Experiments in Practice was organised by Tate Research Centre: Learning and was part of the Tate Exchange Research, Reflective Practice and Evaluation Programme. This research event focused on knowledge sharing and generation, it was a discursive event with speakers giving short provocations that were further explored through working groups in the afternoon sessions. The event was invite only and included curators, artists, academics, educators and museum professionals within the UK and internationally. The aim of the event was to draw on a variety of experiences, to share approaches and to create an open space where collaboratively we could work towards affirmative strategies and methods. To this end, speakers were invited to share experiments in practice, forms of social and institutional change, challenges and responses to this.

In the first session, invited speakers delivered 20 minute presentations about the affordances and challenges of initiating institutional and social change through the arts, in the context of art institutions and museums.

These presentations responded to the following questions:

- What can museums and art institutions do in the 21st century to address issues of social change and how can they be most effective?
- What are the limits of what they can do and what can they meaningfully take on?
- How are they responding to and experimenting within current social, political and economic challenges?

Miguel Amado, Senior Curator at mima, Middlesbrough Institute of Modern Art, Middlesbrough

Marijke Steedman, Independent curator and consultant, London

Melanie Keen, Director of Iniva, London

Anna Cutler, Director of Learning, Tate, London

The questions and provocations addressed in these presentations included:

- What is the value of learning within art institutions and museums, who is this learning for and how can we make visible and sharable this value?
- How can museums and art institutions share knowledge in order to nurture healthy relationships between artists, cultural organisations, local authorities and other strategic bodies?
- How useful is the term diversity in the context of the visual arts when sector

transformation is needed?

Key points noted during feedback:

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- There was a need to define what is meant by social change, that we should not all assume that we agree on this, it needs to be unpacked. One group defined 'social change' as a way of changing the relationship between people and power dynamics and exploring how the social relates to the political and vice versa.

- In terms of barriers to social change; language came up as a stumbling block. There was a call for new terminology and a new lexicon. One group highlighted that to affect social change there was a need to shift to a continuity model rather than a pop-up model (so longer durational projects that can be better evaluated in terms of registering change).

- Addressing the question of how we make visible and shareable the value of learning, one group commented that it would come down to how the institution values learning. There was a call for being clear about what we20 (wn t)2earning. Ther,ABs

not projects. How can we place more emphasis on long term engagement and let vulnerable young people decide what positive change looks like.

- In terms of supporting peripheral communities: one group suggested a change in perception from public/audience to people. A need to consider who is excluded because of the government's attitudes, and questioning how and why people are stigmatised. There was a proposition for small scale projects (local and DIY) and for strategies that transform the rhetoric of government expectations: for example- short term vision, own agenda, box ticking, photo opportunities.

Over the next 3 months Tate Research Centre: Learning will be reviewing findings from the conference and identifying key areas and priorities for follow up activity.