

**warwick
tate
exchange**

**THE PRODUCTION
OF TRUTH, JUSTICE
AND HISTORY**
12-17 JUNE 2018

TATE



ART OF REGENERATION

EVALUATION REPORT

CONTENTS

<u>1. INTRODUCTION</u>	<u>4</u>
SUMMARY OF FINDINGS AND RECOMMENDATIONS	4
<u>2. THE PROGRAMME</u>	<u>6</u>
<u>3. RESEARCH METHODOLOGY</u>	<u>9</u>
3.1 A COLLABORATIVE APPROACH	9
3.2 AIMS, OBJECTIVES AND EVALUATION	10
3.3 OUTCOMES	10
3.4 EVALUATION AIMS AND METHODS	11
3.5 STUDENT AMBASSADORS	11
3.6 DATA COLLECTION	12
<u>4. THEMATIC ANALYSIS</u>	<u>12</u>
4.1 SPACE	13
4.2 PROMOTION	16
4.3 AUDIENCE REACH	17
4.4 NEW AUDIENCES	18
4.5 AUDIENCE INTERACTION	19
4.6 CHILDREN AND YOUNG PEOPLE	22
4.7 AFFECT	24
5.1 RESEARCHERS – PROMOTING INTERDISCIPLINARY CULTURE	28
5.2 ARTISTS WORKING ACROSS LANGUAGES AND DISCIPLINARY PRACTICES	29
5.3 STUDENT AMBASSADORS – THE CENTRAL ROLE OF THE ‘ASSISTANTS’	33
5.4 EMBEDDED EVALUATION	36
<u>6. KEY FINDINGS – OUTCOMES AND RECOMMENDATIONS</u>	<u>37</u>
<u>APPENDIX – INDIVIDUAL PROJECT EVALUATION CASE STUDIES</u>	<u>46</u>
A. EXPRESSIONS OF PUNISHMENT	46
B. WHOSE SATIRE IS IT ANYWAY?	47
C. MEMORY & (IN) JUSTICE: CULTURES OF RESISTANCE #KASHMIR	48
D. PRODUCTION OF MENTAL DISTRESS IN PRISON	49

INDEX OF IMAGES

Figure 1: Audience experience the Lock Her Up sound installations	13
Figure 2: The Floor Plan	14
Figure 3: Friday invite-only reflection panel	15
Figure 4: The stairwell to Tate Exchange	16
Figure 5: Two pages of the feedback notebooks of the 'Lock Her Up'	26
Figure 6: Examples of audience responses from the feedback area	27
Figure 7: Indigenous Indian art at Warwick Tate Exchange 2018	29
Figure 8: Participants playing the Probation Game.	30
Figure 9: Ego performing 'Whose Satire is it Anyway?'	31
Figure 10: Flo Swann with artists and producers from Fuel.	32
Figure 11: Verier Elwin event	32
Figure 12: Sketches of Mirza Waheed and Uzma Falak at reading	33
Figure 13: Indigenous Art and Global Capitalism panel	37

1. Introduction

This report is the outcome of the evaluation of University of Warwick programme, *The Production of Truth, Justice and History* which took place at Tate Exchange from the 12th to the 17th June 2018. It was written by Francisco Calafate-Faria, Imogen Slater, Alison Rooke and Rose Gordon-Orr on behalf of Art of Regeneration (AoR). The evaluation involved a process of collaboration with the core project team and draws on data and information collected by University staff, participants, associates, student ambassadors and the evaluators, in interaction with audiences and staff at Tate Exchange.

Below we present a summary of the key research findings. The main body of the report details the programme; explains the evaluation research methodology; assesses the project's achievements against its aims and objectives and highlights additional outcomes. We explore the ways in which the programme sought to attract new audiences; present and analyse evidence of audience response; consider the use of space; the translation of different forms of knowledge; and opportunities for new ways of thinking about the programme themes, interpretation and interaction. The last session of the main body focuses on the multiple levels of collaboration involved in this rich and ambitious programme. In the final section we focus on the future, highlighting both the learning and opportunities emerging from this experience.

Summary of Findings and Recommendations

Findings

The Warwick Tate Exchange (TEX) 2018 was an ambitious programme that benefited from the collaboration of a large diverse group of academics and creatives, under strong and effective leadership. The programme achieved a number of objectives thereby resulting in the outcomes outlined below: include:

- The programme challenged values and changed attitudes in relation to ideas of truth, justice and histories, stimulating learning and knowledge exchange through an effective combination of theory and art, which produced affective responses from the audience.
- It created an environment that stimulated and facilitated dialogue and co-production between audiences, participants and stakeholders.
- It provided individual research projects with opportunities to develop collaborations with artists and other non-academic partners.
- It set out to learn from participants, audiences and the collaborative processes involved, and this ambition shaped the project from the outset, encouraging dialogue and interaction.
- Whilst the programme had some success in reaching new audiences and collaborators, (in particular those usually under-represented in engagement programmes at Tate and in Higher Education), this is something that can be built on in the future in terms of publicity, resourcing and data collection.
- The programme built on the experience of the year 1 programme and can provide evidence to support future funding for similar collaborations in terms of both its achievements and the learning generated.
- The programme contributed to the development of Warwick's relationships in Coventry and the West Midlands, and the national and international influence of Warwick research and cultural practice from the university and the region.

- It developed practice for research engagement with the arts and cultural practice to inform the work of Tate, Tate Exchange, Warwick researchers, and others.

Recommendations

Increasing Warwick University Support and Collaboration

There is potential to do more here, particularly with stronger logistical support from Warwick University in promoting the event and its outcomes. By doing so Warwick will maximise the potential of the programme to achieve far-reaching and long-lasting impact for the University and its partners.

Collaborating with the Tate Exchange

The Tate Exchange offers Associate Members rich opportunities by making its stunning and flexible space available for a range of activities and events. However, in order for Tate Exchange's own ambitions to be achieved, particularly the ambition to reach new audiences, there needs to be a greater allocation of resources. This is not just a matter of putting on an event and engaging people in the production of events. It is a matter of providing the resources and infrastructure to actually attract specific audiences/groups into the space and evidence the extent to which target audiences have been reached. This would complement the substantial qualitative data gathered on audience experience. All of these point to the need for better collaboration and communication between the Tate Exchange and Warwick, which it is hoped will be addressed in the future.

New Audiences and Targeted Groups

A better definition of targeted groups together with improvements in the promotion strategy should ensure that future iterations improve the programme's reach to intended audiences and evidence these achievements. There were some aspects of the evaluative collaboration that could be learnt from including: clarifying partner evaluative roles and responsibilities earlier, agreeing the role of individual projects when define objectives and collect evidence and assigning responsibility for developing ways of capture audience socio-demographics from the outset. Whilst it might be impossible to achieve a complete picture of the whole audience, it is possible to develop creative tools to capture useful and communicable data, thereby gaining a better understanding of who the audiences are.

Promotion and Publicity

The promotion of the project could be more consistent. Much of the programme's success was due to committed individuals promoting it via their own networks on top of the considerable work of delivering the programme. The main institutions involved, Warwick and Tate, did not effectively use their significant marketing resources to reach staff and their networks. It is suggested that a publicity strategy is developed next time which clarifies roles, capacity, support and responsibility in this area. Without this support the ambitions of the programme should be scaled down to reflect the capacity of the collaborators and resources available.

Collaboration and Crossover

The planning for future iterations needs more lead-in and opportunities for joint planning and programme development with the Lead Researchers. This should then facilitate the development of more joint activities. This could be built upon through future events by exploring the thematic intersections between projects by programming joint activities, collaborating in promotion of the programme, and in the curation of the space. This could improve long term impact and

interdisciplinary collaborations. These shared activities could also promote dialogue and interaction between audiences who attend for specific events or areas of interest.

Learning and Legacy: Creating Opportunities and Platforms for Dissemination and Sharing of Information, Learning and Practice.

The programme was notably successful in producing a series of installations, exhibitions and events that were highly engaging to diverse audiences, through innovative artistic and academic collaborations. The practices and methods involved in these creative exchanges, and the ways in which they effectively produced positive audience interactions, need to be further explored. It is imperative that the experiences and learning from this are built upon and shared with other practitioners, researchers and stakeholders.

The programme was undoubtedly successful in producing a variety of responses to academic research and therefore **opening up the possibilities of cross-fertilisation between academic research, artistic expression and aesthetic outcomes. This is at the heart of widening audiences to both academic research and to new arts audiences.**

In reflecting on the achievements of the programme and all those who contributed to it, what stands out is the **audience experience**. The Student Ambassadors were central to this, welcoming, hosting and instigating conversations. In this role, they can be seen to represent an ethos that underpinned the whole endeavour which was one of creativity, learning, unpredictability, dialogue and exchange.

2. The Programme

Warwick Tate Exchange 2018 involved six researchers from the Faculties of Arts and Social Sciences at Warwick University. In the context of their research projects in the disciplines of Sociology, History of Medicine and English and Comparative Literary Studies, each of the researchers collaborated with artists and organisations outside the University to develop a programme which culminated in series of public engagement activities at the Tate Modern, in London. This programme consisted of talks, shows, workshops, installations and other activities related to the topics of the 6 research projects, with the overarching theme of 'The Production of Truth, Justice and History' (PTJH), responding creatively to the notion of 'Production' set by Tate Exchange as this year's overarching theme. It was curated and directed by a Core Team led by Hannah Jones (Associate Professor and Director of Impact, Department of Sociology) with Carly Hegenbarth (Impact Support Officer, Faculty of the Arts), Katie Klaassen (Research Impact Manager, Research and Impact Services (RIS), and Hayley Egan (Producer). This week-long programme is part of a broader Warwick University ambition to instigate collaborations with non-academic partners with similar initiatives planned in the Coventry area.

Tate Exchange¹ is an experimental space within the Tate Modern on the 5th floor of the recently erected Blavatnik building. It is curated in periodical collaboration with educational, social and

¹ <https://www.tate.org.uk/visit/tate-modern/tate-exchange>

cultural Associates. It is described in the institutional website as a “space for everyone to collaborate, test ideas and discover new perspectives on life, through art.”²

Warwick University is a founding Associate. In the first year Warwick was part of a consortium of Associates which put on a week-long programme. In this second year, the University organised a week of events, installations and activities all led by Warwick academics. Hannah Jones, (Associate Professor and Impact Director, Sociology), who was also Lead Academic for Warwick last year, led the project along with Carly Hegenbarth (Arts) and Katie Klaassen (RIS). The programme was a complex one in that it involved bringing together 6 projects, each with dedicated academics and external collaborators to produce a large-scale event.

Table 1: The 6 research projects plus Core Team, lead academics, collaborators and events

Title of Project	Lead Researcher	Collaborators and Associates	Events and Activities
Expressions of Punishment	Anastasia Chamberlen (Sociology)	Charlie Weinberg – Executive Director, Safe Ground Anita Dockley – Research Director Howard League for Penal Reform David Kendall – Independent consultant Ian Pringle – Director, FaceUp Theatre Saul Hwish – Director, Rideout Theatre Hwa Young Jung – Artist (Probationary: The Game of Life on Licence) Emma Murray – FACT – Liverpool	The Chamber – workshop on political engagement and justice attitudes The Probationary – a board game taking players through life on parole Human Library: Learning from Lived Experiences of Criminal Justice: 9 former prisoners share stories and answer questions from the public. 10-minute talk
Whose Satire is it Anyway?	David Taylor (English Literature)	Ego Performance Company, Martin Rowson (cartoonist), Ella Bucknall (cartoonist and academic), Gholam Khiabany (academic, Goldsmiths), Rebecca Fitzjohn and Niamh Murphy (student performers)	Installation (listening/voting booth): whole week Theatre performance: <i>Verbal Warning</i> by Ego Performance Debate: Must satire offend? 10 minute-talk
Memory & (In) Justice: Cultures of Resistance #Kashmir	Goldie Osuri (Sociology)	Uzma Falak (PhD Scholar, artist, poet, filmmaker), Association of Disappeared Persons, Mirza Waheed (novelist)	Mnemosyne’s Karkhane (an installation of embroidery panels, poems, live embroidering) <i>Till then the Roads Carry Her</i> (5-minute film loop), Kashmir’s Twittersphere ‘Film as Witness’ ‘Unleashing a Thousand Nightingales’: Readings. 10-minute talk
Production of mental distress in prison	Hilary Marland (History of Medicine)	Rachel Bennett, Margaret Charleroy, Flo Swann; Rideout (Creative Arts for Rehabilitation); Fuel; Paula Varjack; Rachel Mars; Sabrina Mahfouz; Gareth Fry; Talking Birds; Peter Cann	A display of Past Time, a project exploring the history of food in prison with Rideout and the men of HM Prison Hewell A showing of a film of Disorder Contained: a theatrical examination of madness, prison and solitary confinement, a play developed with Talking Birds (one public showing, one school showing) Lock Her Up, a three-part sound installation created with Fuel and exploring the history of women’s experiences of prison (accompanied by

² <https://www.tate.org.uk/visit/tate-modern/tate-exchange>, accessed in July 31, 2018

