

2027 Open Call Brooks International Fellowship Programme



Tate, in collaboration with Delfina Foundation and supported by the Rory & Elizabeth Brooks Foundation, invites applications for the 2027 Brooks International Fellowship Programme. Now in its thirteenth year, this highly successful programme enables international visual arts professionals to work with Tate colleagues for six months, complemented by a residency at Delfina Foundation.

Contents of this document

2027 Programme	2
Programme Background	2
About the Rory and Elizabeth Brooks Foundation	2
About Tate	3
About Delfina Foundation	3
2027 Brooks International Fellowship Opportunities	5
Frequently Asked Questions about the Brooks International Fellowship.....	10
Frequently Asked Questions about Delfina Foundation	12
Timetable	13
How to Apply.....	14

2027 Programme

In 2027, there will be two Brooks International Fellows, hosted from 5 April – 17 September 2027:

- Fellow in the **Tate Britain Curatorial Division: Leonora Carrington: Art and the Theatre of Life**
- Fellow in the **Tate Britain Curatorial Division: Artist Supported Studios**

During this time, **the Fellow will be part of a Tate team**, actively participating in gallery projects and discussions, with special access to Tate's programme, collection, staff and wider networks.

Tate is proud to partner with the **Delfina Foundation**, who offer a **London-based residency for the Fellowship**. Brooks International Fellows benefit from the Foundation's international residency programme, which includes collaborative exchange between residents, professional development activities including presentations and mentoring, opportunities to meet and engage with arts professionals, and guided visits to arts institutions.

Fully-funded Brooks International Fellowships are made possible by the generous support of the **Rory and Elizabeth Brooks Foundation**.

Programme Background

Since 2014, Tate and Delfina Foundation have hosted **26 Brooks International Fellows** from Aotearoa New Zealand, Argentina, Barbados, Brazil, Canada, France, Germany, India, Mexico, Netherlands, Pakistan, Portugal, South Korea, Thailand, Turkey, and the USA.

The Brooks International Fellowship Programme supports **research Fellows to work with Tate host teams in a range of disciplines across the museum**. These have included curatorial, learning, community and partnerships, collection care, research and interpretation, digital practice and visitor communications.

The Fellowship is envisaged as a mutually beneficial cultural and professional exchange. It allows the Fellows, who are established practitioners, to bring their expertise of working in other regions to Tate, whilst also giving them the opportunity to learn from the cultural sector in the UK.

More information about the Fellowship Programme and former Fellows can be found at <https://www.tate.org.uk/research/brooks-international-fellowship-programme>

About the Rory and Elizabeth Brooks Foundation

The Rory and Elizabeth Brooks Foundation is a private, philanthropic foundation created in 2006 to provide a structure for Elizabeth and Rory's ongoing philanthropy. Rory and Elizabeth have supported Tate since 2006 and are members of the International Council.

More information about the Rory and Elizabeth Brooks Foundation can be found at www.rebrooksfoundation.org.uk

About Tate

Tate's vision is to serve as **artistically adventurous and culturally inclusive art museums for the UK and the world**. We deliver this through activities in our four galleries across the UK (Tate Liverpool, Tate St Ives, Tate Britain and Tate Modern), **our digital platforms and collaborations with our national and international partners**. At the heart of Tate is our **collection of art**, which includes the national collection of British art from the 16th century to the present day, and international modern and contemporary art from 1900 to the present day, spanning all continents. We seek to expand access to the collection and deepen understanding of art in all its diversity.

Tate is a leading global institution, and we influence critical thinking about art practice. Tate is committed to maintaining free entry for audiences to our collections. We see **access to art for everyone as a universal human right** and we see our galleries as sites of creative learning. We want to champion the importance of making art and encourage people to explore the many ways in which art is created and develop their own creative potential.

Tate for all: Diversity and Inclusion

Our jobs are like our galleries, open to all. Our aim is to become a truly inclusive organisation with a workforce and audience as diverse as the communities we serve. This is fundamental to Tate's future success and our ability to continue to contribute to culture and society in the UK.

