TATE BRITAIN

UNBOXING THE ARCHIVE:
HOW TATE IS TRANSFORMING ACCESS TO OUR ARTISTIC HERITAGE

Archives & Access Conference
Monday 23 November 2015

Cover image: From the sketchbook of Henri Gaudier-Brzeska, 1910 Photography © Tate, 2015.

ABOUT THE PROJECT

The Archives & Access digitisation project draws on the world's largest archive of British Art – the Tate Archive – and brings it together online with Tate's art collection, giving unprecedented worldwide access to original materials. This has been made possible through a £1.9 million grant from the Heritage Lottery Fund.

'Unboxing the Archive' will explore approaches to digitisation processes – from funding to online features, conservation to rights clearance, preservation to publishing – concluding with a panel discussion and audience Q&A.

With over 52,000 pieces digitised from a selection of artists' archives, Tate's online visitors can now search, browse and make links between archive items and collection works. In addition the project has resulted in the creation of new digital resources, such as the interactive Albums feature, the online crowdsourcing transcription tool AnnoTate (produced in collaboration with Zooniverse) and video learning resource 'Animating the Archives' which brings to life some of the processes, practices and stories behind the artists' lives and working contexts. A volunteer programme welcomes engagement from Preservation Volunteers and Archive Explorers, whilst an associated learning programme enables new audiences to engage with these materials in partnership with cultural and social organisations across five regions of Britain: South Wales; Liverpool and Merseyside; Tyne and Wear; Margate and Greater London.

Finally, the Archives & Access project includes the creation of new dedicated learning and public gallery spaces at Tate Britain, featuring a Digital Learning Studio, and the Archive Gallery, the first permanent gallery at Tate dedicated to displaying library and archive items, as well as interactive digital versions of artists' sketchbooks.

tate.org.uk/art/archive

CONFERENCE SCHEDULE

PROJECT SCOPE AND DEALING WITH ARCHIVE CONTENT

9.00–9.30   **Open for Registration, Tea and Coffee served**

9.30–9.45   Rosemary Lynch *Opening Remarks*

9.45–10.00   Polly Christie & Jane Bramwell *How it all began*

10.00–10.20   Adrian Glew *Archive Selection Criteria* & Allison Foster *Making Metadata*

10.20–10.40   Oli Cowling *Focusing on the Archive: A Photographer's Account
              of the Digitisation Process*

10.40–11.00   Carrie Bishop *Unboxing Copyright*

11.00–11.20   **Break / Poster Sessions in the Duffield Room**

DIGITAL AND INFORMATION SYSTEMS

11.20–11.35   John Stack *One search to school them all*

11.35–11.50   Diane Hall *Systems Integration*

11.50–12.05   Richard Barrett-Small *Technical fitness and organisational fit*

12.05–12.20   Alex Pilcher *Is archive to art collection as apple is to orange?*

12.20–12.40   Darragh O'Donoghue *What's in a word? Or, the challenges of subject
              indexing a national archive collection*

12.40–13.40   **Lunch break. Pre-booked tours of the Library and Archive Store
              and the Photography Digitisation Suite begin at 12.40.
              Poster Sessions in the Duffield Room until 13.40**

LEARNING, OUTREACH, AND VOLUNTEERS

13.40–14.00   Rebecca Sinker *Learning Journeys*

14.00–14.20   Sarah Pace *An overview of the Mining Josef Herman project exploring
the Josef Herman archive with communities in the Swansea Valley and beyond*

14.20–14.40   Alison Jones and Michaela Swan *All About Us: perspectives on access
and participation in Liverpool*

14.40–14.50   Maria Kubler *The Volunteer Programme*

14.50–15.05   Victoria Van Hyning, Zooniverse, *AnnoTate: A new approach
to crowdsourced text transcription*

15.05–15.30   Break / Poster Sessions in the Duffield Room

DEVELOPMENT, FUNDER RESPONSE, AND Q&A

15.30–15.45   Sarah Asher *Hidden Histories: Making the Case for Support*

15.45–16.00   Heritage Lottery Fund Response: Stuart Hobley *The Funder's Perspective*