			2 banners exploring A Century of Maternal Experiences of Incarceration). 10 minute-talk
Modern Tribal: Producing Indigeneity in the Modern World	Rashmi Varma (English Literature)	Tara Douglas (Adivasi Arts Trust), Mukul and Ghetto Tigers, Narayan Deen, Rajendra Shyam, Venkat Raman Singh Shyam, Nikesh Patel, Stephen Guy, Nada Raza (Tate Modern), Emilia Terracciano (University of Oxford), Alice Tilche (LSE).	Indian artists produced paintings and gave performances on the bana, a traditional Pardhan instrument. Tara Douglas' film, The Tales of the Tribes, was on show for visitors to watch, Tara held a workshop demonstrating to participants how an oral folktale can be translated into a short animated clip. Reading of some of the work of anthropologist Verrier Elwin by actor Nikesh Patel, a seminar on the tensions between Indigenous art and global capitalism and a performance workshop in which participants devised a piece based on an account of the struggles of indigenous people to maintain their cultural identity in the modern world. 10-minute talk
Co/producing feminist knowledge: a critical exchange	Akwugo Emejulu (Sociology)	Catriona Duffy and Lucy McEachan of Panel.	A panel of speakers to discuss the co-production of feminist knowledge with Ifeanyi Awachie, Ruth Ewan, Adele Patrick and Selina Thompson. 10 minute-talk
Overarching themed events	Hannah Jones (Sociology)	Core Team	Tuesday Launch event with Anna Cutler (Director of Learning and Research, Tate) Maureen Freely (Warwick, and President of English PEN) Davinia Gregory (Royal College of Art and Warwick) Nirmal Puwar (Goldsmiths) Willard Wigan (artist) Friday evening reception with Hannah Jones, Julie Saumagne (student ambassador). Uzma Falak (artist), and Hilary Marland (researcher) 10-minute talk

The programme took place on the 5th floor of the Blavatnik building at Tate Modern in London from Tuesday 12th to Sunday 17th of June. Five of the six projects had **a permanent presence in the space** throughout the week in addition to various scheduled events. The permanent displays or activities were as follows.

- Anastasia Chamberlen's **Expressions of Punishment** had the interactive display PROBATIONARY: THE GAME OF LIFE ON LICENCE by artist Hwa Young Jung, focusing on experiences in English Prisons. Furthermore, various written materials and videos related to the event Human Library on Wednesday were left in the space and available for perusal and interaction.
- Hilary Marland's **Production of Mental Distress in Prison** had two permanent displays: PAST TIME with Margaret Charleroy, a photography exhibition produced by Rideout (Creative Arts for Rehabilitation) about a project involving prisoners and food; and LOCK HER UP with Rachel Bennett an audio exhibition and listening installation produced by Fuel, featuring Rachel Mars, Paula Varjack and Sabrina Mahfouz in collaboration with sound designer Gareth Fry.

- Goldie Osuri's **Memory & (In) Justice: Cultures of Resistance #Kashmir** had a multi-sensory display MNEMOSYNE'S KARKHANE, with Uzma Falak's poems and embroidery, displays of biographies of Kashmiri disappeared persons produced by Goldie Osuri in collaboration with The Association of Parents of Disappeared Persons, Kashmir (APDP), 2018 APDP calendars, Uzma's film *Til Then The Roads Carry Her* (5-minute film loop), two iPads with Goldie's keynote on Kashmir's Twittersphere – and a live feed of #Kashmir.
- David Taylor's **Whose Satire is it Anyway?** had an AUDIO BOOTH POLLING STATION re-enacting the trial of William Hone, who published three liturgical parodies attacking the royal family and the government in 1817 and was tried for blasphemy – his defence was that his work was satire. Listeners voted on whether they believed Hone to be guilty of blasphemy or not.
- Rashmi Varma's **Modern Tribal: Producing Indigeneity in Our Times** had short film screenings of THE TALE OF THE TRIBES by Tara Douglas (Adivasi Arts Trust) and a display of GOND ART by Rajendra Shyam and Venkat Raman Singh Shyam with pop-up Bana musical performances by Narayan Deen.
- Akwugo Emejulu's **Co-producing Feminist Knowledge**, concentrated on a panel discussion and a 10-minute talk on the Saturday.

3. Research Methodology

This evaluation set out to review the project against its original aims and objectives, as well as to highlight any additional or unexpected outcomes. It sought appropriate methods to collect responses from researchers, participants, audience, artists, organisers, staff and students in order to understand the wider benefits and impact of the project.

3.1 A Collaborative Approach

In keeping with Art of Regeneration's collaborative methodology, the evaluation was embedded within the project, with all involved contributing to capturing qualitative and quantitative data and information. This approach has had various advantages compared to an *external audit* approach. Not only was the information collected richer, but it also generated ongoing feedback during and after a diverse range of events in an intense programme that included simultaneous activities as well various levels of collaboration. In addition, getting the participants engaged in collecting feedback promoted communication with audiences and improved the learning outcomes for all those involved in the wider engagement process.

Key milestones in developing the evaluation were:

- Art of Regeneration met with the Core Team at Warwick (April 2018)
- AoR met with all the project leaders and the Core Team at Warwick (May 2018)
- AoR collaborated with training 8 student ambassadors at Warwick (June 2018)
- AoR was in attendance between June 12th and June 17th, during Warwick Tate Exchange 2018 (there was at least one representative of AoR present every day at Tate Modern in London).
- AoR ran a focus group meeting with lead researchers, members of the Core Team and student ambassadors at Warwick (June 2018).

The Warwick leads were consulted on the evaluation framework, including the methods and tools for data collection.

3.2 Aims, Objectives and Evaluation

The first task of the evaluation was to develop an evaluation framework in order to identify the programme's aims and objectives and set these against specific methods for collecting evidence. This process also intended to develop 'buy in' to the evaluation by getting all those involved to think about evaluation and evidencing impact from the outset.

The evaluation framework defined the aims and objectives and encouraged reflection on the programme's ambitions, which were both individual and collective. The various individuals involved in this collaboration meant that this process involved dialogue at various levels. In order to understand how they envisaged success at the outset, the evaluators drew on project information (including the original proposal), clarified the objectives and liaised with the Lead Researchers.

The overarching aim of the Warwick Tate Exchange Programme was to promote interdisciplinary research, exploration and discussion about the production of truth, justice and history within and beyond the academic context, through collaborations between arts, humanities and social researchers and arts practitioners. The participants collaboratively produced a series of events and activities that were intended to engage and influence cross-sectoral audiences and publics in specific areas of research. The programme was designed to bring about a number of intended outcomes for organisations and individuals, catalysed by the interplay of academic research with arts practice.

The **objectives** underpinning the programme, which support its overall aim and ambitions, were:

1. To create an environment that stimulates and facilitates dialogue and co-production between audiences, participants and stakeholders
2. To challenge values and change attitudes in relation to ideas of truth, justice and histories, stimulating learning and knowledge exchange
3. To provide individual research projects with opportunities to develop collaborations with artists and other non-academic partners (with a view to producing effective and lasting social impact that can be documented.)
4. To learn from participants, audiences and the collaborative processes involved
5. To reach new audiences and collaborators, in particular those usually under-represented in engagement at Tate and in higher education.
6. To build from the experience of the previous programme and provide evidence and learning to support future funding for similar collaborations
7. To build Warwick's relationships in the Coventry and the West Midlands and develop the national and international influence of research and cultural practice from university and the region.

3.3 Outcomes

In developing and shaping this series of activities and collaborations, the anticipated outcomes of the programme are defined as follows:

- Raising the profile of Warwick's international research
- Reaching new audiences
- Involving a range of stakeholder audiences specific to the focus research areas
- Informing artistic practices and production of artefacts and performances for public audiences
- Engaging local artists and research audiences from Coventry and the West Midlands in Warwick research
- Promoting Warwick as an internationally significant and public-facing research institution
- Attracting new audiences to the Tate Modern's public engagement programme
- Developing practice for research engagement with the arts to inform the work of Tate Modern, Tate Exchange, Warwick researchers, and others
- Creating opportunities and platforms for dissemination and sharing of information, learning and practice.

It should be noted that some of these outcomes are beyond the scope of this single programme, and therefore the evaluation considers the specific contributions of Warwick Tate Exchange 2018 to these wider aims and ambitions.

3.4 Evaluation Aims and Methods

The evaluation had five key aims:

1. To ensure that data related to the intended aims, objectives and outcomes is captured
2. To capture unanticipated and unexpected outcomes
3. To outline some lessons for a 3rd edition of Warwick Tate Exchange in the next academic year (2018-19)
4. To evidence the impact of the programme for participants, stakeholders and audiences, thereby informing future programmes
5. To support the evidence and assessment of the programme elements in order to contribute to impact case studies for REF 2021.

The evaluation therefore captured and recorded data in the following ways:

- Reviewing project information
- Meetings and sessions with academics and collaborators
- Working with the Student Ambassadors
- Log books recording conversations and observations
- Audience questionnaires delivered by the project organisers
- Audience questionnaire delivered through a tablet on display
- Audience interactive feedback – including writing, drawing and embroidery
- Audience interaction with individual project displays and events – via observation
- Audience data (including visitor numbers)
- Feedback from Tate Exchange staff
- Reviewing project publicity
- Research team notes and observations

3.5 Student Ambassadors

One of the most important elements of the evaluation, and moreover the whole programme, was the role of the Student Ambassadors. These were a group of 8 Warwick University students, recruited and hired in order to welcome and engage with the public. As part of their induction

they were trained as evaluative researchers by AoR and asked to record their observations and conversations with participants. The aim here was to enlist them in the evaluation activities in two ways: as interactive interviewers, and as reflexive members of the team. The contribution for the evaluation as well as the impact on their student experience and future projects is discussed in a dedicated section.

3.6 Data Collection

During the event, the evaluators collaborated with the Student Ambassadors and the Core Team to setup a feedback area to invite conversation and feedback from visitors. These conversations and graphic forms of expression (drawings, writing, embroidery) were recorded in various ways) and then photographed and archived.

The Student Ambassadors recorded observations and conversations in notebooks which were then transcribed and analysed by the evaluation team.

All the academic participants were also asked to record observations, audience engagement and, as much as possible, include elements of audience feedback in their activities. This feedback was registered in feedback notebooks, a voting booth and notes made by the researchers themselves.

A questionnaire on the application Typeform was deployed through a tablet on display in the feedback area. The survey produced very few complete answers and therefore was unable to provide the expected complementary data on audience composition. This was due to the fact that the questionnaire was too long, included too many open answers, and was located in the feedback area which was arranged to promote interaction and not isolated engagement with a touch screen. These aspects can be improved with a 3-4 question multiple choice questionnaire, and a more effective placement of the tablet.

Ten days after the event, the Lead Researchers, Core Team and student ambassadors were invited to a Team Review meeting that included reflection on different aspects of the event and was facilitated by the evaluator. This provided very insightful reflections on the event which are expressed in the conclusions of this report.

4. Thematic Analysis

In this section we explore different themes that emerged out of the Warwick TEX programme through the viewpoints and experiences of participants, stakeholders and audiences. In keeping with the evaluation framework, we were particularly interested in:

- The ways in which people engaged, and who engaged
- Whether their engagement promoted dialogue and generated new thoughts, connections and ideas
- Gaining a qualitative understanding of the evidence gathered from the engagement processes
- What was relevant and what worked in attempting to create an environment for exchange

4.1 Space



Figure 1: Audience experience the Lock Her Up sound installations. The third one is behind a closed door

Aside from the content and activities of the programme, there were various contextual aspects that were fundamental to the delivery and experience for participants and audiences. An example of this was the production of the space in terms of both its tangible physicality and the opportunities it offers. We highlight here the spatial aspects that we consider crucial to the outcomes of the programme.

Firstly, the way the space was curated offered a recognisable, distinctive experience in relation to other Tate Exchange programmes. The Tate Exchange area was fully utilised, but simultaneously there was a sense of openness that allowed ‘space to breath and think’ as one visitor commented. This was particularly important as the displays and events dealt often with affective issues such as women in prisons, war and curtailment of freedom of speech. One example of the ways in which the openness of the space worked in productive (but also unexpected) ways was the experience of the audio piece about solitary confinement. Written and performed by artist Rachel Mars this piece was played through headphones on a wooden platform which intentionally reproduced the size of a solitary confinement prison cell. The space had no walls, just four lines on the ground. The way the words and voice of the artist combined with Gareth Fry’s sound design powerfully built a sensation of confinement and restriction. This sensation of confinement was a strong contrast to with the long vistas of both the exhibition space and London’s skyline though the fifth-floor windows.