We want our workforce to be more representative of all sections of society at all levels in the organisation. The range of perspectives and experience diversity brings is an asset to our organisation and we want to create an inclusive, welcoming environment for visitors, artists and all those who work at Tate. Tate expects all employees to contribute to this aim as part of their role. More information about diversity and inclusion at Tate can be found on our website: <https://www.tate.org.uk/about-us/working-at-tate/diversity-inclusion>

More information about Tate can be found at www.tate.org.uk

Our Values

- **Open:** we're welcoming, generous-spirited and inquisitive, with an open-source attitude that thrives on collaboration.
- **Bold:** we have the courage of our convictions, we're willing to take imaginative risks: we aren't afraid of failure - so long as we learn from it.
- **Rigorous:** we'll win people's trust if we're accountable for our actions and excellence underpins everything we do.
- **Kind:** we value and respect each other, our partners, and our visitors, striving to make every encounter memorable and enriching.

About Delfina Foundation

Based in the heart of London, Delfina Foundation is a non-profit organisation **dedicated to facilitating artistic exchange and developing creative practice** through residencies, partnerships and public programming. Alongside time and space for the Fellowship at Tate, Delfina Foundation residencies offer a programme that includes:

- **Guided visits** to museums, galleries, non-profits, artist-run spaces and studios, as well as trips to institutions outside London;
- Opportunities to **meet and engage** with artists, curators, academics and researchers through organised presentations, studio visits, events and meals;
- **Professional development activities** including presentations and crits, portfolio reviews, and mentoring activities to strengthen the artistic practice; and
- **Collaborative exchange** between residents through informal gatherings and meals.

More information about Delfina Foundation can be found at www.delfinafoundation.com

A one-minute video introduction to Delfina Foundation can be watched here:

<https://www.delfinafoundation.com/about/mission/>

2027 Brooks International Fellowship Opportunities

The successful candidates will receive:

- A **six-month Fellowship at Tate Britain Curatorial**, with a research resource allowance and travel to the other Tate galleries across the UK (Tate Modern, Tate Liverpool and Tate St Ives) and other UK and European cultural institutions.
- Participation in the **residency programme at Delfina Foundation**, with **funding** in the form of:
 - A return economy-class flight
 - Airport transfers in the UK
 - Reimbursement of visa fee (if required) - Delfina Foundation will support successful candidates through the process of obtaining the visa
 - A living allowance bursary of £40 per day
 - Local travel pass for London Underground and buses
 - A single bedroom at Delfina Foundation – a house which hosts up to 8 residents with shared facilities, including: bathrooms, laundry rooms, a kitchen, library and dining room.
- Access to **Tate's collection, archive, staff and networks**.
- **Opportunities to present on the Fellow's practice** at Tate and Delfina Foundation events and contribute to wider activities at both organisations.
- **Opportunities to collaborate and convene** with Tate and Delfina Foundation colleagues and exchange with wider UK partners in the British art sector.

2027 Brooks International Fellowship in Tate Britain Curatorial: Leonora Carrington: Art and the Theatre of Life

The Brooks International Fellowship Programme is offering an exciting opportunity for a Fellow to work alongside Nicoletta Lambertucci, Curator Modern and Contemporary British Art, and Eliza Spindel, Assistant Curator, Modern British Art. The Fellow will explore the British-Mexican artist Leonora Carrington's interest in theatre, performance and performativity.

Whilst Leonora Carrington's painting and writing have received increasing attention in recent years, a crucial dimension of her work remains strikingly under-researched: her sustained engagement with theatre, performance and performativity.

Carrington's practice consistently moved across visual art, literature, ritual and activism, operating within an explicitly transnational framework. From her early fascination with English literature and Celtic myth, through her experiences in France co-writing theatrical texts with Max Ernst, to her later work in New York and Mexico, storytelling functioned as a connective thread in her thinking. In Mexico in particular, Carrington's influence extended into avant-garde performance circles that became key sites of international exchange: she mentored figures such as Alejandro Jodorowsky, collaborated with poets including Octavio Paz and filmmaker Luis Buñuel, as well as the theatre group Poesía en Voz Alta, and participated in a wider experimental milieu that included artists, writers, and theatremakers such as Remedios Varo and Juan Soriano.

Despite this richness, Carrington's theatrical work (plays, unrealised scripts, set and costume designs) has never been comprehensively studied. A dedicated Fellowship focused on theatre and performativity will therefore be transformational, enabling us to understand Carrington not only as a painter, sculptor, writer and activist, but as an artist deeply invested in live, temporal, and collective forms of making that circulated across national and cultural contexts.