16.00–16.45   45 Minute Project Q & A

16.45–17.00   Closing Remarks by Jane Bramwell

17.30   End

PRESENTATIONS AND SPEAKER BIOGRAPHIES

In alphabetical order by surname

HIDDEN HISTORIES:
MAKING THE CASE FOR SUPPORT
Sarah Asher, Public Sector Grants Manager, Tate

Drawing on the Archives & Access project, Sarah will share her insights on making a compelling case for support to potential funders, with particular reference to digital projects. She will discuss some of the challenges involved in communicating complex, multi-disciplinary projects to stakeholders and consider how to manage the risks and uncertainty specific to technology-based activities. Finally, she will share her top tips on what makes a good fundraising application and, once support has been secured, how to work with funders during project delivery.

Sarah Asher has over nine years of experience as an arts and heritage fundraiser. As Public Sector Grants Manager at Tate she is responsible for raising statutory funds for Tate's capital projects, learning programmes, acquisitions and other project activities.

Sarah has been involved in the Archives & Access project at Tate since 2010 and, in 2011, wrote the successful application to the Heritage Lottery Fund for the project. Sarah currently works closely with HLF and with colleagues across Tate to ensure the effective delivery of 'Archives & Access' and leads on reporting and monitoring for the project.

TECHNICAL FITNESS
AND ORGANISATIONAL FIT
Richard Barrett-Small

The Archives & Access project promised the addition of several new or enhanced web applications to the Tate 'digital estate'. This short talk will outline how we went about selecting and implementing technologies to enable a small development team to achieve an ambitious deadline. It will also describe some of the technical challenges, agonies and ecstasies of bringing some wonderful and complex content to the web, at the same time as 'open sourcing' the collection.

Richard Barrett-Small joined Tate and the Archives & Access project as Lead Developer and Web Architect in February 2013, around 18 months before launch. Prior to this he was Lead Developer at the Victoria and Albert Museum, where he had worked for five years. He has also performed various roles at a web agency and in online scholarly publishing. Rich enjoys bringing together the best technological practices to support learning and access to culture.

Richard is currently a Web Developer at the University of Sheffield.

UNBOXING COPYRIGHT
Carrie Bishop,
Project Rights Officer, Tate

In her talk, Carrie will discuss the need for cataloguers to have IP awareness; the usefulness of the copyright 'exceptions' to digitisation projects in delivering Open Access goals and the IP challenges faced by Tate during Archives & Access.

Carrie will be joined by Bernard Horrocks, Tate's Intellectual Property Manager during Question and Answers at 16.00.

Carrie Bishop joined Tate as the Project Rights Officer in October 2013, having completed her LLB at Birkbeck, where she graduated with a First. Prior to that she worked extensively within the broadcast sector as Archive Producer and Assistant Producer for all the major broadcasters having previously gained a BA (Hons) English with Film and Media. As Project Rights Officer, Carrie is responsible for all IP matters related to project content, working with her Tate colleagues and external partners to ensure that the wealth of wonderful material can be enjoyed to its fullest extent. Needless to say, she loves her job.

HOW IT ALL BEGAN
Jane Bramwell, Head of Library, Archive and Collection Access and Polly Christie, previously Project Manager Archives & Access

Jane and Polly will talk about the project in the context of the wider Transforming Tate Britain: Buildings, Archives & Access project, and give an overview of the format of the day. They will then discuss in more detail the scope and goals of the Archives project, and explain how the technical, organisational and engagement elements of the project were approached, in order to maximise the project's impact both within the organisation, and to new and existing audiences. They will cover how the project activities have been planned, initiated, delivered and embedded into the many departments within which it sat, whilst looking at the challenges and complexities encountered in the process. Finally with the benefit of hindsight, Jane and Polly will reflect upon the approach taken, and any lessons learned.

Following a career in Further Education libraries, **Jane Bramwell** was appointed Library Collections Manager at Tate in August 2007, and became Head of Library, Archive and Collection Access at Tate in January 2009. She and her colleagues are responsible for

the acquisition, cataloguing and preservation of material destined for Tate's Library, Archive and Gallery Records collections. Jane has been the Project Lead on Archives and Access and other digitisation and cataloguing projects at Tate. She is passionate about access and increasing audiences to museum library and archive collections, and is an active member of ARLIS and MLAG.