WARWICK TATE EXCHANGE WEEK FLOOR PLAN

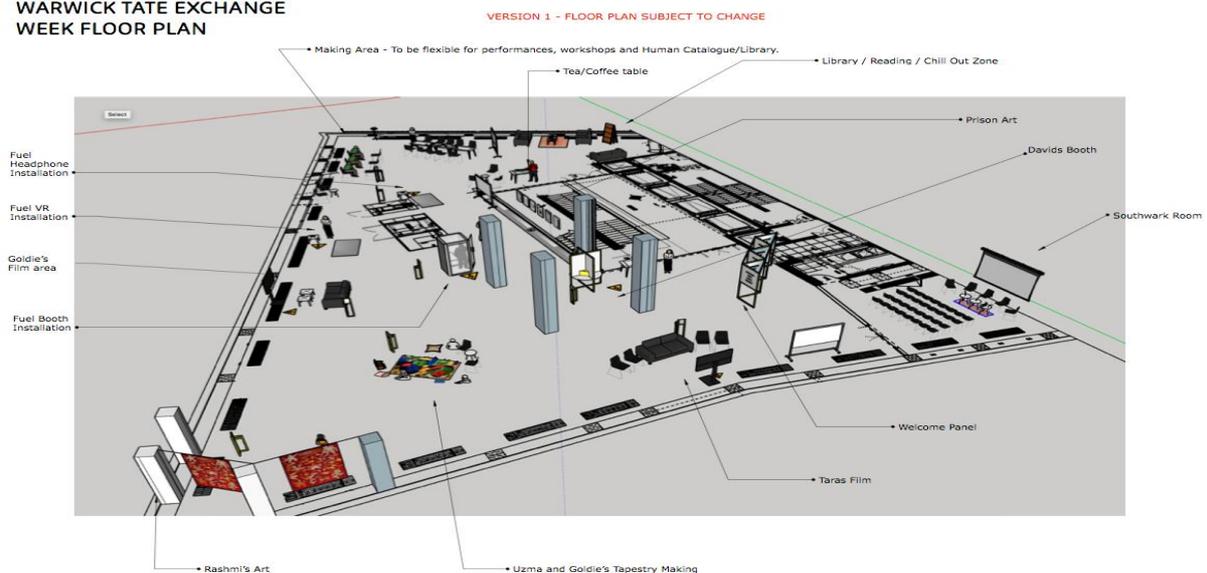


Figure 2: The Floor Plan

A **second** less obvious yet **important spatial element related to the furniture**. This was simple, but carefully designed, distinctive, purposeful and yet aesthetically homogeneous across the displays. This contributed to an atmosphere that was welcoming, collaborative and conducive to the confrontation with difficult issues. It should be noted that it was all designed and built by Birmingham company Plane Structure³, with design and material choices selected responsively to the project themes.

The location of Tate Exchange within the Tate Modern was also important, not only in the way it attracted particular audiences but also in the way it provided lines of communication and contrast with a prominent space of consecrated contemporary art. The following quote expresses well this contrast as well as some of the results of the elements outlined before.

"I think there is a very important contrast between this room and the rest of Tate. The soundscape is different. Galleries are often silent, too silent, devoid of life almost. They are the realm of artist's work, who take centre stage and paintings and installations are presented in a quasi-religious light. All pieces presented there may cost millions, for reasons that seem obscure to the majority of the public. We look at Picasso with the underlying thought that, considering he is famous, we should, we must enjoy it. This room, on the other hand is devoid of the pedantic. Nothing here costs millions, and, through my role as an ambassador, I realised the most interesting part of the space was the people who momentarily inhabit it. We know the exchange is a success when the room is filled with noise, songs and groups of people chatting. As opposed to Tate galleries and its highly abstract and often inaccessible assemblages of shape and colour, here, space is articulated around the desire to make sense to people. Displays don't stand on their own, boned, they are read and often trigger reactions. This, to me, is invaluable and radical." Log Book Notes – Student Ambassador

³ <http://plane-structure.co.uk/>



Figure 3: Friday invite-only reflection panel

The **fourth** aspect of the spatial arrangement we want to emphasise is **its geographical location and visual integration in a central area of London**. As the student quoted above remarked, speaking on a reflection panel on Friday evening,

“The space becomes a haven where conversations spark because they are not only possible but welcomed. Time doesn’t have to rush, people sit on the window sills, and enjoy coffee and the view of the ever-busy London. There’s something a bit poetic about being above London. We don’t really get the noise of the city up here, no ambulances, no police, no building works...”

Drawing on her experience of engaging with people in the space, the student highlighted the contrast between the city, where people cannot talk to each other, and this space where people embraced the opportunity to exchange with others views about topics they perhaps wouldn’t usually talk about.

Jane Wells, the Tate Exchange Programme Manager remarked on how she was extremely moved by this intervention. She explained that the student’s comments captured in a unique way the vision of what Tate Exchange aims to achieve.

Other visitors commented on the relevance of the background that makes the glass walls of this unique exhibition place. Because the programme focused on evocative political issues, it brought these unique characteristics of the space to the fore, therefore the space, backdrop and programme content enhanced one another creating a strong experiential impact.

Finally, there is the question of **the value of the space given the effort involved in producing TEX and the symbolism associated with taking this event from Warwick to London**. This question was raised in the team’s final reflection meeting and the responses included:

- *‘We can see the city in relation to what’s being discussed, especially regarding colonialism’.*
- *The status of showing Warwick as not simply a provincial ‘just in the Midlands’ university*
- *The value of being in the Tate Modern rather than just London; people come there who don’t go to other art galleries*
- *Much of this work wouldn’t exist if we didn’t have this partnership with TM!*
- *International crowd of people/tourists engaged with work that they would never know*
- *Some of the stakeholders were easier to reach because of being in London.*

The fact that the event was in a major gallery in a city with a vibrant creative ecology, in a prominent riverside location also made it easy to engage with London-based artists and gather together collaborators.

The artist Uzma Falak, who collaborated with Goldie Osuri on the Kashmir project, reflected on the value of the Tate Exchange space with regards to the reach of publicity and communication:

“Lots of people didn’t know about Kashmir. This was an opportunity to interact with people from everywhere. What the space is meant to do is activate critical solidarity. Initiate meaningful conversations and lead to something. The school children told us ‘we didn’t know this happened in Kashmir’. Children tell you how things need to be done. They show new ways of using the space. They tune out attention to detail of the space. Space isn’t utopian – there are limitations and messiness. It is interesting what we make out of the messiness. Messiness is real.”

4.2 Promotion

One of the focuses of the evaluation was identifying what had attracted visitors to the exhibition and how they had heard about it. We were also interested in understanding:

- How the project leaders evaluated their audience-reach initiatives
- What worked, and
- What could have been done better.



Warwick participants often mentioned ‘missed opportunities’ in regard to the promotion of the event. One of the most obvious areas for improvement relates to promotion *within* Warwick University and *beyond* the university through wider institutional channels. Participants also spoke about the lack of information within the Tate itself. For example, one participant had a family member who worked within the Tate yet didn’t know about the programme. Dedicated visible signage indicating the event in other parts of the building was notable for its absence.

The promotion of the 6 individual projects through the researchers’ own networks and social media channels were particularly effective at attracting visitors.

Figure 4: The stairwell to Tate Exchange, showing a rare sign directing people to the space

Examples of success in promotion evaluated by the researchers as successful included:

- “A lot of university students from London attended talks”, according to one of the student ambassadors

- Ana Chamberlen kept a mailing list from previous events and told people about the whole week; and emailed colleagues who teach criminology in London
- Rashmi Varma used a Facebook event which was then shared widely. For example, someone heard about it and came from Paris specifically.
- David Taylor thought that Twitter worked well, especially when collaborators or speakers in a particular event were on Twitter.

All of the projects used Eventbrite which worked well in getting the word out but created some problems due to the discrepancy between numbers of subscribers and numbers of actual attendees. Some of the projects used Facebook event pages which was a good way of gathering attention and distributing records of the events. For example:

Producing Indigeneity -

https://www.facebook.com/events/217974315456896/?active_tab=discussion

The Warwick web page which included all links, programme and background information

www.warwick.ac.uk/tate

The History of Prison Health project page -

https://www.facebook.com/events/169953550355817/?active_tab=discussion

For the week, the organisers shared material through the TEX Instagram and Twitter accounts as well as through many other social media accounts of participants and collaborators, using the #TateExchange hashtag as well as the more specific #warwicktate18 hashtag. However, there was a sense that more should have been done to advertise the Tate Exchange in the Tate Modern space, which may equally apply to other collaborative Tate Exchange programmes. Dedicated social media expertise to drive content and engagement would have been hugely beneficial, and have helped counteract the fact that the location of the Tate Exchange in the upper section of the Blavatnik building may mean that many visitors are unaware of its existence.

4.3 Audience Reach

Numbers

The visitor numbers over the 6 days the programme ran were recorded as follows with a total visit of 2720:

17/06/2018 - 370

16/06/2018 - 673

15/06/2018 - 702

14/06/2018 – 480

13/06/2018 – 495

12/06/2018 – figures not provided by Tate

It should be noted that the figures for the 6th are missing and therefore we estimate the total to be over 3000.⁴

⁴ The average per day is 544 so added to the known numbers the total is 3264. The figures are collected using a clicker which involves someone at the entrance recording everyone who enters the Tate Exchange.

In terms of who the audiences were, whilst there was no demographic data consistently captured, the student ambassadors and evaluators kept records of the conversations they had with visitors over the six days. This included asking about people's motivations for attending and broad estimates in terms of gender, age, and ethnicity which gives us a suggestive picture. The audience was varied with a good mix of purposeful attendees, who were connected in a variety of ways to the events' organisers (academics, university students, activists and professionals involved in prisons and criminal justice, artists and producers, for example) and an important footfall of Tate's visitors, in particular tourists and regulars. The potential to attract Tate Modern's visitors was underexplored, which was, as discussed above, mainly due to the fact that there was no visible signage indicating the event from other parts of the building. The gender distribution was balanced, and the age range was also spread out, ranging from an important contingent of children to older people. It is worth noting that the organising team was almost entirely female; the Student Ambassadors, but also all of the Core Team, and all but one of the academic leads, and most of the artists. This reflects a gendered division of labour in the museum and gallery sector. Women are over represented in the fields of gallery education and gallery and museum engagement doing what McRobbie⁵ (2018) describes as the 'passionate work' of the creative industries.⁶

4.4 New Audiences

New audiences were undoubtedly attracted to the space and interacted with the displays, activities and staff. The evaluation recorded conversations with both planned and incidental visitors. Passages from the Student Ambassadors' log books capture audience interactions as well as suggesting possible ways to facilitate reaching other potential audiences:

- *An artist came to find inspiration for their work which is about similar themes (Tuesday)*
- *An anthropologist from SOAS, working on Verrier Elwin, come from Yorkshire for this event (the tribal world of Verrier Elwin – included in Rashmi Varma's Modern Tribal: Producing Indigeneity in Our Times) and was very interested and engaged, found it exceptional to talk to people who 'practice' the culture he would usually read about in books.'* (Tuesday)
- *I spoke with a Polish woman... she came here by chance and was impressed with the diversity of topics. She talked particularly about the works on prisons and related the displays to her own experience - a friend of hers is working in a prison as a social worker. She said it was a highlight of her trip in London.'* (Tuesday)
- *She came specifically for 'The Chamber' and says everyone there seemed to be experts who worked in the field. She said 'The Chamber' was really useful & interesting. She works for an organisation involved in prison rehabilitation through the arts... She thought it was great that the event was interactive, whereas most events in the field are panel discussions, so this was good variety. But she thought it would have been even better to get the public more involved*

⁵ Angela McRobbie 2018. *Be Creative. Making a Living in the New Culture industries* John Wiley & Sons, 2018

⁶ See for example Felicity Allen (2008) *Situating Gallery Education, Tate Encounters* [E]dition available at http://www2.tate.org.uk/tate-encounters/edition-2/tateencounters2_felicity_allen.pdf

- she thought the title of the event & the way it was advertised meant only a specific audience felt drawn to it' (Wednesday)
- *Woman who came on research. Works as an activist for prison & rehabilitation & justice- she'll be running a human library event soon... Thinks we need to work on racial diversity, especially as Lambeth has a strong Afro-Caribbean population but she doesn't think they've come along. She then said she thought it was maybe about audience though. Who was this event for? If it's for sector experts, then we've done really well & got what we wanted. If it's for the general public, then it needs to be better advertised'* (Wednesday)
- *Man who 'happened to wander into the Warwick Tate Exchange & was immediately interested by the exhibitions on prison, both because he works for an MP & because he has the past experience of being on probation'* (Thursday)
- *One woman worked in charity that supports isolated people and heard about the event through someone at work. She was interested in talking to the people who didn't appear to have family connections to offer them support'* (Wednesday, Human Library)
- *'Professor of Spanish in USA found it fascinating - she works with undocumented women held in detention, and said they always complain about the lack of fresh foods + familiar foods. She loved the interactive nature of the space.'* (Wednesday, Hilary & Saul's talk - Food + Prison)

All these examples recorded by Student Ambassadors suggest that, although the contents and modes of engagement devised by the researchers and artists were attractive to a wide range of audiences (see following section), the way that they were advertised – both in terms of media, but also in terms of language – could have done more to attract less specialised audiences. The widening of reach resulted mostly from the Tate Modern footfall. When audiences came specifically for the events – advertised via social media, mailing lists and Eventbrite, the targets hit were mainly of academic or artistic groups which is congruent with the nature of social digital networks.

