in an exhibition.'

'Lots of people will come in and look at it and some might say that's rubbish but other people would think it's really good.'

Student participants at the All About Us project exhibition launch,
Tate Liverpool © Tate, Photo: Jake Ryan

At the exhibition, one family member commented, 'I had a bad week because I'd had surgery and my grandson was poorly, I was so excited about the exhibition in work all day. It made me feel so proud of him to take part.'

Reflecting on the exhibition, the All About Us Trainee Project Manager described how it had

'Made sense of the past eight months' and been a source of pride for participants, 'One girl couldn't find her work so I helped her and her face lit up when she saw it – her pride, just so pleased to see her work in the gallery.'

Whilst feedback from exhibitions was overwhelmingly positive, an incident at the schools' exhibition for Changing Landscapes, Changing Lives revealed the pressure that can be felt by those exhibiting work. Students at one school had worked in groups to create mixed-media collages. Arriving at the exhibition, some students were surprised and upset to find that teachers had changed their 'finished' artwork. A number of comments on the evaluation forms referred to this incident as the following example illustrates,

'The design of our work, 'Present Tindle' was changed without our consent. We would like to be informed next time of changes and asked if we allow these changes to be made'

It was not clear why the teachers felt the need to change the artwork but may have reflected an anxiety about displaying this work alongside that produced by other schools.

LEARNING RESOURCES

In the first Partners' Sharing Day in June 2015, Tate's Convenor: Digital Learning described the need for the digital resources to 'ignite or incubate learning', to contribute to an 'onward journey of learning from *Archives and Access*.' She posed a series of questions to inform resource development. The concept of the learning resources continued to confound some project teams, however, and the questions were reiterated in the second Partners' Sharing Day in May 2016:
· Format – What can digital offer that other media cannot? (Think beyond a downloadable pdf.)
· Audience – Who might use this resource? How will they use it?
· Context – When, why and where will the resource be used?
· Hosting – Does the context of where the resource sits on Tate's (and partner's) website affect its format and use?

For All About Us, Tate Liverpool employed an artist the gallery had previously worked with on resource development and this prior experience ensured the resource was considered from an early stage in the project (for example, the artist presented previous resources at the Training and Practice Sharing) with functionality and audience, high on the agenda. Consultation with play specialists and teachers at Alder Hey, for example, was used to inform the development of a Learning Resource to be made by the artist and a second session, in October 2016, introduced play specialists to the final resource, where ongoing use was discussed.

CREATIVE RESPONSE – RECOMMENDATIONS

- Archives, with appropriate navigation, provide excellent and diverse stimuli for varied creative responses.
- Tate Albums are valuable but require promotion that identifies the unique benefits of the feature (in comparison with social media platforms) to maximise their use.
- Exhibitions are excellent vehicles for celebrating and sharing achievements and also, engendering pride in the work produced.
- The challenges of creating learning resources has prompted Tate Learning to question and review its own approach to developing resources. The experience suggests the need for clarity of purpose (see questions above) and also that the value of providing exemplars probably outweighs concerns that this will restrict the options considered.

Young people from KFCA visiting Tate Archive, London, April 2016
© Turner Contemporary, photo: Jason Pay

'Anyone can visit the archive?... I don't have to be a historian or a university professor or a teacher? Literally Joe Public with an interest in art, right off the street?'

— Response to *Animating the Archives* film: 'What Are Archives?'
    on Khan Academy online platform

9 IN CONCLUSION

The Learning Outreach Programme had ambitious aims to explore local and national heritage through active engagement with archives. Whilst challenges in partnership working were encountered, the five regional partnerships delivered successful, artist-led learning programmes, incorporating traineeships and supported by a network of regional stakeholders. The projects successfully engaged thousands of people, who had not previously encountered archives, in exploring and defining heritage in their own terms. The innovative, artist-led approaches to engaging with heritage resulted in positive outcomes including improved knowledge of archives and local heritage, increased arts and digital skills, improved personal, social and emotional capabilities and enhanced wellbeing. A key finding has been that to achieve aims of access and engagement, digitisation of archives needs to be accompanied by initiatives that provide navigation of this material by artists, archivists or online resources; evidence from this programme demonstrates that when this occurs, diverse and often extraordinary outcomes accrue.

