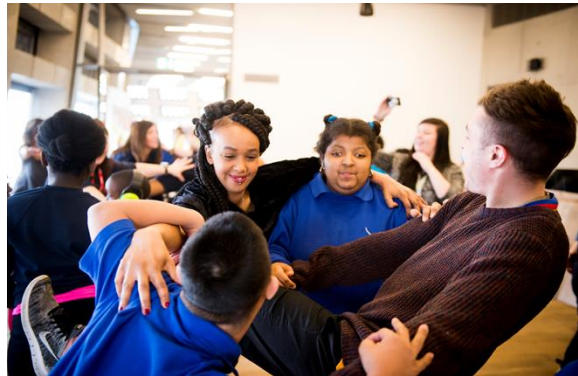


ANDinclusive at the Tate Exchange 2018

Evaluation



Executive summary

Reach

273 pupils from across 20 schools took part. For 73% of these pupils, it was their first visit to the Tate.

The number of visitors more than doubled from last year (808 in 2017, 1728 in 2018).

Key success:

- Increased visibility of disabled young people
- Increased collaboration between schools
- Activity taking place outside of Tate Exchange, in the galleries

Key areas for development:

- Cultural sector engagement (including connecting with disabled artists and organisations)
- More scheduled activity, promoted sooner to schools and the public
- Complimentary work taking place in schools to increase reach and facilitate engagement of those unable to attend the residency in person

Introduction

In its second year, ANDinclusive set out to build on the strengths of the previous year, culminating in a week-long residency at the Tate Modern, offering opportunities for special schools to participate in a range of collaborative activities and to showcase the work of students and staff.

Key learning from Year 1 incorporated into planning process included:

- Meticulous planning and good communication between all parties
- Time to develop creative content, ideally with an overarching theme and making better use of being in the gallery
- Opportunities for collaboration
- Managing public access, promoting the offer to a wider audience and catering for visitors with a range of needs and interests

Initial planning began over a year beforehand, responding to schools' feedback about making better use of the gallery exhibits and spaces and not replicating activity that could have taken place in the classroom. With the overall theme of 'Production: the seen and the unseen', the SEND network used the Tate Exchange toolkit to explore artworks, particularly in the permanent collections. Exercises included group work to create non-verbal responses to installations and discussions about the elements of production: value, material, knowledge and transformation. The Materials and Objects gallery was chosen finally as a rich stimulus for further multi-sensory exploration.

In the planning stages, the Tate team introduced the concept of the 10-minute talk, where anyone can select an artwork and talk about what it means to them. It was clear that this had to be adaptable and accessible to those who are non-verbal and/or who want to communicate their thoughts in different ways. This set a challenge to schools and the Tate alike.

It was important to plan a programme that would include scheduled/facilitated activity such as timed workshops and presentations as well as an invitation to interact with materials and collaborate with other schools in a spontaneous way. The offer of 500 cardboard boxes from one of the participating schools was hard to resist and the resulting ever-changing installation became a focal point in the space. Avoiding the use of dedicated school 'stations' (as last year) was designed to encourage more movement and collaboration.

Nearly all the schools agreed that inviting the public in from midday would be a positive experience. (A development from the first year). This year, to facilitate public access while maintaining a safe and supportive environment for students, schools had a 'retreat space', and a good deal of planning ensured that safeguarding and sensitivity to students' needs were always a priority.

Evaluation methodology

Feedback and evaluation were gathered in the following forms:

- Tate Exchange team daily reports
- School evaluation forms for both students and staff
- AND staff team retrospective and daily feedback via Whatsapp group
- Feedback from the round table with cultural organisations and schools
- Email feedback from a range of participants
- Feedback cards from the public
- Blogs

Evaluation against SEND network/ANDInclusive aims

Aim 1: Create more clear opportunities for students and staff from different schools to connect and work together.

12 of 15 teachers who responded to the evaluation had connected with other schools through the ANDInclusive programme. This compares to two schools in 2017.

Teachers feedback suggests that students were already developing team-working skills in the lead-up to the residency, and these were further developed once in the space.

Compared with the first year, general consensus was that the event had 'a far more open and collaborative feel to it. 'We all felt we made connections with individuals

and schools and we had some lovely moments with families as well' (Teacher feedback).