Finally, many Warwick participants were disappointed by the low turnout of Warwick colleagues. Greater engagement by university senior management would have increased the importance and awareness of the event internally, whilst also enhancing the University's profile externally. In the team review after the event, one of the lead researchers said that the 'greatest disappointment was that university senior management didn't demonstrate interest'.

4.5 Audience Interaction

One of the Student Ambassadors, when asked to reflect retrospectively on what she learned during the week, replied:

"I learnt about how incredibly keen people are to talk in artistic spaces, and how much collecting their thoughts can contribute to increasing the scope of a project and to creating interesting openings and new angles on the topics explored. It seems somehow so obvious to me now that an exhibition without conversations seems like naked and bare now. The experience of the Exchange highlighted how living interactions are rarely facilitated in galleries where the inert is the centre of attention."

Another student ambassador, in the "any other thoughts" section of her reflections, shared the following story:

"I spent about two hours showing two boys, ages six and seven, how to embroider as their mothers sat in the Exchange and chatted. I think structured activities/opportunities like that which also relate to the content of the Exchange really hold people's attention and give the opportunity for more organic conversations between staff and visitors."

Some of the Lead Researchers were equally struck by the levels of engagement by the public:

- One of the researchers initially 'didn't really think people would listen or vote in the voting booth, but they did in quite a large scale – and wrote quite a bit!' He hadn't included the full satirical texts in the voting booths as he had thought too much information would overwhelm people. However responses on the voting slips from the first few days indicated some people would have liked to have seen these and the trial transcripts. At this point he made copies and attached them to the booth for the remainder of the installation. As he commented, it is important 'to think about translation and communication, but there is a danger of underestimating the public.'
- Another researcher was positively surprised with the engagement of the public in the Human Library. The lesson learned was that 'next time will try to make it a bit more radical and include the public in even more ways'.
- A third Lead Researcher learned from 'the work of explaining the work to tourists and other members of the public.' The researcher 'couldn't have anticipated the experience of translating and engaging alongside the artists with the wide range of the public.'

These reflections on the processes of engagement and learning generated by the Exchange throw the spotlight on another aspect of the interaction: temporality. Like spatial and geographic conditions, time and temporality also played an important part in shaping the communication and creating the possibilities of the aimed exchanges. In the general plan, there is a before and after the event – the exchange involves learning lessons, and these lessons are not errors, but rather opportunities for change made possible by the process. At a closer inspection, the event itself generated interactions with particular temporal frames that shape their quality and impact on the individual participants – researchers, publics, artists, organisers, evaluators, and student helpers included.

This is expressed in the following excerpts from student ambassadors' observations about the Human Library:

- *People much more animated + talkative after the human library than they were before - it opens people up*
- *People did want longer than 15 minutes for their discussions but as David (Kendall, facilitator) said, "it's about starting someone thinking not ending it, you can never get to know anybody in 15 minutes"* (Wednesday, Human Library)

The main researcher responsible for the Human Library admitted being initially 'concerned whether it would work and what might go wrong or how visitors might not understand or engage', and for that reason developed a series of contingency plans. 'I underestimated the public's kindness and willingness to be generous in engaging', she concluded. Other participants reiterated their positive reactions to the amount of time that people dedicated to interacting with the installations or engaging in conversations.

10-Minute Talks

The integration in the programme of a series of 10-minute talks by Warwick academics next to artworks throughout various Tate Modern galleries, sought to bring the themes of the Warwick TEX projects (i.e. on the Production of Truth Justice and History) into dialogue with works of art. With the 10-minute talks – a formula developed by Tate – the Warwick team managed to enrich the temporal, spatial and interactive conditions of the encounters with the audience. The initiative worked well as an experiment and produced some unexpected outcomes. The talks were an opportunity for the project leaders to leave the zone of the curated space into the normal flow of the art spaces of Tate Modern, thereby engaging with new audiences and increasing the profile of the Warwick TEX programme, as well as inviting those attending the talks being invited up to the TEX space.

Table 2: Ten minute talks

Researcher/ Project	Artwork	Day	No. of People	Comments
GOLDIE OSURI	Malangatana Ngwenya Untitled 1967	Tues	13	This was the first experiment. The audience reacted well. Carly, Francisco, and Georgia helped start a semi-circle around the painting. At some point Goldie's talk drifted away from the painting increasing the focus on her work at Tate Exchange. That made part of the audience lose interest.
ANASTASIA CHAMBERLEN	Santiago Sierra, 160 cm Line Tattooed on 4 People El Gallo Arte Contemporáneo. Salamanca, Spain. December 2000	Wed	7	
HANNAH JONES	Jenny Holzer, Inflammatory Essays 1979-82	Thu	2-8	Hannah started strongly at a very difficult location. The chosen work was along the stairwell by the lifts and so the movement was very distracting. Hannah carried on and two members of the public stayed very interested from beginning to end. Then they chatted with her and stayed looking at the art work for some time longer.
RACHEL BENNETT (representing Hilary Marland)	George Condo, L'Amour, 2003	Fri	17	Two people went up to the Tate Exchange after chatting with Becky (student ambassador)
RASHMI VARMA	Gordon Bennett, Possession Island (Abstraction), 1991	Fri	14	

AKWUGO EMEJULU and panellists	Guerilla Girls Pop Quiz, 1990	Sat	30 people plus live stream on Instagram .	<i>'People from the Tate Ex event went to the talk in gallery Dynamic and engaged talk 6 people in twos and threes continuing the convos from the floor to the gallery. Stood around for at least 10 mins after the talk, continuing the conversations' (Carly's notes)</i>
DAVID TAYLOR	Martin Parr, Common Sense, 1995-9	Sun	15 people	Also a challenging location – art work situated alongside some audio-visual works which meant there was a lot of background noise

All 6 Lead Researchers and the Core Team's Lead Academic took up the challenge of doing a 10-minute talks. There was a clear sense, both in the preparatory meetings and on the days of the talks that there was some anxiety given the unfamiliarity and unpredictability involved. The 10-minute talks presented a significant challenge, not only because the speakers had to respond to non-academic audiences, but also because they had to compete for attention from a public in motion in an unfamiliar setting. However, these challenges resulted in useful experiences of public engagement. The challenges (and learning points) included: how to start the talk, how to keep going when the passers-by stopped for a moment and then continued their walk, how to project the voice in a way that pulled people closer and did not sound too imposing.

The speakers needed to consider how to use language that would appeal to the eclectic public of Tate Modern, contribute to the reception of the particular art work under focus, say something about the researcher's academic interests and promote the Warwick TEX programme. The lecturers tried to 'play to their strengths' and it was evident that they had prepared rich and engaging speeches in response to the challenge. In terms of content, the talks moved between attention to the work of art itself and the use of this to make connections with the TEX programme and with the lecturer's specific research interests. The help of the student ambassadors and the Core Team was invaluable here, evolving through trial and error. Whilst there was positive audience response, perhaps the main value of this rich series of talks is its learning outcomes for those speaking. The learning and observations recorded from this experiment include:

- A student ambassador registered that 200 people viewed the ten-minute talks that were live streamed online. This could be something to explore in a future initiative of this kind.
- Another commented that 'people seemed to run away from the 10-minute talks (especially when announced) Did they take it as an advertising thing?'
- Ten minutes was probably too long as an upfront target for the talk, possibly putting people away. This was an established model, so it was difficult to adapt.
- The aim of getting people to visit Tate Exchange after the talks is probably something to be pursued by the assistant team, freeing the talk to focus on delivering the content and engagement. Additionally Tate signage was not always present.

4.6 Children and Young People

Thursday was focused on a visit from a Coventry school with 38 students⁷ and 3 teachers (although the exhibition was open to the public throughout). There were a number of workshops

⁷ The same 38 students and 3 teachers attended a pre-visit to the Warwick Arts Centre (WAC) on 6 June, led by the WAC Creative Learning team (Kate Sayer and Lynsey Cullen). The session was designed to enable the students to

planned specifically by the Warwick Arts Centre Creative Learning Team (Kate Sayer and Lynsey Cullen), who as well as designing the schools' workshop also provided several creative response worksheet activities that were available for all visitors in the chill-out zone. This included the embroidery activity and materials (a response to the Kashmir strand) which were particularly popular.

The experience overall was one of engagement, learning and dialogue for both the students and the participants / collaborators. Feedback from those who engaged with the children (from researchers to members of the Tate Exchange staff) was that they kept surprising everyone with the way they interacted with the activities and exhibits. Instances were cited of the young people effectively teaching the adults how to use the space in a more open way and creating productive tensions with critical elements of the displays (for e.g. the Kashmir Twitter feed) that generated mature exchanges.

This ability to surprise and push boundaries was consistent with other children that used the space during the week. Some examples of this were picked up by participants during the team review meeting as the examples below illustrate.

When asked to share a story that stayed with them from the event, two of the members of the Core Team talked about the image of children from Coventry school reading poetry in Mnemosyne's Karkhane and using the space in a way adults had not.

Some other examples of the particular engagement of children with the space are expressed in notes made by the Warwick Impact Support Officer:

- *Two students sitting opposite each other, absorbed reading Uzma's poetry (Goldie project) caught in a moment, a bubble - I found it powerful to have witnessed that*
- *Student watching Rashmi/Tara tribal film: hunched right down in the sofa; stayed for ages watched start to finish as others left*
- *Student looking at Kashmir Twitter feed: saw a baby had been killed; shocked; said it was upsetting but could see the importance of having access to the feed and knowledge of what was happening: 'Communicates with the world'*
- *'People can help change things in their own country'*
- *Two students - Kashmir Twitter feed; knew instantly what it related to; eagerness to engage with it*
- *I asked if it was a project they'd particularly been interested in and they said yes definitely. Why - 'because it's about the police and police are meant to be people you can go to for help. Shocking.'*
- *Teacher delighted, beaming, proud-looking - 'never seen them more engaged' Students didn't want to have their lunch break!*

Another example from a student ambassadors' log book:

- *Talked to 2 school girls... Overall, they really like the fact that the displays are so interactive, unlike in art galleries where you can only look at things' (Thursday)*

develop critical looking/thinking skills in an art gallery setting so that they could get the most out of their trip to Tate Exchange.

Apart from the Thursday school visit day, there were other reports of impactful interactions with children. For example:

“I took Sylvie (aged 12) and her friend Esther also aged 12. It was interesting to see their reactions to the space and various exhibits / activities. They both sat in the box with the audio of women speaking about prison. They also both seemed to really enjoy the sofa area, and both did some embroidery. They were free to go to other parts of the Tate but spent far longer in TEX than I had thought they would – I think I was a bit surprised at how engaging they found it. However, watching the Satire piece Sylvie said, ‘what the hell is it about?’. It was quite surreal and for me too took a while to tune into – however I liked the passion and pleasure the actors seemed to have. I will ask her later about what she thought of it all.”

In the team review meeting, one of the researchers confirmed that her daughter (aged 6), who spent a big part of the week in the space, really enjoyed it as well as the variety of visuals. The child later said she would miss the space afterwards.

4.7 Affect

The ambition to generate new ways of thinking and new possibilities for meaningful action amongst the audience was clearly expressed in the aims and objectives of this programme. Through the various evaluative activities, we have gathered rich evidence of the programme having this kind of impact for those that engaged with it. Notably a diverse range of people from school children to older people, and both academics and non-academics were able to engage strongly with the programme. Some examples recorded by various members of the team and which cover a range of visitors include:

- *Whilst helping Flo and Hilary with their ‘Lock Her Up’ sound project I spoke with an American professor who had just listened to all 3 installations. She was visibly emotional and tearing up after listening to the maternity piece, so we gave her space before talking to her. She was very knowledgeable about women’s experiences in prison in the US and she had seen and worked with women in similar situations, which was why she found it so draining. But she was very thankful that people were beginning to think and talk about these issues that aren’t often discussed. This interaction stood out to me because she was one of the few visitors I saw to be emotionally impacted by the display, and it made me think more deeply about the project and realise that these are issues that are ongoing in society, not stuck in the past, which made me emotional and I feel that I got much more out of the event after that.*
- *‘very emotional responses’ (Wednesday, Human Library)*
- *‘One woman who has come to other Tate Exchanges said it was brilliant. She loved the globalness of it, that it wasn’t just western history - intersectionality. She said the project on mothers in Kashmir was moving + relatable - that she could imagine her own mother never giving up if something happened to her or her brother - lots of people can connect to the project emotionally in a way that is not covered by other discussions about global politics. She thinks most people are ignorant about Kashmir and so these projects are vital to remove the othering that British people tend to do.’ (Saturday)*
- *Visitor called Sarah found programme powerful. Was coming back the next day. Was going to encourage their friends to come. Said it challenged their western conception of justice. Liked that the programme was about global justice. Pointed out the Kashmir project in particular.*

- *Young visitor from Amsterdam; first time at Tate came up to the floor after being at a 10-minute talk. Really engaged, had quite a long and interesting chat with about truth, justice and history - could tell they'd taken on board what he'd learned from the displays. Was especially interesting in thinking about how we 'produce' history and the role of academics and academic disciplines.*
- *I remember a family of four, a wife, husband, and their two young daughters, leaving and thanking me, and the mother saying her daughters (who were five or under) really enjoyed the displays and experience. I would have thought the subjects over their heads due to their youth and was pleased to hear feedback that children received a positive experience from the Exchange.*
- *Conversation with a girl who had studied psychology: 'I was really interested by what she told me about the psychology of prison life, prisoners, and prison guards, & the research studies. I've really appreciated the chance to chat with members of the public like this, who've had unique insights into the theme & exhibition, & to exchange thoughts, knowledge & ideas.'*
- *'We discussed his research on the ambivalent role of indigeneity and on the formation (or lack of) of resistance groups intending to claim justice in the context of tribes threatened by displacement caused by the construction of dams... we talked about outsider's gaze on indigeneity, and normative assumptions in research (like: people should defend themselves and their culture - which is not necessarily that straightforward for people in question as they know they will adapt, for example, & don't have the communication tools to organise and resist)'*

The following examples show particularly powerful instances in which the events promoted real exchanges and opportunities for thinking differently about the topics in discussion.