APPENDIX – PERSONNEL INVOLVED IN THE ARCHIVES AND ACCESS LEARNING OUTREACH PROGRAMME

TATE

Rebecca Sinker	Convenor: Digital Learning
Sally Davies	Curator: Learning Outreach (*Archives and Access*)
Maura McKee	Curator: Learning Outreach (*Archives and Access*) Maternity cover for then job-share with Sally Davies
Becky Manson	Assistant Curator: Digital learning (*Archives and Access*) – Until Sep 2014
Hannah Vallis	Assistant Curator: Digital learning (*Archives and Access*) – From Sep 2014
Jane Bramwell	Head of Library, Archive and Collection Access
Polly Christie	Project Manager, *Archives and Access*
Hannah Barton	Project Coordinator, *Archives and Access*
Georgia Anderson	Project Administrator, *Archives and Access*
Sophie Risner	*Archives and Access* Project Administrator
Adrian Glew	Archivist
Allison Foster	Archive Curator
John Langdon	Archive Curator
Darragh O'Donoghue	Subject Indexing Manager (*Archives and Access*)
Derek Rice	Library and Archive Coordinator
Nicola Roberts	Library and Archive Coordinator
Bernard Horrocks	Intellectual Property Manager
Carrie Bishop	Project Rights Officer (*Archives and Access*)
Jen Aarvold	Senior Producer, Tate Digital
Leyla Tahir	Tate Collectives Producer
Emily Fildes	Digital Producer
Hannah Wilmot	Learning Evaluator (freelance)

JOSEF HERMAN ART FOUNDATION CYMRU

Trustees:		
	Lynne Bebb	Chair Year 1
	Carolyn Davies	Chair Year 2 onwards
	Elinor Gilbey	Vice Chair
	Betty Rae Watkins	Treasurer
	Carol Hopkins	Treasurer
	Sandra Morgan	Treasurer
	Anne Soroka	Treasurer
	Christina Thomas	Treasurer
	Mali Craig	Treasurer

Project staff:	Sarah Pace	Project Manager
	Sophia Davies	Project Assistant
	Catrin James	Archive Trainee
	Kim Collis	County Archivist at Swansea and mentor for Archive Trainee

TATE LIVERPOOL

Lindsey Fryer	Head of Learning
Alison Jones	Programme Manager: Public and Community Learning – Project Manager
Michaela Swan	Trainee Project Manager
Deborah Riding	Programme Manager: Children and Young People
Vicky Charnock	Arts Coordinator, Alder Hey Children's Hospital

THE LAING ART GALLERY

Julie Milne	Chief Curator of Art Galleries, Tyne & Wear Archives & Museums
Anne Fountain	Learning Officer (on maternity leave from January 2016) – Project Manager
Joy Youngman	Learning Officer (maternity cover from January 2016) – Project Manager
Fran Taylor	Trainee Project Manager

TURNER CONTEMPORARY

Karen Eslea	Head of Learning and Visitor Experience
Molly Molloy	Learning Officer – Project Manager
Jason Pay	Trainee Project Manager

YOUNG PEOPLE'S PROGRAMME, TATE LONDON

Mark Miller	Convenor: Young People's Programmes
Laura Turner	Curator: Young People's Programmes – Project Manager
Rachel Noel	Assistant Curator: Young People's Programmes
Shan Rixon	Project Coordinator
Jamie Singleton	Administrator, Young People's Programmes

A full list of project artists appears in Table 1, section 1.2.

Tate's partners in delivering the Archives & Access Learning and Outreach programme were

Josef Herman Art
Foundation Cymru

TATE

LAING
ART GALLERY

Turner
Contemporary