Collaborations were often between schools in the same borough and/or where there would be a transition from primary to secondary phase. Others developed during the residency where an exchange of skills and specialisms drove connections beyond the week itself.

Having a central area where creative play was invited on the students' own terms encouraged spontaneous team working to build - and add to - structures and artworks. Examples included a city of boxes, a stitched piece inspired by the Mexican Day of the Dead and a response to Magdalena Abakanowicz's *Embryology* using stuffed tights!

Programmed activities such as drama, dance and music-making were offered on a 'walk-up' basis and inevitably brought together students of all ages and abilities.

On an individual level, some students met peers from other settings in a safe space and 'shaking hands and meeting people' was something one student noted in her evaluation that she had enjoyed. 'One of my pupils made friends with another pupil, she doesn't usually interact socially with peers at school', commented one of the teachers. Simply 'seeing autistic people from other schools', was also important for one of the students.

Moving forward:

Two schools have already agreed to developing a *new* exchange as a model, and the network will prioritise building and strengthening collaborations through:

- The distribution and use of the connections map grown at network meetings over the last year
- Setting tasks such as the development of resources and presenting to the network
- Attracting and working with new schools

Aim 2: Advocate for more and better cultural opportunities for disabled young people with the support of our patron, Jenny Sealey – Artistic Director of Graeae.

Being in the Tate Exchange space – 'such a visible location', noted a teacher - was a key element in the success of the residency and provided 'a rare opportunity (for students) to visit a public museum and enjoy the experience without limitations being placed on how they should behave' (teacher feedback).

There was a sense of being in a special place, of having status, of being able to share work that normally happens within the school environment.

All the evaluations noted the welcome and the friendly support they received from the visitor experience team. In many instances, there was a genuine exchange

through conversations and active participation in activities. This felt like something to build on as good practice for all cultural organisations.

Comments from members of the public showed that they felt showcasing and advocating for the work of special schools was important, noting 'respect and openness' and the 'amazing energy in the space'. Many visitors had no idea what to expect and felt that there should be more of this kind of work.

The Tate Exchange team commented that Jenny Sealey's ten-minute talk was especially insightful, with Jenny talking about *Knife Couple* by Louise Bourgeois. She related her own experience of disability to her perspectives on this and other works. Her talk drew a large crowd of over 30.

In her blogs for A New Direction during the residency, Jess Ryan Ndegwa (founder of Design for Disability) was a powerful advocate not only for opportunities in the space but also within the planning stages. The challenge will be to take what was achieved at the Tate Exchange to other venues and organisations.

Moving forward:

- Within the Tate Exchange space itself a lot of excitement was generated but the success of the programme needs to be communicated to a wider audience through a range of media
- The value of having a high-profile patron could be more publicly celebrated
- Using the residency as a step within a programme and not seeing it as an end objective could be a useful shift in the network's thinking

Aim 3: Foster and facilitate meaningful connection between special schools and the cultural sector across London.

Participants at the ANDInclusive roundtable, held on afternoon of Friday 16th, appreciated the opportunity to talk to schools and each other about their current offer for SEND schools. Feedback was quite limited, though there was a call for a longer session in the future and a clearer brief prior to the meeting so that cultural organisations could be better prepared and contribute more.

Feedback from AND staff in the ANDInclusive retrospective highlighted the need for more exchange with cultural sector. Generally, it was felt that this was an area that needed to be developed in the third year as a priority.

Only 3 of the 15 schools who responded have connected with cultural sector organisations directly through the ANDInclusive programme (though the growth in engagement with the cultural sector has been mapped at network meetings). Two schools (Beatrice Tate School and Ickburgh School) worked with WAC Arts both in school and as part of the residency, and one school (The Vale) brought their 'Step into Dance' practitioner to the Saturday session to lead a workshop.

A teacher commented that celebrating artists with disabilities was very important to him and his students, and a searchable database of disabled artists exhibiting work in the Tate gallery, for example, would be useful. He spoke of one of his students with Downs Syndrome who had seen a painting in the Tate by Judith Tate, an artist who also has Downs Syndrome: 'His face lit up'.

Moving forward:

- The network can use its connections map to identify those organisations with whom collaboration would be fruitful
- Be pro-active in approaching organisations with specific objectives that would include the co-creation of resources and the establishment of good practice sharing across the sector

Aim 4: Build on the first year of the ANDinclusive to create a more visible public engagement programme that champions arts education for, by and with young people with SEND.