Polly Christie studied languages as an undergraduate and completed her Masters at the School of Library, Archive & Information Science, UCL in 2000. Since then Polly has worked in the arts sector, promoting the access and use of art and archive collections for teaching, learning and research, both to academic and general audiences. She was a founder member of the Visual Arts Data Service vads.ac.uk, becoming Director in 2007; she established an Image Bank and then the Digitisation Unit for the University for the Creative Arts in 2009 and 2011 respectively, and then moved to Tate in 2012 to manage the Transforming Tate Britain: Archives & Access project tate.org.uk/art/archive until February 2015.

Polly is now Project Lead for the Archives & Collections Recovery Project at Glasgow School of Art, following the devastating fire in the iconic Rennie Mackintosh Building in May 2014. During the next three years she will lead a programme of conservation, digitisation, collection management and collection development in order to stabilise and rebuild the Schools' Archive & Collection, and to enable access and engagement there with.

FOCUSING ON THE ARCHIVE: A PHOTOGRAPHERS ACCOUNT OF THE DIGITISATION PROCESS
Oli Cowling, Imaging Assistant Photography, Tate

In his talk, Oli will aim to give an overview of the digitisation processes. He will reflect on some of the challenges faced and the unique techniques employed. He will also address cross departmental collaboration and some of the personal highlights while imaging 53,000 pieces from the archive.

Oli Cowling worked as one of the Imaging Assistants on the Archives & Access project at Tate. Prior to working on Archives & Access, Oli has previously worked on the Photography Department's conservation archives as well as helping as a preservation volunteer for the gallery.

The Photography department at Tate has been providing its services since the early 1960's. Initially it was created to provide a service to conservation. Since then it has grown with the Tate to offer a wide range of images from recording the collection, architectural photography to portraits of staff and artists.

TOUR OF THE PHOTOGRAPHY DIGITISATION SUITE
Jo Fernandes, Digitisation Team Leader, Archives and Access Project

Jo was responsible for managing and leading the digitisation studio and capture team for the project. This included setting imaging guidelines, creating the capture schedule, training staff, coordinating studio workflows and equipment, as well as undertaking digitisation. This also involved working closely with the Tate Image Management System to ensure onward delivery of the digitised material.

MAKING METADATA
Allison Foster, Archive Curator, Tate

Allison will discuss the process of archive cataloguing and metadata creation that were used in this project, highlighting the data workflow through systems in place at the Tate. The lessons learnt from this work will also be discussed.

After gaining an MSc in Information Management and Preservation at Glasgow University, **Allison Foster** worked at Leeds University and then took up a position as a cataloguer at Tate Archive. After several years working on cataloguing projects Allison was appointed Assistant Archive Curator and then Archive Curator specialising in cataloguing and preservation. Allison has been working on the Archives & Access project since November 2013, looking after the creation of cataloguing metadata.

ARCHIVE: SELECTION CRITERIA
Adrian Glew, Archivist, Tate

Adrian will provide an overview of the Tate Archive's involvement in the *Archives & Access* project, which has brought about major changes to the Archive's profile at Tate Britain. Focussing on the selection criteria Adrian will point to ways in which the digitised archives have generated unexpected, yet positive, outputs.

Adrian Glew, Archivist, manages a team of eight at Tate Archive (the national archive of British Art), which comprises more than 800 collections containing over 1 million items and 20 million pieces (items and pieces being a running theme in the Archives & Access project!).

At Tate, Adrian curated the first display of Fluxus (1994) and correspondence art (2003), and conceived the online virtual Church-House project for the Stanley Spencer retrospective (2001). More recently, he and Hester Westley (a collaborative PhD researcher at Tate) curated

the first archival display – examining life drawing from the 19th century onwards – for the new HLF-funded Archive Gallery at Tate Britain (2014–15).

Having worked on a previous digitisation project, supported by the HLF's New Opportunities Fund, Adrian brought previous experience to the Archives & Access project, taking a lead in selecting material for three iterations of the bid, and helping to plan, produce and disseminate the results with his fellow team members and other colleagues in the wider delivery board at Tate.