The Fellowship will operate on two levels. Firstly, it will undertake foundational research: locating, analysing, and contextualising theatrical materials across archives, manuscripts, correspondence, photographs and ephemera and situating these within Carrington's transnational career. An international Fellow with knowledge of South American art, culture, and performance histories in the second half of the twentieth century will be particularly well placed to trace how Carrington's performative work functioned as a vehicle for cross-cultural dialogue, collaboration, and exchange. A key element of the research will be to uncover the relationship between theatre and Surrealism in the context of Europe and South America.

This research will directly expand art-historical knowledge and support Tate's institutional priorities around interdisciplinary practice, global modernisms, and the recovery of overlooked artistic networks. The methodologies developed combining archival research, interviews and comparative analysis will provide a transferable model for future research projects within Tate:

- A working bibliography of key texts, archival sources, and recent scholarship relating to Leonora Carrington, women artists, Surrealism, and transnational artistic networks.
- A record of research consultations, including a contact list of scholars, curators, archivists, and institutions engaged during the research process.
- Documentation of interpretive approaches, outlining how cross-disciplinary and transnational perspectives were applied to interpretation and display.

- An annotated research summary identifying areas of limited scholarship and suggesting potential avenues for future research

Secondly, the Fellow will contribute to thinking around the visual realisation of potential displays or exhibitions. Working closely with the Curatorial team, the Fellow will help translate research into innovative modes of display that would allow performativity to become legible and sensorial in the gallery space. This might include the presentation or partial re-staging of plays, the first comprehensive display of set and costume designs with the integration of manuscripts, photographs and sound or moving-image material. Such approaches will foreground performance as a means through which Carrington's work entered new dialogues beyond the circulation of her paintings; it will also create points of access for varied audiences, encouraging engagement while aligning with Tate's commitment to experimentation in display and exhibition-making.

The Fellow will also work with other teams across Tate, including Conservation who will be consulted regarding the nature of the material (for instance archival works on paper, costumes, and theatre designs), and Interpretation, who work with Curatorial to develop accessible narratives for displays and exhibitions.

This project will form part of a research legacy by supporting and extending ongoing scholarship on women artists, Surrealism, transnational networks, cross-disciplinary practices, and innovative modes of interpretation and display. It will remain relevant as a framework for future curatorial projects, collection research, public programming, and academic inquiry, particularly in relation to underrepresented narratives and international modernisms.

The Fellow will be embedded in the project at a formative stage. Hosts will guide and support the Fellow, with dedicated time for archival work, interviews, and the development of ambitious strategies for potential displays. This is a rare opportunity to generate new scholarship and to significantly deepen understanding of one of the most complex, interdisciplinary artistic practices of the twentieth century.

Living and working arrangements

The Fellow will live at the Delfina Foundation, London. They will work and have desk space in the Tate Britain Curatorial Department, and will also collaborate with other colleagues across Tate Britain and other Tate sites. The Fellow will also be able to work from Delfina Foundation, with a desk in their room as well as access to hot desking space.

Application requirements

- A researcher with ongoing research and/or practice relevant to the Fellowship theme including archival research as well as academic writing.
- Knowledge and understanding of South American art, culture, and performance histories in the second half of the twentieth century.
- A knowledge of and interest in theatre and performativity.
- Be open to working alongside colleagues in a busy museum environment.
- Proven ability and willingness to work collaboratively.
- Familiarity with Spanish language would be useful but not essential.
- Ability to commit to being in the UK during the Fellowship dates of 5 April – 17 September 2027.

2027 Brooks International Fellowship in Tate Britain Curatorial: Artist Supported Studios

The Brooks International Fellowship Programme offers an exciting opportunity to contribute to the research and development of the 2028 Tate Britain Commission through the lens of artists who work with supported studios. The Fellow will work alongside Jessica Vaughan, Curator of Contemporary British Art, and Dr Jasmine Kaur Chohan, Assistant Curator of Contemporary British Art.

In 2028, the Tate Britain Commission has selected an artist who works with a supported studio. Supported studios are organisations which enable disabled and neurodivergent artists to develop sustained professional practices through long-term studio provisions, advocacy and creative support.