Open to the public

Opening the Tate Exchange space to the public was an important step forward for the schools, some of which had been apprehensive in the first year. Only one day of the residency was 'closed' until 2pm (when the students leave the space to get back to school in time for the end of day transport).

Though only a few schools attended on the Saturday, the number of public visitors on that day showed the level of engagement that is possible, [we were] 'drawn in by the colours – a lovely expressive space for children and adults alike' (visitor feedback).

10-minute talks

The 10-minute talk programme enabled the first non-verbal Tate talks to happen! The Tate Exchange team noted, 'It was a really interesting challenge, a suggestion that came through Tate Exchange Associates and the relationship with groups outside the Tate'.

Following the three students' 10-minute talk about *Tropicália* by Hélio Oiticica, Mike Wellin, curator of the gallery space, made a point of sending an email to voice his appreciation and to say that it had been a highlight in his year. Santiago Villanueva, curatorial fellow, also loved it and both noted that the room was 'so animated and alive' during the talks. Parents of the three students were especially proud.

A member of the public wrote about Kiah Milan's talk on Sheila Hicks' *Quiju de Cobré*. She took a special interest in Kiah's script, written in symbols, which was made available after the talk. For Kiah, it was clear that this was an enjoyable and important experience, speaking in public for the first time.

Promotional materials

It can be difficult to bring people into the space and, this year, leaflets were produced to advertise programmed activity and issue a general welcome. Some students were willing to distribute these leaflets during the week, and one noted in his evaluation that he particularly enjoyed doing it! This was a successful strategy on the Saturday especially, and the Tate families team also passed on information about ANDInclusive activities.

Free play

The freedom to play in the space and the range of resources was welcomed by those parents and children alike. 'I thought only the kids would enjoy it BUT the whole family had a fabulous time. We were only supposed to stay for three minutes and I think we stayed about three hours' (Visitor feedback).

One visitor wrote at length about what she took away from the day: 'I learnt so much about my children and what they enjoy. I have worked on activities that connect with an artwork or theme but never as a participant with my own children. They have brought home new concepts for playing and testing out at home without me leading it. The main example was the game of throwing facial expressions which we did in the drama workshop.' The opportunity to make memories has featured throughout the evaluation and will be key to our family engagement approach for next year's programme.

Intro films

Red Gates School created a short film to welcome people as they arrived in the space. This used speech, Makaton and sub-titles to give some context to the residency and to invite members of the public to try something. People were occasionally seen mirroring the signs, and when parents came on the Saturday, they were very excited and proud to see the film their children had made.

Garratt Park School students also made a film about their perspectives on the artwork *Embryology* using photographs and voice-over that people could access using headphones throughout the residency. This was complemented by an opportunity to create small sculptures in clay as people watched and listened.

Scheduled activities

Members of the public appreciated the freedom to play and join in with accessible workshops such as the dance and drama. Many commented on The Vale band: 'inspiring', 'out of this world', 'it opened my eyes about music' (visitor feedback).

A couple of the schools are vocal and passionate advocates for 'getting students out of school and into the wider world' and really enjoyed the interaction with an audience. Another saw the benefits of 'working with unfamiliar people in unfamiliar environments, developing art skills'. 'I think the engagement with the public is really lovely', said a teacher, 'and the chance for our parents to see the children participating in a project that is in such a visible location is also really beneficial'.

Moving forward:

- While schools welcomed the presence of members of the public this year, there could have been more attention given to drawing them into the space and facilitating more guided/scheduled activity
- Having a programme that can be shared with parents at an earlier stage might also enable them to engage more fully
- On weekdays, attracting visitors in the afternoon proved much more challenging. Having a programme of facilitated activity might have given more of an incentive to venture in
- For the third year, building on the 10-minute talk programme, improving communication of our offer through leafletting and online and developing a more engaging afternoon programme will all build on the successes of this residency
- Increasing the activity on weekdays, perhaps in collaboration with other practitioners/ organisations, including the AND Create Jobs team has been identified as a key objective for year three

Aim 5: Support and celebrate teachers working in special education.