SYSTEMS INTEGRATION
Diane Hall, Database Architect, Tate

At the end of February 2014 the work to integrate the archive cataloguing system CALM, with TMS, CIS and iBase Manager, was completed. The enhanced integration builds on our established architecture for digitising, indexing and publishing the art collection online, enabling archive collections to be published online alongside and integrated with the art collection. Archive collections are migrated from CALM into TMS for copyright management and for linking to existing and new constituents – bringing the archive and art collections together – and migrated from TMS to CIS and iBase Manager to facilitate photography, subject indexing and publication. 76 archive collections have been migrated to TMS, CIS and iBase Manager, equivalent to 70739 archive records. To date, 46 collections have been published online. The systems integration is fully automated and requires no manual intervention to migrate the data from source to destination system. The presentation describes the systems involved in the integration, the development undertaken and reasons for the chosen integration solution.

Diane Hall is Tate's Database Architect working within the Information Systems department.

Employed at Tate since 1999, she is primarily involved in managing the data migration and systems integration architecture that underpins the online publication of the Art collection and more recently the digitised Archive collections. Other responsibilities include managing and supporting bespoke systems that facilitate online research publications, including J.M.W. Turner: Sketchbooks, Drawings and Watercolours; The Camden Town Group in Context and the recently published Henry Moore: Sculptural Process and Public Identity. Prior to joining Tate, she worked as an IT professional in both Local Government and the Energy sector.

THE FUNDER'S PERSPECTIVE
Stuart Hobley, Head of Heritage Lottery Fund London

In his talk, Stuart will outline HLF's current funding strategy, as well as detailing the organisation's approach to supporting digital projects. Stuart will share his insights into what makes a successful digital project and explain the elements of the Archives & Access project that HLF considered to be particularly relevant and innovative. Finally, Stuart will offer practical guidance on where to find more information about HLF funding.

Stuart Hobley joined the Heritage Lottery Fund (HLF) in 2004 as the Development Manager for the East of England. In his current role, he leads the London HLF team in supporting and processing applications, as well as overseeing advocacy, outreach and other activities in the region. Stuart previously worked in the Economic Development team of Suffolk County Council and for a national charity, administering the Department of Health's Opportunities for Volunteering grant programme across the UK. Stuart is a member of the national BBC Trust Audience Council for England and a former Trustee of Gainsborough's House Museum in Suffolk.

ANSWERING QUESTIONS IN THE Q&A
Bernard Horrocks, Intellectual Property
Manager, Tate

Bernard Horrocks is the Tate Gallery's
Intellectual Property Manager. He is responsible
for IP across Tate in relation to the collection,
exhibitions and archive, as well as Tate
Enterprises (the Gallery's commercial arm).
Previously he was IP Manager at the National
Portrait Gallery, London.

Bernard is also an independent consultant
and trainer whose clients have included
the Palace of Westminster, British Museum,
Museums Sheffield, Royal Academy, University
of Westminster, University of the Arts London,
Paul Mellon Centre, Contemporary Art Society,
Oxford University Press, Lambeth Palace,
Hepworth Wakefield, and Sotheby's Institute.

Bernard is Chair of the Museums IP Network
(of which he was a founding member), which
advises the National Museums Directors' Council
on IP matters. He also sits on the Executive
of the Museums Copyright Group. Bernard
has practised in the IP field since 1997 and
has a postgraduate merit in UK, EU and US
Law of Copyright and Related Rights from
King's College, London.

ALL ABOUT US:
PERSPECTIVES ON ACCESS AND
PARTICIPATION IN LIVERPOOL
Alison Jones, Programme Manager,
Public and Community Learning,
Tate Liverpool
Michaela Swan, Project Manager
Trainee, Tate Liverpool

In this presentation Alison and Michaela will
provide their unique perspectives on ways
that creative digital engagement has been
used to explore heritage, health and wellbeing
in healthcare environments as well as local
schools. Looking at the 'All About Us' strand
of Tate's Heritage Lottery funded Archives &
Access: Learning Outreach Programme, Alison
and Michaela will give insight into the value
of and challenges for arts and culture at Alder
Hey Children's Hospital, one of Europe's biggest
and busiest children's hospitals and for local
young people during a period of change.