- *"I learned how mothers and expectant mothers in prisons are greatly impacted by their surroundings, circumstances, and experiences while incarcerated. Prior to the Exchange and the audio experiences I partook in, I truly thought that women who were mothers or were pregnant upon entering prison accepted that there was going to be a level of separation between themselves and their children and didn't allow it to emotionally impact them. My idea was that convicted criminals are rather hard and stoic -- the displays and audio I heard changed my thinking by showing how human they are, especially where motherhood is concerned." Written reflection from student ambassador.*
- *'one woman said it was very "thoughtful" + something she hadn't thought of or seen before' (Saturday, Satire performance).*
- *'American woman who works for prison reform listened to all 3 Installations. She was tearful after the maternity one - she said she knew it all happened, but she didn't know it first-hand. The dehumanisation + complete removal of touch shocked her, and the removal of babies after 18 months was inhumane as mother + baby fall in the cracks of the system' (Saturday, Flo's sound recordings)*

Powerful and haunting words > experience

powerful + immensely interesting, an extremely unique experience

Chair-really moving! I'd never thought about what happens to pregnant women in prison before, so this really got me thinking & made me feel really sad. The idea of mothers being separated from their babies at 18 months is heart-breaking. Talking to the academics on the event was really interesting - giving me more understanding of the situation historically & today & the complexity of the situation - there are no easy answers or solutions. I'll definitely remember this exhibition - it's got me thinking & feeling about something I'd never been aware of before.

Thinking about "punishment"

MEMORY: → In primary school, if you were naughty you had to "stand on the path" for the whole of break, in front of everyone. (NO SITTING)

Figure 5: Two pages of the feedback notebooks of the 'Lock Her Up' installations

These examples highlight the way in which people can access and engage with sociological / academic debates through innovative creative interactions and how art can produce meaningful and affective responses: it moves us emotionally but is also a learning experience. In terms of exploring and deepening affect, the opportunity to reflect on and talk is vital. The presence of the Student Ambassadors, evaluation team and evaluation activities, researchers and creative producers created multiple ongoing opportunities for audiences throughout the programme, continually encouraging thought and response. In this way, the programme generated equitable dialogue, blurring the boundaries between producer and audience, with visitors effectively becoming active agents in the production of truth, justice and history.

Are some truths too important to make them relative? E.g. everyone having a right to safety & fair treatment? If so, what does this mean for the idea that truth is relative, if we can pick "exceptions" that are too important to relativise?

Are you having any trouble believing? How do you decide?

Are you having any trouble believing? How do you decide?

I enjoyed how the exhibit challenged my western centric view of justice

Loved the global perspective

#

#

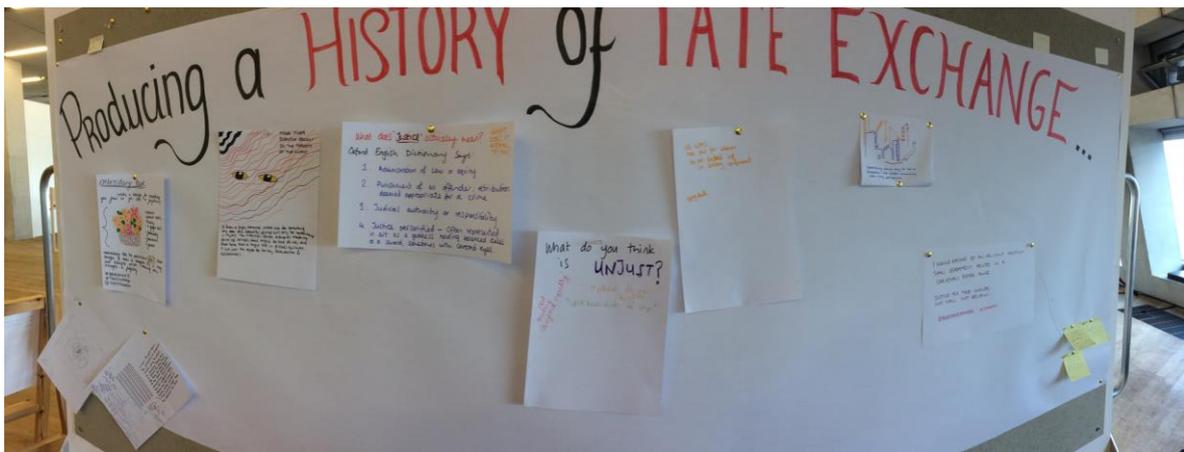
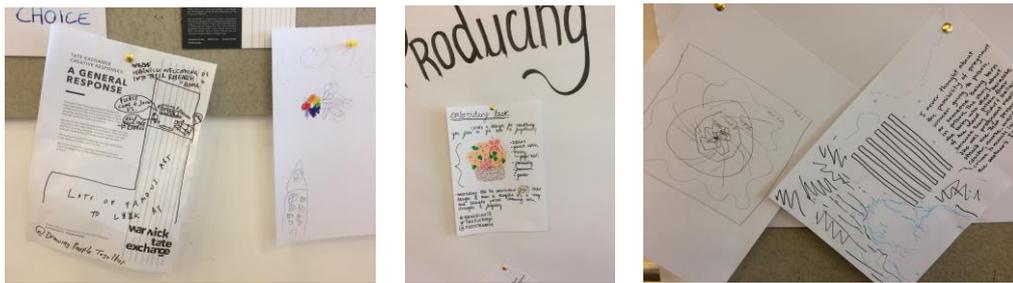
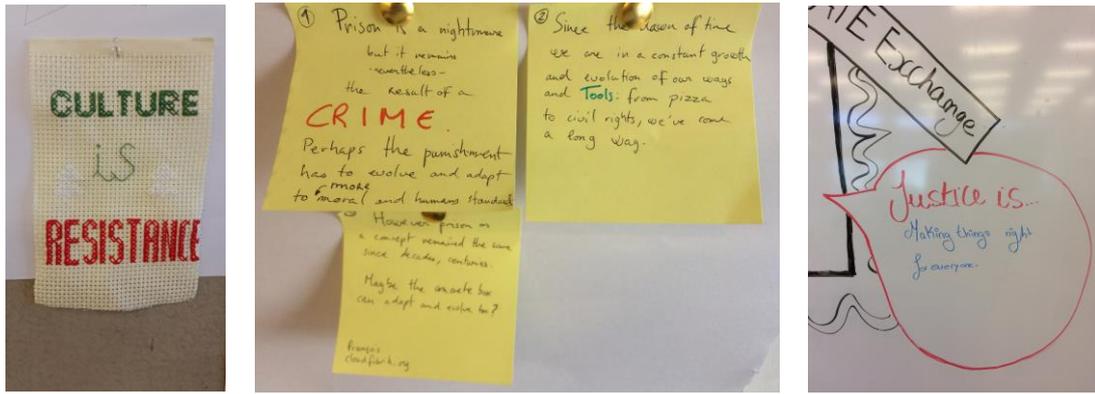


Figure 6: Examples of audience responses from the feedback area *The Impact of Collaboration*

The Tate Exchange programme created a rare opportunity for interaction and collaboration between researchers and non-academic partners, including artists, organisations, students and audiences. Objectives 1, 3 and 4 (detailed in the evaluation framework) emphasise processes of collaboration, both as a desirable outcome in itself and as a generator of other positive impacts. These are:

1. To create an environment that stimulates and facilitates dialogue and co-production between audiences, participants and stakeholders
3. To provide individual research projects with opportunities to develop collaborations with artists and other non-academic partners (with a view to producing effective and lasting social impact that can be documented.)
4. To learn from participants, audiences and the collaborative processes involved

The Warwick Tate Exchange was also an opportunity for collaboration between researchers, contributing to the development of an interdisciplinary research culture at Warwick.

5.1 Researchers – promoting interdisciplinary culture

Although this was not an explicit objective of the programme, increased interest in cross-departmental collaboration emerged as an unintended outcome. As David Taylor (Lead Researcher) remarked:

“[I]t was really interesting to see what other work is being done in other departments. It was a great opportunity to gain awareness of what other people are doing and get a sense of Warwick as University”

In regard to the day to day coordination of logistics and organisation, the collaboration ran smoothly. Following the event, the Lead Researchers praised the efforts of the Core Team for their work. They also highlighted the strong sense of cooperation between everyone involved.

In regard to the collaboration *between* the projects and departments, a review session revealed that there was a consensus that the dialogue between the projects could potentially be taken further. In particular, the fact that there were two projects related to India and two projects focusing on prisons offered opportunities for greater interaction between the projects, both in promoting and curating the activities. Furthermore, there seemed to be some confusion amongst visitors when distinguishing between the two projects based in India, even though they were clearly distinct and were across disciplines (i.e. arts, social sciences). This was partly to do with small changes to the floor space plan, and partly to do with people trying to make sense of similarities/distinctions between projects.

In any case, the programme has undoubtedly catalysed interest in collaboration and this is likely to generate further impact as is evidenced by this comment by Lead Researcher Anastasia Chamberlen:

“I would like to explore the possibilities of collaborating more with the prisons project at the History Department. There is also the Law School’s criminal justice centre with whom I’ve already done some work, which could be developed further through events like Tate Exchange.”

A good example of this is that one student ambassador found out through conversation that the facilitator of the Human Library was also doing workshops in prisons for fathers. She appreciated the link with Hilary Marland’s project on mothers in prison. She also noted that quite a number of people said it was interesting how different elements of the exhibition linked together.

These comments signal a positive impact of the programme in that it has promoted collaborative and interdisciplinary research culture at Warwick, through increasing cross-departmental awareness of shared areas of interest and future collaborative possibilities.

Another aspect referred to by several researchers was the low turnout of other colleagues from Warwick. During the team review meeting one researcher commented ‘I learned a lot about organising things from Carly and Hannah but [it was] disappointing not to see more Warwick colleagues there’.

The programme was successful in generating a spirit of collaboration between the researchers involved. This was enabled by the Core Team through their efficient organisation and the support and strong commitment of each of the projects.

There was also interest expressed in future collaborations between the Lead Researchers and research teams. They valued the opportunity to find out about each other's work and the different forms and possibilities of public engagement and artistic collaborations.

On the other hand, more can be done in future events to explore the thematic intersections between projects in the development stages, both by programming joint activities and by collaborating in the promotion and curation of the space in order to promote dialogue and interaction between common audiences. Furthermore, a better strategy and collaborative effort in promoting the events within Warwick could contribute to the University's cross-disciplinarity.

5.2 Artists working across languages and disciplinary practices



Figure 7: Indigenous Indian art at Warwick Tate Exchange 2018

The processes and extent of collaboration between the researchers and artists varied across the individual projects. This process presented interesting opportunities for generating impact. Whilst there was a focus on engaging with the public, the experiences of artistic and academic collaboration were rich in the cross fertilisation of ideas and practices. Here we present a specific example from each of the collaborations, collected through conversations with artists and researchers. At the final preparatory meeting with the projects and the Core Team, one of the researchers commented that 'collaborating with artists gives you grey hair'. The comment illustrates the effort needed and the difficulty inherent in speaking across different sectoral languages and methodological approaches, even when there are interests in common. These examples show different ways in which those challenges are tackled and the value of the process itself.

Anastasia Chamberlen and multiple collaborators

The project 'Expressions of Punishment' collaborated with 8 individuals of various organisations. Some of these processes were complex. The Human Library for example, involved the participation of ten former convicts who made themselves available to tell their stories to and

answer questions from members of the public. This initiative involved many people and significant coordination which was rewarded by high levels of positive response from the audience.



Figure 8: Participants playing the Probation Game.

Probationary: The Game of Life on Licence was a smaller collaboration with one artist, Hwa Young Jung, following a commission from FACT and the Howard League for Penal Reform, that also generated many impactful interactions with various participants. This was a Monopoly-type game that recreated the hurdles and setbacks faced by people who go through the probation process. The game was left at the gallery throughout the week and with the assistance of the student ambassadors played by dozens of people. The artist who developed it said that this was the first time it had been played in an art setting and with the general public. Before, it had only been tried with criminologists. For the artist, this resulted in thinking about policy implications and well as the opportunities that arise from being exposed to new and different networks.