The Brooks Fellow will investigate how galleries realise major commissions with artists who work with supported studios, focusing on the Tate Britain Commission. The Commission is situated in the Duveen Galleries, a neoclassical space at the heart of the gallery. Every two years, a contemporary artist is invited to develop a new large-scale work for this historic space, creating one of the UK's most ambitious commissions for contemporary British art.

The Fellowship will explore how galleries, commissioned artists and supported studios can develop different forms of communication and ways of working throughout the commissioning process. It will examine how collaborative artistic practices can be documented and interpreted while remaining attentive to artistic agency, and how research generated through the commission can contribute to future institutional practice.

Drawing on international examples of artists working with supported studio practices and collaborative commissioning, whilst relating those examples to the UK context, the Fellowship will encourage critical reflection on how galleries can develop more responsive, inclusive, and sustainable approaches to curatorial practice. The Fellow will participate in ongoing discussions around how galleries work with an artist whose practices emerge through supported modes of production.

Rather than undertaking an evaluative role, the Fellow will participate in the partnership with the selected 2028 artist as their project unfolds, contributing research, reflection and critical dialogue alongside the curatorial team. The Fellowship is intended as a space for enquiry and experimentation, allowing the Fellow to develop ideas through collaborative research rather than arriving with predetermined solutions.

We welcome applications from researchers who have experience in one or more of the following areas: supported studios or supported artistic practice; disability arts or neurodivergent artistic practice; collaborative or socially engaged curatorial practice; accessible communication and interpretation; and museum and gallery practice.

A transnational lens will be employed to explore the productive intersections between visual, material and cultural communications. How cultural difference informs work with learning disabled artists is a vital question for this project. We welcome an international Fellow who will bring experience of different cultural models such as those found in Australia, Japan, the USA, and a wide variety of forms globally.

The Fellow's research may take the form of reflective documentation, creative response, comparative case studies, workshops, public programmes or practical resources. The final outputs will be shaped

collaboratively during the Fellowship and do not need to fit the parameters of traditional academic output. However, outputs must support Tate in contributing to future commissioning practice across museums and galleries.

Living and working arrangements

The Fellow will live at the Delfina Foundation, London. They will work and have desk space in the Tate Britain Curatorial Department, and will also collaborate with other colleagues across Tate Britain and other Tate sites. The Fellow will also be able to work from Delfina Foundation, with a desk in their room as well as access to hot desking space.

Application requirements

- We welcome applications from researchers, artists, curators, writers and practitioners with experience in one or more of the following areas:
 - supported studios or supported artistic practice
 - disability arts or neurodivergent artistic practice
 - collaborative or socially engaged curatorial practice
 - accessible communication and interpretation
 - museum and gallery practice.
- Openness to collaboratively shape research which may take a range of forms, but which must inform future commissioning practice across museums and galleries.
- Good working English and interest in questions of translation between modes of communication.
- Be open to working alongside colleagues in a busy museum environment.
- Ability to commit to being in the UK during the Fellowship dates of 5 April – 17 September 2027.
- Option of returning to London in spring 2028 for the opening of the Tate Britain Commission, which would also be funded by the Brooks Fellowship.

Frequently Asked Questions about the Brooks International Fellowship

Who is the Brooks International Fellowship Programme for?

- The programme is for **international practitioners** who have **research expertise** in the visual arts or subject areas relevant to the Fellowship.
- It is aimed at candidates **based outside of the UK**, so that they can **bring their expertise of working in other regions** to Tate and to allow them to **learn from the cultural sector in the UK**.
- Candidates should undertake the Fellowship in the spirit of a **mutually beneficial cultural and professional exchange** with Tate.
- It is **not a requirement of candidates to hold a degree, Masters degree or a PhD**. However, we do expect candidates to be able to provide **examples of research skills** in their applications.
- We encourage applications from candidates who are **established and experienced mid-career researchers/ practitioners**.
- Candidates should have a **proactive, self-starting attitude to undertaking the research**. Though Fellows are guided and supported by their Hosts, they should be able to **progress the research independently when required**.
- Candidates should **have an interest in undertaking research in museums**.
- Candidates should be open to working alongside colleagues in a **complex, busy institution with multiple sites** (as of 31 March 2025, Tate employed 933 people across all sites).

What is meant by 'international practitioner'?