Alison Jones is the Programme Manager
for Public and Community Learning at Tate
Liverpool, and **Michaela Swan** is Trainee
Project Manager at Tate Liverpool.

THE VOLUNTEER PROGRAMME
Maria Kubler,
Volunteer Coordinator, Tate

For this presentation Maria will be discussing
the length and breadth of the Volunteer
programme as part of Archives & Access.
The Volunteer programme comprises 2 strands;
Preservation Volunteers who work directly with
archive material supporting the digitisation
process and Archive Explorers who run regular
tours of the new Archive spaces at Tate Britain –
promoting new Archive Exhibitions and Displays.
Maria will focusing specifically on the aims
of the Volunteer programme with particular
emphasis on the recruitment and training
involved. She will reflect on the outcome
of the Volunteer programme articulating any
challenges which have come about whilst
developing a sustainable Volunteer strand.

Maria Kubler is the Volunteer Coordinator for
Archive & Access Project. She has been in post
for two years working to set-up and create
the Volunteer programme.

OPENING REMARKS
Rosemary Lynch,
Director Collection Care, Tate

Following a career in Further and Higher Education, **Rosemary Lynch** was appointed Director of Collection Care at Tate in November 2014. She and her colleagues are responsible for recording, storing and caring for Tate's collections of over 70,000 works of art and 1 million library and archive items, ensuring they are available for current visitors and future generations to enjoy. Digital capture, preservation and access are important aspects of this work and the Archives & Access Project a vital step in demonstrating the power of new tools and technologies, both to enrich the collections and to reach and inspire new audiences.

Prior to Tate, Rosemary worked at the University for the Creative Arts (UCA) for twelve years, leading and managing a changing portfolio of academic and professional support services. She was a founding member of UCA's Forum for Organisational Learning and Development, which led a programme of cultural change across the University. In her most recent role as Director of Library & Student Services, she was responsible for integrating departments and services across a multi-site environment to create a visible, accessible student centre on each campus. Her interest in organisational change has translated to Tate, where she is currently leading a staff engagement programme and sponsoring the Skills for the Future project, which seeks to provide new routes into employment within the cultural heritage sector. Rosemary has served on the M25 Consortium of Academic Libraries and SCONUL boards.

WHAT'S IN A WORD? OR, THE CHALLENGES OF SUBJECT INDEXING A NATIONAL ARCHIVE COLLECTION
Darragh O'Donoghue,
Subject Index Manager

The first part of Darragh's talk will introduce the audience to the subject index: its scope, characteristics, the multiple access points it offers to the collections, how it can be used to conduct a query, etc.

The second part will take as its starting point the report written when Darragh started as Subject Index Manager. Among other issues, this report asked: what and who the index was for; what the (often contradictory) requirements of various stakeholders were; how it could be integrated with the subject index used for the artworks on the Tate Art & Artists website; and whether an 'ideal' index could be constructed within the various constraints of the project. In this context, the challenges presented in creating a coherent, comprehensive and consistent subject index in the light of the report's recommendations, will be reflected on. Darragh O'Donoghue has worked in libraries and archives since 2000, processing a range of academic, art, medical, institutional, personal, Religious and Sports materials in Dublin before coming to London in 2014 to join Tate. He also writes on film for Cineaste and Senses of Cinema.

Darragh O'Donoghue has an M.Sc. in Irish Art History from Trinity College Dublin, and is commencing a Ph.D. in Fine Art at the University of Reading later this year.

AN OVERVIEW OF THE MINING JOSEF HERMAN PROJECT EXPLORING THE JOSEF HERMAN ARCHIVE WITH COMMUNITIES IN THE SWANSEA VALLEY AND BEYOND
Sarah Pace, Project Manager for Mining Josef Herman

In this presentation Sarah will give an overview of the Mining Josef Herman project exploring the Josef Herman archive with communities in the Swansea Valley and beyond.