David Taylor and Ego Performance Company

As part of his project about satire, David Taylor collaborated with Coventry-based theatre company Ego Performance Company to develop a theatre piece in response to his work. The piece was comically surreal and the responses from the audience reflected this. At the beginning of the process the theatre company looked at the research questions that Warwick were offering (each associated with a different academic and area of research). This shows there was cross selection between the different academics and artists. The question about satire that Ego chose seemed a good fit with the kind of work they do and things they are interested in i.e. political themes. The Director said “I liked the questions and felt it was appropriate” to collaborate with David Taylor in the English Department. She said she also liked David on a personal level and thought that he would be able to engage with the young people they work with. She asked David ‘what do you really want the audience to think about / come away with? He said he wanted to convey that satire is relational to western liberalism and class – it is site specific.

Ego took the research question and carried out their own research before having a roundtable session with David. The Director then started developing a script that was workshopped by the company. This is their usual working method and importantly involves the young people in the whole creative process. David was shown the draft script which he liked, and he saw the performance for the first time at Tate Exchange and ‘Apparently, he loved it!’



Figure 9: Ego Performance Company performing 'Whose Satire is it Anyway?'

Hilary Marland, Flo Swann and Fuel

The collaboration between the project 'The history of prison health' and Fuel Theatre was in many ways exemplary of a streamlined articulation between two partners that are experienced in this kind of translation work. On both sides there was a pre-existing project structure geared towards these types of collaboration. Fuel are experienced in working with non-artists, such as journalists and scientists, and have a production team experienced in methodologies of collaboration. On the academic side, Hilary Marland has a track record of public engagement initiatives that have brought historical research on prisons to current social contexts and publics.

The outcome of this collaboration was a series of three audio pieces installed in three wooden structures that communicated to the audience particular aspects of women's experiences in prisons. The sound was composed by three texts written and performed by three artists commissioned by Fuel. These were developed in response to the research by historians on experiences of solitary confinement and motherhood in prisons. The company was approached by Flo Swann (the Impact Officer in the research project), through her professional connections and theatre related experience. The funding for the installations was also collaborative comprising both the project funding sources (Wellcome Trust and Arts Council England), funding secured by Fuel, plus support from Warwick to the development of the whole project.



Figure 10: Flo Swann with artists and producers from Fuel next to the sound installations.

Rashmi Varma and artists from India

The collaboration developed by Rashmi Varma for the project ‘Producing Indigeneity’ involved a group of artists travelling from India to participate in a series of workshops and performances throughout the week. A group of 6 artists shared the space throughout the programme, creating additional opportunities for exchange that went beyond the scheduled events. However, with hindsight there were some issues arising that could have been better anticipated and planned for. For example, some of the group did not speak English which meant that their ability to engage with audiences in the way they would have liked was limited. But workshops that relied on non-verbal forms of communication such as animation, visual art and body expression, managed to break through cultural and language barriers.

There was also some frustration in that they could not realise all that they had planned. For instance, activities such as the animation workshop needed more time and sustained continuation of the artistic work. These issues highlighted the fact that more could have been done in terms of planning and promoting conversations between the artists, and with the researchers and wider team.



Figure 11: Verier Elwin event

Goldie Osuri and Uzma Falak

The process of collaboration between Goldie Osuri, lead researcher of the project Memory & (In) Justice: Cultures of Resistance #Kashmir and, Uzma Falak, poet, essayist and filmmaker from Kashmir, was unique. It was founded on a personal relationship that transpired throughout the week through the presence of Uzma participating in different events and expressing an evident complicity and affectionate relationship with Goldie.

The Lead Researcher of this project narrated to the evaluator the process of meeting the artist in Kashmir and in Germany, recounting long conversations and poetry under the moonlight. These encounters forged the beginning of an academic and artistic partnership that led them to embark on the Warwick TEX collaboration. The affective register of this relationship was reflected in the forms of communication it generated in Tate Exchange. Memory and resistance in Kashmir deals with war and suffering in ways that highlight the limits of both academic and artistic languages. This collaboration exemplifies some of the possibilities when art practice and academia join forces. By utilising poetic forms of expression, this dialogue surpasses the limits of each discipline and presented difficult issues to new audiences. The successful and strong engagement with the research content (as exemplified by the school children’s responses (see section 4.6) and with its artistic interpretation, resulted from a collaborative relationship founded on common passions, serendipity and affective connection.



Figure 12: Sketches by student ambassador, Julie Saumagne, of Mirza Waheed and Uzma Falak at reading

5.3 Student Ambassadors⁸ – the central role of the ‘Assistants’

As the Lead Researcher remarked, ‘the conversations people had in the space were a very important part of the experience, and a lot of that was made possible by the effort of the Student Ambassadors’. This group of 8 students, who were recruited and resourced to help with welcoming the public, providing information, registering feedback and assisting with various logistical tasks, ended up having a crucial role in the dynamic of the week. They were all female, ranged from undergraduate to PhD level, and were students in the departments of history, sociology, English and politics at Warwick. In terms of the evaluation, they were trained to initiate conversations with the public, recording testimonies, presences and responses to the activities as

⁸ The Student Ambassadors were all paid for their time plus subsistence and travel and were given Tate exhibition tickets

well as their own impressions as both audience members and observers. As part of their training session they had a tailored talk from Millie Tissut at Careers and Skills, designed for them to get the most out of the opportunity.

The data produced through these observations and conversations are central to this report. In this section we evaluate the results of the collaboration with the student ambassadors by looking at their reflections at the end of the event. The effects or outcomes of this collaboration can be assessed by the ambassadors' reflections on the week and what they gained from it. This experience, as expressed in a word or short phrase of their own was:

- *Thought-provoking*
- *Enlightening*
- *Exhilarating*
- *Enlightening, encouraging, and motivating.*
- *Enjoyable, informative, and extended my skill set.*
- *Humbling*

5.3.1 Learning

When asked to select one thing they learned from their participation in Tate Exchange most of the responses focused on the ability to interact with the public which infers both personal development and skills development:

- *Importance of evaluation, confidence in approaching the public*
- *I learnt about the radical value of triggering conversations and listening, basically.*
- *I approached many different people in a variety of subtly different ways and as the week progressed I could feel my confidence at knowing how best to initiate interactions growing*
- *Interacting with lots of very different people within the space made me appreciate that it is possible to connect with most people in some small way.*

Some of the students also highlighted the importance of impact and engagement in academic research:

- *'I learned the details of what 'public engagement' involves, and ways of capturing and measuring impact'.*

The students also described how the week gave them a new understanding of the role and potential of art and art spaces:

- *Tate Exchange opened my eyes about audience and performer interaction, and how discussions/talking can be powerful art installations.*

Some of the interactions gave the students a heightened awareness the content of the programme not just theoretically but experientially. For example, one student ambassador chose to highlight this story, out of the whole experience:

- *I played Probationary: The Game of Life on Licence with a number of different people throughout the week but one game particularly stuck with me. I played with a young couple – one of whom had recently finished his own period of probation. Hearing his*

thoughts and reflections on how effectively the game communicated the lived experience of struggling through the system was really insightful and in general I just felt it was a real privilege to chat to him. Our discussion also definitely helped me to examine some of my own deep-rooted prejudices and assumptions that I wasn't even aware of having internalised before this week.

Another mentioned that:

- *Talking to the academics and public engagement officer running the women in prisons exhibition really deepened my knowledge of a topic I hadn't considered much before and gave me a new perspective on the British prison system.*

5.3.2 Opening new work possibilities

Many of the student ambassadors stated that they felt this experience was a landmark in terms of the possible career paths and opportunities ahead. For example:

- *[It] made me realise that I would like to pursue a career in the arts.*
- *it made me realise that there was much more creative potential for exhibitions than I previously thought possible, and that I would love to help/work at something similar again which has opened up my job search!*

One Ambassador described how the impact was made apparent within a few weeks of the programme:

- *deepened my interest in public engagement, and I'm now running a public engagement event next month off the back of my experience at the Tate.*

One of the testimonies gives concrete detail as to how the experience has impacted on their view of themselves and their career aspirations:

"This made me evaluate that, though I have social anxiety, I really do flourish when given information to distribute to other people and I enjoy engaging with them and giving them a warm welcome. This shifted my career ideas, which were mostly academic, and gave me an inclination that I would do quite well with museum and exhibition opportunities. This really convinced me that my application to complete an MA in Heritage Management starting in the autumn was a positive and well-fit choice for me. My experience at the Tate filled me with excitement at the idealistic prospect of one day being an academic and having the opportunity to collaborate with artists, film-makers etc. to showcase my research to a public audience. Also, during the week everyone who I mentioned my PhD plans to was extremely encouraging and enthusiastic which was really affirming."

As well as increasing experience and skill development, impact also emerged through inspiring conversations with artists and researchers, through contacts and networking, as the following testimony exemplifies:

"While most interactions with members of the public were really informative from the point of view of the Exchange, those that impacted me the most are those I had with artists and academics involved in the project. In particular with Uzma Falak and Martin Rowson. Talking with Uzma was

really amazing, not only because she's such an inspiring and talented artist and thinker, but also because we have a lot in common in terms of our artistic perspectives. I really hope to stay in contact with her and maybe visit her in Germany. Meeting Martin was equally amazing but in different ways. When I took the train back I realised I actually made a presentation in an English class at high school using one of his cartoons. I retrospectively felt like I'd met a rockstar, and it was really exceptional since he was quite impressed by the cartoon I drew of him during the panel discussion and said he would help me get to know the field of journalistic cartoons. I emailed him after the event, and even though he still hasn't got back to me, it definitely pumped up my desire to draw more cartoons and try to get published."

5.3.3 A productive atmosphere

The positive responses of the student ambassadors cannot be dissociated from the effects of the creative and welcoming environment created by the collaboration and organisation processes. This is illustrated by the following testimony from one of the ambassadors:

'This space really triggered my creative and critical energy, and I must say it's rare to leave the workplace with such a high spirit'

'I never felt like that before. I felt like flying. Engaging in the space, in the tasks I was assigned to, in the ones I assigned to myself because I just felt like it was so incredibly easy and enjoyable, and knowing that, for once, this would help me pay the rent and live was genuinely fabulous.'

In summary an important but unanticipated outcome of this process was the role of the Student Ambassadors who became central to the interactivity of the programme and in doing so gained significant experiences and benefits.

5.4 Embedded Evaluation

Successful evaluation depends on the buy-in of all institutional partners and individual projects in order to develop a 360° understanding of the programme and its internal and external impact. Simultaneously, partners need to have and assign resources to capture consistent evidence for evaluation. Given the significance of the opportunity to programme the space at a high profile cultural institution for partner organisations, the evaluation resources offered by Tate Modern have been somewhat lacking. As a minimum Tate Modern should provide audience segmentation research to Tate Exchange partners to complement the substantial qualitative data gathered on audience experience. This would assist partners and Tate in assessing the extent to which they reach target audiences and under represented groups. In light of the Warwick Commission Report on Cultural Value (2015)⁹ which finds that 'high socio-economic background, university-level educational attainment and a professional occupation are still the most reliable predictors of high levels of engagement and participation in a wide range of cultural activities, with this correlation being especially marked for those activities that attract significant public funding' (2015:33) there is a clearly a case for more systematic intelligence gathering.

⁹ *On the Future of Cultural Value, Enriching Britain: Culture, Creativity and Growth*. University of Warwick (2015). Available at <https://warwick.ac.uk/research/warwickcommission/futureculture/finalreport/>

Because the evaluation activities were embedded in the programme delivery, these were part of the interaction and dialogue which was central to the project's success from the perspectives of both participants (collaborators and programme team) and audiences.

The participants had a good awareness of the value and practice of engaging in conversations with the audience, adopted a reflexive perspective in the public facing activities, and consciously sought spaces for the visitors to express their views on (and reactions to) the topics discussed throughout the programme. These interactive aspects were crucial to the success of the exchange and benefited from the collaborative approach to evaluation. This was particularly the case with student ambassadors whose engaging attitude and sensibility was praised by artists, researchers, public, and Tate Exchange staff.

There were some aspects of the evaluative collaboration that could be learnt from including:

- 1) Clarifying partner evaluative roles and responsibilities earlier
- 2) Agreeing the role individual projects needed to take to define objectives and collect evidence;
- 3) Assign responsibility for the development of mechanisms to capture audience socio-demographic data. Whilst it might be impossible to achieve a complete picture of the whole audience, it is possible to develop creative tools to capture useful and communicable data, thereby gaining a better understanding of who the audiences are.



Figure 13: Indigenous Art and Global Capitalism panel

6. Key Findings – Outcomes and Recommendations

In this section we summarise the key findings of this report, detailing the achievements against planned objectives, outcomes and aims, framing this within the context of experimentation and learning. We also take account of the extent, quality and depth of the collaborations and the learning, practice and new opportunities generated.