Giving teachers time and space to connect with each other and share good practice is a key aim of the SEND network, and ANDinclusive gives an excellent opportunity for this.

'Sometimes, being the 'only special school in the borough' can be quite lonely and it's been amazing to make links with other professionals and share the good practice happening all across London' (teacher feedback).

When asked what they value most from being part of ANDinclusive/SEND network, one teacher said, 'it's lovely to have my creative tank topped up'.

For some schools, just coming to a London venue is challenging enough, and many were appreciative of the planning and support that went into the residency. 'It gives me confidence and there were no surprises.'

The size of the space, the prestige of the venue and the warmth of both the Tate and AND teams were noted. This year, dealing with practical aspects early in the planning stage, such as the presence of a lift driver for the duration of the residency, arranging parking and ensuring 'calm space' gave more time to engage with the creative activity. Very few gave suggestions for how the experience could be improved, apart from a few access problems due to the lift system. Much was planned to improve this but there were still technical and staffing problems, not to mention the behaviour of a small minority of visitors to the gallery who were reluctant, or refused, to exit the lift to prioritise young disabled people.

Teachers talked about the relaxed atmosphere that supported free play, independent learning and working outside the classroom. It gave them a chance to stand back and

see their students respond in new ways. One school talked about trying a new approach to golden time in school with more mixed age groups and peer mentoring.

In one case, a teacher said that the residency had helped give a focus to the school's Artsmark journey.

The network was designed to support professional development and, when asked about the value of the network in this regard, these were the developmental areas cited:

- Considering types of accreditation such as Arts Award and Artsmark
- 'I've completed an audit of skills that exist in the staff team to use their creativity'
- Making memories
- New ideas for creative writing for children with disabilities
- Accessing new CPD
- Cross-phase working

Schools did build connections through the network meetings and while interacting in the space. This was universally acknowledged to be a strength of this year's programme.

Moving forward:

- Network meetings could focus on identifying opportunities for further initiatives in this area
- Further support could be offered through AND area networks to support the delivery of Arts Award
- A New Direction's CPD programme could also ensure that the work of special schools is well represented and showcased throughout the year

Aim 6: Raise the aspirations and opportunities of disabled young people in the arts and cultural sector.

The value of ANDinclusive for students, cited by teachers, falls into several main categories:

- Having a platform for their work
- Making friends and connections
- Negotiating the unfamiliar
- Pride and achievement
- A significant contribution to students' social, moral, spiritual and cultural education

'The boxes and other activities gave them the opportunity to play together. Even in special needs schools, we can be so academic or so life-skills based we lose the chance for them to play and experiment using the arts', commented one teacher.

The range of activity and media on offer and the fact that students could often come and go as they pleased, and engage with the materials in their own way, were all seen as key elements to the success of the residency. As one teacher put it, 'anarchic play!'

When asked about memories, no one element dominated. Making music, the soundscape workshops, dancing, drama, building castles, wearing sandwich boards to advertise their 10-minute talks (made in school), making a sculpture with tights and the salt-art workshop, all were mentioned. 'Our students had such a great day, they are still buzzing with excitement and sharing the news with their friends' (teacher feedback).

A member of the Tate Exchange team reported that, in a conversation with one of The Vale band students, she learned from him how taking part in the first residency at Tate Exchange had a big impact on his confidence and about his personal growth in the past year.

Moving forward:

- There was limited capacity to work with disabled artists and organisations though this had been a main aim of the network. The need to prioritise this in the coming year has been noted

Additional areas

Staffing and practical considerations

Staffing worked well with good collaboration between Tate's visitor team, the Tate Exchange production manager and his team and the AND team. Each school appreciated having dedicated support: someone who could meet their group and bring them up to the space as well as being there to help throughout the day. Several schools made a point of noting this in their feedback.

Encouraging feedback from those 'on the floor' on a daily basis proved to be a worthwhile exercise. Comments were reviewed daily and were fed into the daily morning briefings. The use of Whatsapp made this a simple activity that most members of the AND team engaged with.

Regular meetings with the Tate Exchange production team in the months before the residency ensured there were no big surprises and this fostered a sense of mutual goodwill right through to the get-out.

There was positive feedback for a disability awareness training offered to Tate and AND staff by consultant Paula Manning.