Sarah Pace works as a freelance curator and arts education consultant and is a founding Co-Director of not-for profit arts organisation Addo addocreative.com, which specialises in developing and curating contemporary art projects in the public realm. From September 2013 – August 2015, Sarah was the Project Manager for Mining Josef Herman and the Archives and Access partnership with Tate at the Josef Herman Art Foundation Cymru josefhermanfoundation.org

IS ARCHIVE TO ART COLLECTION AS APPLE IS TO ORANGE?
Alex Pilcher, Front End Developer, Tate

Having catalogued and photographed a wealth of Archive material, Tate was faced with the challenge of designing an interface that could make this content accessible to website visitors alongside an existing digitised art collection. Alex will look at some of the problems this presented to the project team and present an overview of the Art & Artists pages of the Tate website.

Alex Pilcher is a web developer at Tate.

LEARNING JOURNEYS
Rebecca Sinker, Convenor Digital Learning, Tate

Rebecca will give an overview of the outreach and online learning aspects to the Archives & Access project. With the pilot project in South Wales now completed and more than half the learning resources produced, she will review the aims, noting emerging outcomes, highlights and challenges.

Rebecca Sinker is Convenor for Digital Learning at Tate, where Archives & Access is key strand of a programme that critically explores digital technology for learning with art and artists.

ONE SEARCH TO SCHOOL THEM ALL
John Stack

Tate's art collection was initially digitised in 1998–2000, resulting in approximately 70,000 records published online along with a few thousand archive items in a separate 'showcase' interface. In this talk, John will look at the options considered for the online delivery of a large-scale digitisation of the Tate Archive, which attempted to provide the best experience for users.

John Stack is Digital Director of the Science Museum Group. He joined the group in 2015 and is responsible for setting and delivering the group's digital strategy. He manages the Digital Department which oversees the museums' websites, digitised collections, apps, games and on gallery digital media. Prior to joining the Science Museum Group, he was Head of Digital at Tate.

ANNOTATE: A NEW APPROACH TO CROWDSOURCED TEXT TRANSCRIPTION
Victoria Van Hyning, Zooniverse

This presentation will recount how AnnoTate was developed and designed by the Zooniverse team in conjunction with Tate. Victoria will describe what the Zooniverse is and its approach to crowdsourcing, and explain how methods for scientific crowdsourcing were adapted for full text transcription.

Victoria Van Hyning obtained her doctorate in English literature from the University of Sheffield, where she held a British Library co-doctoral award. Her work focused on English nuns in exile between 1550 and 1800, and their literary activities. Shortly therafter she began work at Zooniverse, in Oxford, where she helped to develop the humanities programme. In September 2015 she started a three year British Academy Postdocotral Fellowship in Oxford which brings her literary and crowdsourcing work together. She also serves as Humanities PI for Zooniverse and continues to work on AnnoTate, Science Gossip, and Shakespeare's World.

POSTER SESSION: DUFFIELD ROOM ARCHIVES & ACCESS

ARCHIVES & ACCESS LEARNING STRAND

The team working on the Learning strand of the Archives & Access project will be on hand in the Duffield Room throughout breaks and lunch time to discuss and answer any questions you might have about their programme and projects. Please note the team will not have a stand, members of the team will have a red sticker on their name badges.

- **Rebecca Sinker** – Convenor, Digital Learning, Tate
- **Maura McKee** – Curator, Digital Learning: Archives & Access, Tate
- **Hannah Vallis** – Assistant Curator, Digital Learning: Archives & Access, Tate

KHAN ACADEMY

In March 2013 Tate was approached by Khan Academy, a non-profit educational website created by educator and entrepreneur Salman Khan, with a mission to provide 'a free world-class education to anyone anywhere.' In autumn 2013, Tate confirmed its partnership with Khan Academy and Smarthistory, its arts and humanities subsection, and joined their online digital platform as a museum partner. Khan Academy reaches millions of users worldwide, but its primary content had been Maths, Science and Computing until very recently, and many of its users identify as new to art.