The Warwick Tate Exchange 2018 was an ambitious programme that benefited from the conjunction of a multiplicity of collaborations under strong and effective leadership. The overarching aim of this programme was to promote interdisciplinary research, exploration and

discussion about the production of truth, justice and history within and beyond the academic context, led by collaborations between social and arts and humanities researchers and creative practitioners. During the week, in the dedicated Tate Exchange space, 6 researchers from Warwick, under the direction of a Core Team of 4 people, developed collaborations with more than 40 individual artists, facilitators and organisations, and engaged with the public to explore difficult social and political themes. This was attended by approximately 3000 visitors. The delivery of this complex programme was an achievement in itself and a testament to the commitment and hard work of all of those involved.

The Tate Exchange Programme uses a format that has been developed over two years and through more than one hundred events. This second Warwick programme had an experimental approach and the response of the Tate Exchange representative (mentioned in page 14) exemplifies its many successful aspects, engaging and drawing in new and existing audiences in a unique space for discussion and collective reflection. This second iteration was shaped by a strong motivation to innovate, with evaluation embedded in order to ensure experiences and learning were captured.

The programme achieved the following stated objectives:

It created an environment that stimulated and facilitated dialogue and co-production between audiences, participants and stakeholders. The depth and quality of audience engagement and interaction was greater than anticipated as was the level of engagement of children and young people. The conversations generated new connections and the potential for new joint projects

The programme **challenged values and changed attitudes in relation to ideas of truth, justice and histories, stimulating learning and knowledge exchange through** an effective combination of theory and art which produced affective responses from the audience.

It provided individual research projects with opportunities to develop collaborations with artists and other non-academic partners. These opportunities were taken up and appreciated by the researchers, some of whom used this opportunity to activate past connections waiting for a chance to develop into projects. Several future projects and at least one academic article were planned as a result of this interaction

It set out to **learn from participants, audiences and the collaborative processes involved**, and this ambition shaped the project from the outset, encouraging dialogue and interaction. The vision of the Core Team, the student ambassadors and the embedded evaluation had a crucial role in this dynamic, and audience members and participants responded, adding their own experiences and expertise to the exchange.

Whilst the programme had some success **in reaching new audiences and collaborators**, (in particular those usually under-represented in engagement by Tate Exchange and in Higher Education, such as BME, children, and ex-offenders), this is something that can be built on in the future in terms of publicity, resourcing and data collection.

The programme built **from the experience of the previous programme and can provide evidence to support future funding for similar collaborations** in terms of both its achievements and the learning generated. The processes of joint reflection promoted by the Core Team allowed a

process of collective learning about the effects and impacts on audiences, personal and emotional connections, about what works interactively, and importantly about not underestimating audiences. One of the strongest take-aways from this experience is that people were keen to engage and to learn interactively, and that the academic / artistic collaborations were highly effective in facilitating this.

The programme intended to contribute to developing **Warwick's relationships in Coventry and the West Midlands and to develop the national and international influence of research and cultural practice from university and the region**. Whilst it has undoubtedly resulted in the development relationships locally and more widely, arguably this was something of a missed opportunity given that Warwick could have promoted and exploited the programme far more than was the case.

The programme set out **to challenge values and change attitudes in relation to ideas of truth, justice and histories, stimulating learning and knowledge exchange**. Given the content, extensive programming, interactivity and importantly audience responses, there is clear evidence that it was successful in engaging people. The way in which the ideas were presented allowed people to connect with difficult subjects, bringing their own experiences and taking away new ones.

The individual research projects were provided with opportunities to develop collaborations with artists and other non-academic partners (with a view to producing effective and lasting social impact that could be documented). This collaboration was at the core of each project although the processes and practice were varied and unique. This evaluation forms part of the documentation of impact. However, it recognises that impact is likely to continue beyond its timeframe.

6.1 Outcomes

The realisation of the programme objectives resulted in the achievement of a number of key outcomes to various degrees.

Raising the profile of Warwick's international research

- The choice of a collaboration with an internationally esteemed cultural organisation in a high-profile London location was undoubtedly a way of raising Warwick's profile. The international focus of the research which was present in the programme, the global and local relevance of the topics discussed, and the synergy between research and art practice created the impression of an international outward-looking university. This was particularly evident in the two projects focusing on themes related to India and Kashmir, but also in the global scope of all of the other projects.
- The overarching theme of the programme successfully communicated the global scope of contemporary debates regarding the production of truth, justice and history, connecting the specific cases to global issues. This connection was clearly expressed in the audience feedback.
- The programme successfully crossed the border of the university and piqued the interest of many international visitors at Tate Modern who came to the Blavatnik building.

Promoting Warwick as an internationally significant and public-facing research institution

- The programme's achievements successfully portray Warwick as an active, innovative, international and public-facing institution.

Reaching new audiences and attracting new audiences to the Tate Modern's public engagement programme

- It is very difficult to get a clear picture of the socio-demographic composition of the audience. This is in part due to Tate's own methods of collecting audience data, but it is also due to the limited resources dedicated to collecting audience demographics. The environment itself makes this difficult; collecting extensive data in an open space where the imperative is to allow people to feel welcome, relaxed and free to wander. Finally, there was a lack of clear definition of audience targets.
- We did however, gain a qualitative sense of audiences through a focus on multiplying the conversations with the public, gathering notes, and embedding evaluation in the projects. There was a general sense that the programme was particularly effective at reaching audiences that were interested in the specific topics the programme addressed albeit not through an academic lens. Equally the programme was successful in reaching out to children and to occasional and regular Tate Modern visitors who either visited the Tate Exchange floor on purpose or by chance.
- The programme attracted a mixed audience. There were many people who attended because they were interested in specific projects, but also many visitors who came upon the Tate Exchange by chance. Of these there were also people who were new to both the Tate and Tate Exchange.
- Although the numbers of visitors to Tate Exchange are relatively small when compared to the total numbers of visitors at Tate, there is a reproductive potential in the unique experience of the audience of Tate Exchange to increase interest in the Tate's public engagement programme. For example, the fraction of members of the Tate Modern public that walked into Tate Exchange, as well as the more engaged audiences that attended the events may contribute to a change in perceptions of art as disengaged from actual social problems.
- Audio, sound and written archives have been created, some of which will remain available online at www.warwick.ac.uk/tate

Involving a range of stakeholder audiences specific to the focus research areas

- Some projects were more successful than others in reaching out to specific stakeholders. Those more used to public engagement, such as the two prisons projects, stand out here.
- Some of the events helped target specific groups. For example, the talks brought in more specifically academic and informed audiences.
- The Core Team programmed two reflection events. These helped to draw in other stakeholders and potential funders, as well as some of the university representatives. These also increased the visibility of the event within the university.
- Much of the success of the Warwick TEX programme reach relied on the promotion by non-academic partners. A successful example is the Human Library event in which the collaborators were essential in attracting relevant stakeholders. It should be recognised that collaborative effort in promoting the events has been integral to its success. This should be duly recognised and supported by Warwick.

Engaging with local artists and research users from Coventry and the West Midlands in Warwick research

- The Tate Exchange programme had some local engagement. The presence of the Coventry theatre company Ego, and the visit from a Coventry school were clear examples of this local reach. However regional engagement with the projects was not particularly apparent at the Tate Exchange and was therefore largely outside the remit of this evaluation.
- The planned extension of the programme in Coventry will be important in extending the reach of this collaboration and its outcomes. Some of the programme will be shown in Coventry in the autumn, and the possibility for the 'Whose Satire is it Anyway' audio/voting booth to have a semi-permanent home in the Creative Learning department of Warwick Arts Centre, for use with school groups is being explored.

Developing practice for research engagement with the arts to inform the work of Tate Modern, Tate Exchange, Warwick researchers, and others

- The programme's ability to create opportunities for a wider public access and engagement with sociological, historical and other forms of academic debate was strikingly apparent throughout the evaluation data, in particular audience testimonies. The programme created experiential situations using artistic practices to produce affective responses. In a variety of situations, the audience was affected emotionally. This engagement offered multifarious learning experiences that were often interactive and dialogic. This in turn has produced evidence of effective practice and learning for Warwick university staff and researchers, for the Tate Modern and for other stakeholders.

6.2 Unanticipated Outcomes

The programme was **successful in generating a spirit of collaboration between the different academic researchers across disciplines**. This is in part due to the assistance of the Core Team that created clear frameworks, schedules and an effective infrastructure. It was also partly due to the shared commitment of the projects within the team. The experience created interest in future collaborations, and the positive reflections on the programme's process and outcomes largely outweigh any challenges or issues. During the process, the different projects, originating in different and often distant academic departments; learned about each other's work and shared their perspectives on the different forms and potentialities of public engagement and artistic collaborations. Reflecting on the outcomes for those directly involved, the programme's Lead Academic commented:

"For some researchers, the experience of participating and working with artists and audiences gave them new perspectives on how to communicate their work. Others were more experienced in this type of work but found that there may be more potential than they had expected to engage the public in complex ideas and information. For the organising and curating team, new reflections were made about the ways to balance risk within engagement activity."

6.3 Recommendations

Increasing Warwick University Support and Collaboration

There is potential to do more here, particularly through a deeper collaboration of the University channels in promoting the event and its outcomes. By doing so, Warwick will maximise the potential of the programme to achieve far-reaching and long lasting impact for the University and its partners.

The presence and support of Warwick's senior management at the some of the events, (perhaps giving an opening address) would signal institutional investment in the collaboration and conversations it generated.

In terms of international projection, there are some isolated signs of projects reaching out to international audiences through social media, but this is something that Warwick University could explore more effectively to develop its international channels. Providing publicity about relevant research opportunities at Warwick would further this objective.

Managing a complex programme like this was very demanding for the organising team and the Lead Researchers, all of whom were doing it as an addition to standard responsibilities of their full-time jobs. Many glitches that arose could only be addressed in future if there was a dedicated project lead with time freed up from other responsibilities. It was very demanding in terms of direct financial resources from the University and it is unlikely there will be the capacity to put on such a demanding and ambitious programme in future years. Therefore, this will need careful consideration, review and focus with regards to programming and resources going forwards.

Collaborating with the Tate Exchange

The Tate Exchange offers Associate Members rich opportunities through making its stunning and flexible space available for a range of activities and events. However, in order that its own ambitions are better enabled, particularly in terms of reaching new audiences, there need to be greater resources dedicated to not just putting on events and engaging people in the production of events, but also on providing the resources and infrastructure to actually bring specific people and groups into the space.

The Tate Modern could have utilised its own in-house resources better in order to promote the programme to staff and visitors through various platforms and mediums including signposting, newsletters and social media. This issue was not just about promoting the events, but also about better understanding who audiences were. The data made available by the Tate with regards to visitors was extremely limited and incomplete. There need to be resources put in to demographic research in order to then inform how similar programmes are publicised, who target audiences are, and how to reach them. This cannot simply be left to Associate Members.

There were a number of other points to be considered, based on issues raised by participants and evaluators:

- *Better signposting to the Tate Exchange throughout and particularly in the Blavatnik Building*
- *The TEX resident artist did not visit/engage with each of the programmes and the artists and Associates involved.*
- *TEX naturally lends itself to London-based partners. If Tate want to expand by including more non-London partners, perhaps it is worth considering "Associate Planning days" based outside London.*
- *Whilst there was a Tate member of staff designated to deal with practical and technical issues, they changed each day and could be difficult to locate. (This was exacerbated by the fact that the whole Warwick team only had one key fob for the back office).*

- *Greater responsiveness from the Tate to new ideas, for example Warwick suggested a musician doing pop-up 5-minute performances in the Tate Modern to promote the Tate Exchange.*

These issues point to the need for better collaboration and communication between the Tate Exchange and Warwick, which it is hoped will be addressed in the future.

New Audiences and Targeted Groups

A better definition of targeted groups to reach out to, and improvements in the promotion strategy, should ensure that future iterations better achieve and evidence aims with regard to audience. It is suggested that a short simple audience 'exit' survey would enhance an understanding of audiences.

Targeting audiences through dedicated visits (such as the visit from school children), could ensure that new audience targets were met whilst simultaneously providing valuable opportunities for new audiences to benefit from the programme: GCSE and A level students for example, campaigning groups, community law organisations. However, the Warwick experience points to the fact that to engage specific groups requires dedicated work, building relationships and facilitating and resourcing their access. This is symbiotic with Warwick University's desire for **local reach and the involvement of local partners**, and equally requires focused outreach and partnership building. In terms of bringing in new audiences, the most successful instances of this required substantial planning, resources and infrastructure provided by the Core Team and the University.

Promotion and Publicity

The promotion of the project seemed inconsistent, with individuals promoting via their own networks whilst the institutions involved (Warwick and Tate/Tate Exchange) did not use their significant marketing resources even to reach (for example) their own staff. It is suggested that a publicity strategy is developed next time which clarifies roles, capacity and responsibility in this area.

There was a missed opportunity in terms of attracting mainstream media coverage, despite working with the University press team (in liaison with the Tate press office). (One local London Freeview channel did do a piece, mainly focused on the Fuel installation). More specialist support was needed from within Warwick and/or Tate to make this happen, which would in turn help engage a wider audience and share the value of the programme more widely.