Moving forward:

- For the coming year, developing stronger relationships with the Tate learning, digital and communications teams would extend content, reach and capacity

- Building on the relationship with Russell Bright (10-minute talks) to have a strong daily programme is essential
- In the final Tate Exchange daily report, it was noted that there is 'discussion currently on the floor looking at the relationships between cultural institutions and special schools' following on from the residency'
- Involving cultural organisations in planning and staffing would be an important move forward

Planning with schools

While schools collaborated with each other in their planning, there was still a need for A New Direction to be a central hub, receiving information about practical/logistical details and proposed activity. A lot of information came in quite late, and some schools had more than one main contact making coordination challenging. There could be more streamlined systems to make this work more efficient.

One teacher commented on the value of creating a clear through-way using yellow tape that helped his students to navigate. This was useful to know even though the main purpose had been for health and safety reasons. His students also created a social story for schools that had not visited Tate before. These measures could be built on with early input from schools.

Jess Ryan Ndegwa wrote about the importance of involving the end-user in planning and discussion. It had been a stated intention to involve students more in a curatorial role and, by the time they arrive in the space, that opportunity is limited.

Moving forward:

- Planning *in the space* would also avoid last-minute questions about dimensions and equipment. Creating a list of activities that worked and resources that were useful (and not) would be a valuable exercise
- Exploring ways that students could take a more active role in planning should be facilitated within the network

Activity and creative content

The opportunities to change the space through building different structures with the boxes was universally acknowledged to be a positive activity. Having boxes that had been worked on beforehand in some of the schools was also inspiring and gave a visual lift to the space particularly at the beginning of the residency. Collecting and flame-proofing the boxes was a bigger exercise than anticipated and showed the need to be clear about this at an earlier stage.

Using the Southwark Room as the space for workshops was also viewed positively by the schools and gave students a way out if they didn't want to participate for a whole session. The scheduled activities both there and in the inflatable pod were all well attended. The latter was a revelation: an inviting space where workshop leaders could create a focus and where students could feel that something special was happening.

This was equally true when the space was open for free play with sound-making objects.

Having a piece of work, such as the embroidery, for groups to work on together was successful and brought people from different generations to the table on the Saturday. The same was true for the Embryology sculpture made with nylon tights.

The ongoing documentation of activity in the space through the 'knowledge wall' was less successful than hoped. Better planning of how this could develop and be communicated beyond the space is an action point for next time.

Moving Forward:

- For the future, there were requests for more pedagogy, for example balancing self-expression with improving practical skills, multi-arts projects and engaging reluctant students. '(we) did not fully explore the connection with 'Materials and Objects'. More meaningful discussion about work and process. We should be at a point where we are sharing good practice with gallery and museum arts educators'
- Being able to feed what is happening in the gallery back into the schools to enable wider participation was also stressed as a challenge for the third year.

Conclusion

The second year of the Tate Exchange programme has resulted in increased confidence among all stakeholders. Schools have become more pro-active in proposing ideas and taking them forward independently. The opportunities afforded to them as 'experts' have been valued in initiatives like the 10-minute talks, paving the way for more collaboration with the Tate teams as equal partners.

The focus on collaborative working has strengthened connections within the network and will enable us to nurture these new and emerging relationships in other areas of the network development.

Increased public engagement has given the programme more visibility and status, expanding into areas of the gallery that last year's programme didn't reach. This is an area that we will be encouraging schools to move into next year, e.g. having more 10-minute talks across the gallery.

Next year

Over the coming year, the network aims to:

- Expand and attract new schools to take part
- Use its growing connections map as a springboard for independent and collaborative initiatives

- Develop relationships with cultural organisations by being more pro-active in approaching them and involving them in planning
- Work with the Tate learning team to create resources and establish practices that could be available to other schools and institutions
- Improve the offer for public engagement through better facilitation and integration into the programme as a whole
- Work with A New Direction's other teams to expand delivery of Arts Award, deliver Inset and engage with Create Jobs
- Involve young people in planning and ensure that there is wider participation for those who can't make the journey to the Tate through the development of live communication and resources
- Communicate the value of the programme more widely
- Explore artistic content and develop pedagogy
- Reiterate the need for smoother operation of the lifts and services to ensure that schools can feel confident to bring any of their students regardless of their needs
- Use the residency as a step in a process with built-in next steps rather than an end in itself