The Khan Academy project was led by Rebecca Sinker (Convenor, Digital Learning), Natasha Bonnelame (Project Manager) and Camille Gajewski (Content Writer and Community Manager). Through this partnership with the platform, the team trialled a diverse new learning offer to online audiences nationally and internationally. The project's vision was to reach broad and diverse audiences, to reach users with little or no knowledge of art, and to engage them in informal learning activities that would bring them closer to art, and in particular to Tate's Collection. This was achieved by re-purposing and aggregating films from Tate's archive of content, writing contextual articles, and creating a framework that would allow learners to take agency over their own learning experience through dynamic online content and dialogue. khanacademy.org/partner-content/tate

IK PRIZE AT TATE BRITAIN

The IK Prize at Tate Britain is a platform for innovating the way we access and experience art, generating new projects which use digital technology to explore British art from the Tate collection. Awarded annually for an idea, the winner receives a £10,000 prize plus a £60,000 production budget to turn their idea into a reality.

The winning project in the inaugural 2014 prize was After Dark by London based studio The Workers. The project saw camera-equipped robots roam Tate Britain's galleries at night, controlled and watched online by thousands of people world-wide. Over the course of a week the public were able to log-on to an online app and take a tour through 500 years of British art from a computer or mobile after the gallery had closed, accompanied by commentary on the collection voiced live by a team of art experts. IK Prize 2015 was won by creative agency Flying Object for Tate Sensorium, a multisensory immersive experience with four paintings from the collection. Installed in the gallery, visitors were able to enter a series of spaces where they could smell, taste, touch and hear stimuli designed in response to themes and visual details found in the works. Throughout, visitors' physiological responses were monitored using

biometric wristbands allowing feedback about each individual's experience to be given at the end.

Another project to emerge through the prize is Tate Worlds, a collaboration with Adam Clarke from thecommonpeople.tv plus a host of the most talented creators in the Minecraft community. Tate Worlds reimagines artworks from the Tate collection as virtual environments in Minecraft which players can explore, play and help to create themselves.

Tony Guillan is a freelance curator, writer and producer. He currently works with Tate Digital where he manages the IK Prize as well as other digital interactive projects that seek to engage diverse audiences with art. tate.org.uk/about/projects/ik-prize

TATE COLLECTIVES

Tate Collectives are the digital and social channels that connect young people (aged 14–25) to Tate. The channels house digital content which aims to facilitate the understanding of Tate's art, artists and exhibition programme as well as providing information about the offer for young people in the galleries across all four Tate sites. Tate Collectives channels are particularly focussed on facilitating digital participation and fostering audiences creativity.

Jen Aarvold works as the Tate Collectives Digital Producer. She commissions and produces digital content, resources to facilitate learning and engagement, runs digital participatory projects and manages Tate's online platforms for young audiences. Recent Tate Collectives digital projects include *A Tate of Three Cities*, free online art course in collaboration with MOMA Teens and the Art Institute of Chicago; *Drips and Runs x Tate*, a live-stream graffiti event in response to The World Goes Pop exhibition and AS/A-Level art exam help
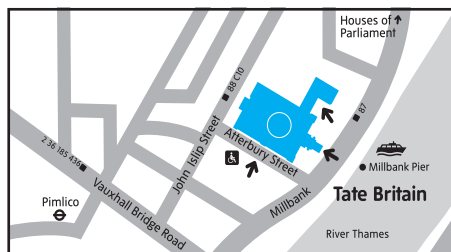
resources using the Archives and Access digital tool 'Albums'.

tate.org.uk/collectives
tate.org.uk/showcase
@TateCollectives on Twitter, Instagram, Facebook and Tumblr

Local information

Places to eat
• Tate Britain Djanogly Café – Situated in the Main Building (ground floor) – takes cards.
• Pret-a-Manger: 19 Horseferry Road, SW1 2AA
• Regency Café: 17–19 Regency Street, SW1P 4BY
• Tesco: 2 Monck Street, SW1P 2BW

ATM / Cash Machines
• Natwest: 27–29 Horseferry Road, SW1P 2AY

Nearest Underground Stations
• Westminster (Jubilee, Circle and District)
• Pimlico (Victoria)

Coordinating Staff
Jane Bramwell (Head of Library Archive & Collection Access), Hannah Barton (Archives & Access Project Coordinator) and Sophie Risner (Archives & Access Project Administrator).

For further information please contact Hannah Barton – hannah.barton@tate.org.uk