There was an attempt by the Core Team to support this with additional online content through filming some of the ten-minute talks and share them as tasters through social media. However, arranging access was difficult, and no support with video expertise from either the Tate or Warwick was made available, so the films that were produced were not of a good enough quality and were not used. This is something that should be prioritised next time.

Language

There is potential to do more in terms of using artistic mediums to be able to communicate across language barriers. This could not only have relevance for audiences attending, but also online audiences. There needs to be greater awareness of this potential issue (and opportunity) in the future, especially given the desire to have international reach.

Collaboration and Crossover

The planning for future iterations needs more lead in and opportunities for joint planning and programme development. This should then facilitate the development of more joint activities between projects, involving both academics and creative practitioners. This could be built upon through future events by exploring the thematic intersections between constituent research projects by programming joint activities, collaborating in promotion of the programme, and in the curation of the space. These shared activities could also promote dialogue and interaction between audiences who attend for specific events or areas of interest.

Evaluation

The planning of future iterations should consider improving the evaluation process. This should entail

- 1) Clarifying partner evaluative roles and responsibilities earlier;
- 2) Agreeing the role of individual projects and partners in defining objectives and collecting qualitative and quantitative audience data;
- 3) Assigning responsibility for the development of methods of capturing the audience socio-demographic. Whilst it might be impossible to achieve a complete picture of the whole audience, it is possible to develop creative tools to capture useful and communicable data, thereby gaining a better understanding of who the audiences are and their experience of the programme.

Learning and Legacy: creating opportunities and platforms for dissemination and sharing of information, learning and practice.

The programme was notably successful in producing a series of installations, exhibitions and events that were highly engaging for diverse audiences, through innovative artistic and academic collaborations. The practices and methods involved in these creative exchanges and the ways in which they effectively produced positive audience interactions need to be further explored. It is imperative that the experiences and learning from this built upon and shared with other practitioners, researchers and stakeholders.

In Conclusion

The programme was also successful in producing a variety of responses to academic research and therefore opening up the possibilities of cross-fertilisation between academic research and aesthetic outcome. This is at the heart of widening audiences to both academic research and to new arts audiences.

From the more poetic and emotional register of the poetic take on the Kashmiri conflict, to the professionally powerful dramatised installations about women in prisons, passing by the performative realism of the human library, the more surreal take on satire, and the expressive workshops of indigenous art and culture, the collaboration generated a rich range of artistic practices always in close dialogue with the underpinning research.

As pointed out above, opportunities for collaboration have been created and, in many ways, tried and tested. The continued development of platforms and opportunities for sustained interaction

is harder to achieve yet it is important to channel the energy and interest that has been generated.

In reflecting on the achievements of the programme and all those who contributed to it, what stands out is the audience experience. As the Core Team remarks in their event report,

“The opportunity to connect and discuss appeared to be very valuable and key to making the programme meaningful and lasting. It gave insights into how people experienced the space which were meaningful in themselves as well as providing material for the evaluators.”

The Student Ambassadors were central to this, welcoming, hosting and instigating conversation. In this role they can be seen to represent an ethos that underpinned the whole endeavour which was one of creativity, learning, unpredictability, dialogue and exchange. It is hoped that Warwick will continue to build on what worked well as well as taking account of the learning to inform future iterations, research and practice.

APPENDIX – Four Individual Project Evaluation Case Studies

A. Expressions of Punishment

This project was led by Anastasia Chamberlen from Warwick's Sociology Department, in collaboration with Charlie Weinberg – Executive Director of Safe Ground, Anita Dockley – Research Director of the Howard League for Penal Reform, David Kendall – Independent consultant, Ian Pringle – Director of FaceUp Theatre, Saul Hewish – Director of Rideout Theatre, and Hwa Young Jung the artist who developed the Probationary game and FACT. The programme of the project was varied comprising a workshop on political engagement and justice attitudes, a board game taking players through life on parole, and a human library, in which 9 former prisoners shared stories and answer questions from the public.

The initiatives provoked strong reactions from the audience, in particular the Human Library, which made the space very lively, generating engaging interactions with the audience, who generally appreciated the opportunity to chat directly with people they do not usually get the chance to. There was also talk about the different perspectives people hold on prison and how this interactive event allowed for a range of views to be voiced. Some members of the public who walked in without booking expressed how the event provoked a shift/change in attitudes towards former prisoners/offenders. The evaluation team noted people being much more animated and talkative after the Human Library. There was a sense that the sharing of personal stories opened people up. The probation game was also a permanent source of slow-paced engagements with the realities of ex-offenders.

In terms of promotion, the researcher invited people who attended previous public engagement events, former students and colleagues from London, and used Twitter extensively. The collaborators also tapped into their networks through social media, which was effective in attracting audiences engaged with prison reform or activism around the criminal justice system. The Human Library in particular gathered substantial attention on social media, in particular in reaction to the messages from the participants (human 'books'). Ana Chamberlen also registered reactions of the public in a notebook called 'what I learned', which invited, 'very detailed and rich accounts', according to her. In conversation with Student Ambassadors, attendees shared very emotional accounts of the experience.

The project created many opportunities for future collaboration and sustained impact. Ana Chamberlen said,

'I would like to explore the possibilities of collaborating more with the prisons project at the History Department. There is also the Law School's criminal justice centre with whom I've already done some work, which could be developed further through events like Tate Exchange'.

Furthermore, she has been in discussion with Charlie Weinberg and David Kendall about developing the human library idea at another London venue. Tate has shown interest. In addition, Ana Chamberlen has been asked to evaluate Safe Ground's women's programme called 'our own stories'. Ian Pringle is interested in collaborating in Coventry events in 2018/19. David Kendall has a blog post <http://www.davidkendall.co.uk/prison/library-talks-back/>

B. Whose Satire is it Anyway?

This project was the result of a collaboration between David Taylor and Ego Performance a Coventry based theatre company. There was felt to be a 'good fit' between David Taylor's research focus and the interest and methodology of the theatre company. The theatre company researched, workshopped and developed a theatre piece on the theme of satire in dialogue with David. They wanted to not only explore the form of theatrical satire but communicate its contextual relationality to audiences.

As well as the wider audience reach of the programme as a whole, both partners used social media to communicate with their own networks, therefore drawing in both academic and arts audiences. The audience at one of the performances observed by an evaluator included a significant number of people who had come to the Tate Exchange unplanned. Audiences attending both watched the performances and engaged with the voting booth, an installation where they could listen to audio re-enactments of the 1817 trial of satirist William Hone and then vote, plus there was a discussion event with a panel considering the question 'must satire offend?'. Interactivity was incorporated into the design of the project (both process and product) and given this was particularly successful with the polling booth it is suggested that this is something that should be included in future projects.

Whilst it is necessarily difficult to assess impact for individual audience members in the longer term, those involved in the project have undoubtedly experienced impact. The collaboration between arts and academic research has been of value on both sides, and the young actors involved benefited from the opportunity and experience of performing at the Tate Exchange.

There is potential future impact with Taylor wanting to collaborate with the cartoonists Ella Bucknall and Martin Rowson in organising future events about satire and caricature; "The question of satire and offence in the digital age would make for an excellent exhibition". There is discussion about a plan for the audio/voting booth to have a semi-permanent home in the Creative Learning department of Warwick Arts Centre, for use with schools' groups in the future. It is hoped that this will enrich the research environment on campus, and importantly continue to demonstrate that complex notions can be presented in an engaging way to audiences beyond the academic. This illustrates local engagement and different facets of the programme providing an interface for engagement with wider audiences.

David Taylor commented on his experience of the project and the way in which it literally and effectively created a space for exchange:

"The space of the Tate Exchange provided an environment in which academics and student ambassadors could engage with the public in a highly effective way. Such interactions – which demonstrate what we do (this isn't something people know or understand) – will prove highly beneficial to Warwick's profile."

Additionally, initial feedback from visitors expressed interest in the seeing the full transcripts, which David Taylor then provided copies of. These hadn't been included because he had thought people might feel overwhelmed by information. Reflecting on this he said that it is important not to underestimate audiences.

C. Memory & (In) Justice: Cultures of Resistance #Kashmir

This project was the result of a collaboration between Goldie Osuri and PhD scholar, artist, poet, and filmmaker Uzma Falak. The partnership between the two women was founded on a personal relationship that transpired throughout the week through the presence of Uzma in different events, expressing an evident complicity and affectionate relationship. The collaboration was based on both emotional attachment and scholarly interest in the plight of the people of Kashmir. During Warwick Tate Exchange there was an emphasis on combining both informative displays, which manifested an effort to inform an audience that has little contact with the events in Kashmir, and forms of artistic expression of emotions and feelings about the violence lived by its people. New ideas about Kashmir reported by the audience included the perspective of India as a colonial state, learning about Kashmir's struggle for self-determination, or the sense of Kashmir as one of the most militarised places on Earth.

The collaboration resulted in a simple but strong and cohesive programme comprised of an installation of embroidery panels, poems, and live embroidering, a rolling projection of Uzma's film *Till Then The Roads Carry Her* (5-minute film loop), a tablet display of Kashmir's Twittersphere (tweets hashtagged Kashmir), a projection and discussion of Uzma's film, 'Film as Witness' and finally 'Unleashing a Thousand Nightingales', a session of readings by Mirza Waheed from his two novels and by Uzma Falak of her poems.

The events left various members of the audience moved, provoking various emotional responses and unexpected intimate forms of engagement. A particularly striking moment was when two school students sat on the cushions reading to each other the poems on display, visibly moved. The film projection, which took 30 minutes, was followed by an engaged and deep discussion with the 15-20 people attending. Another particularly effective element of this project was the embroidery, which was received and transformed in different ways by different members of the audience in response to a creative exercise and materials provided by the Creative Education team from Warwick Arts Centre. An older lady with cultural and geographical connections with Kashmir came purposefully to the feedback area to communicate her understanding of the importance of embroidery in cultural and family relations; others, children and adults, spent time embroidering words and images by way of expressing their responses to the events. Some of them used the embroidery to respond to other projects at Warwick Tate Exchange, which was powerful indicator of the effectiveness of this technique and the way it was framed by this collaborative project.

There was some low yet intense engagement in social media, which was also used to promote the events. However, according to the main researcher, the most effective ways of attracting audiences was talking to people who came to the embroidery workshop to capture the attention of visitors.

In terms of sustainability of the collaboration, Osuri and Uzma are planning to write an academic piece about the experience and there is the possibility of Uzma collaborating with teaching in the department of sociology.

D. Production of Mental Distress in Prison

This project, under the academic leadership of Hilary Marland (Warwick's Centre for the History of Medicine) brought together a strand of previous and new collaborations. The project used the opportunity to show past initiatives. One was Disorder Contained – a theatre play examining madness, prison and solitary confinement, developed with Talking Birds. During the week, a film of the play was shown twice – to the children from the visiting school and to the general public. The other was a photographic register of Past Time, a project exploring the history of food in prison developed in collaboration with Rideout and the men of HM Prison Hewell. Tate Exchange was also an opportunity for the academic team to develop Lock Her Up, a new collaboration with London-based theatre company Fuel. Lock Her Up is a set of three individual ten-minute pieces written and narrated by Sabrina Mahfouz, Rachel Mars and Paula Varjack, with sound design by Gareth Fry. The three-part sound installation was framed by wooden sets, which created an immersive atmosphere of isolation in the middle of the exhibition space and explored the history of women's experiences of prison.

The artists responded to archival histories of incarcerated women. The process of collaboration between the researchers and the artists benefited immensely from the accumulated experience of similar projects on both sides, as well as from the human resources available – both the dedicated engagement officer from the academic team (Flo Swann), and the production team at Fuel. According to the producers at Fuel, the iterative process between provision of archival material, artistic response and questions, feedback and new challenges, until the final product, was in many respects similar to the methods that Fuel have developed in previous collaborations with journalists, scientists and other partners. On the academic side, there was also a sense of satisfaction with both the final product and the process of collaboration. Flo Swann, the engagement officer working in the academic team, suggested approaching Fuel as a result of her previous theatre experience, which was the reason why she was familiar with their work.

The fact that there was an engagement officer present meant that it was possible to collect figures of attendance to most events. In the case of the sound installations this data is particularly accurate, because attendance was individual, previously booked and each session had a fixed duration. Whilst around 90 people attended the 3 events organised by the project during the week, there were 338 'views' of the sound installations (with a considerable part of the audience engaging with 2 or 3 of the installations). However, it was impossible to count the number of people who specifically viewed the accompanying photographic exhibition. The team also collected rich qualitative feedback from audiences after they had experienced the installations. Reactions to the installations were strong and featured prominently in all stages of evaluation, from the conversations with student ambassadors to the feedback board. This may indicate the possibility of a long-lasting impact beyond the expressions of significant emotional responses. Some people described being in tears and generally were led to think about aspects of women's imprisonment that have never occurred to them, such as the issues of pregnancy and motherhood during detention.

There is potential future impact as the installation has already been played 430 times at Latitude Festival and talks are being held with a view to showing at in another festival in Leeds. Furthermore, there were positive synergies generated Anastasia Chamberlen's project "Expressions of Punishment".