International identity can be complex and therefore, to take into account individual circumstances, we have not tried to closely define 'international practitioner'. The Fellowship is less about citizenship and more about having experience of professional practice within cultural sectors outside of the UK. The aim is that the Fellow brings their expertise of working in other regions to Tate, and that they also learn from the cultural sector in the UK. This is why we state that the Fellowship is aimed at individuals based outside of the UK.

If candidates are already familiar with and already embedded in the cultural sector within the UK, they will not gain as much from the Fellowship. However, if their professional practice within the research area of the Fellowship locates them mostly in areas beyond the UK, then they may find this opportunity suitable.

Is this an internship?

The Fellowship is not an internship or work shadowing opportunity. It is a role for established professionals with experience in the relevant field of research to bring their expertise to Tate.

How much previous experience do I need to be an 'established professional'?

The guiding principle of the programme is that the relationship between Fellow and Tate staff is a mutual exchange of knowledge and learning. The level of expertise and knowledge required for this Fellowship is therefore generally only gained through the Fellow having experienced a substantial period of study/ work in the research area, establishing themselves as an expert. To give an

indication, previous Fellows have included PhD students; academic tutors; art historians; art writers, and professionals working as curators, archivists, registrars and user experience experts. However, this is not to exclude researchers who might be at a relatively early stage of their career, but who can demonstrate specific and significant experience related to the relevant Fellowship theme.

Is this an artist residency?

The Fellowship is not an artist residency where the output is an exploration of the artist's own creative practice. It is a research position where research-focused skills are required for the roles.

What research skills do I need for these Fellowships?

Please see full details of the opportunities beginning on page 6 - in particular the 'Applicant Requirement' sections of each opportunity - to understand the specific skills and experience required to undertake each role. In summary:

For the Fellow in the **Tate Britain Curatorial Division: Leonora Carrington: Art and the Theatre of Life**, the requirement is for a researcher with ongoing research and/or practice relevant to the Fellowship theme including archival research as well as academic writing; knowledge and understanding of South American art, culture, and performance histories in the second half of the twentieth century; and a knowledge of and interest in theatre and performativity.

For the Fellow in the **Tate Britain Curatorial Division: Artist Supported Studios**, the application requirement is for experience in one or more of the following areas: supported studios or supported artistic practice; disability arts or neurodivergent artistic practice; collaborative or socially engaged curatorial practice; accessible communication; interpretation, museum and gallery practice. Though the final outputs from the Artist Supported Studios Fellowship do not need to fit the parameters of traditional academic output – they may be reflective documentation, creative response, comparative case studies, workshops, public programmes or practical resources - they must contribute to future commissioning practice across museums and galleries.

I have a research idea that is unrelated to Leonora Carrington or Artist Supported Studios but would like to apply to the Brooks International Fellowship – can I?

The Brooks Fellowship allows practitioners to research specific themes which have been selected by Tate. For 2027, the themes specifically relate to one Fellow conducting research on Leonora Carrington and the other Fellow on Artist Supported Studios. Therefore, if candidates' research specialisms or ideas do not fit with either of these themes, unfortunately this opportunity is not suitable for them. Please see full details of the opportunities beginning on page 6.

Researchers are advised not to apply with a speculative application on another subject, as their application will not be considered.

Does this Fellowship have a salary?

The opportunity is not a salaried position. Fellows receive £40 per day a living allowance bursary and other living costs including travel and accommodation within London through their residency at Delfina Foundation. They also receive a research resource allowance from Tate. Please see 'The successful candidates will receive' section above for full details).

Is the Brooks Fellowship full time? Can I continue to study/ work part time?

The Fellowship is a full-time role (36 hours per week) for six months, split between Tate and Delfina Foundation. Fellows will be expected to work on research and contribute as part of a Tate team throughout the working week, and additionally contribute to the programme at Delfina Foundation. To give an indication, time is broadly balanced between 4 days of Tate and 1 day of Delfina Foundation activity per week. Fellows have a very busy and full schedule which is not compatible with study or continuing to work remotely. Therefore, a job or academic studies such as an MA, MSc or PhD, would need to be formally paused or deferred for the duration of the Fellowship.

Frequently Asked Questions about Delfina Foundation

What accommodation do I receive at Delfina Foundation?

Delfina Foundation's central London premises consists of two houses that have been amalgamated into one property. The house hosts up to 8 residents with private single bedrooms with desks for study. Other living facilities are shared: bathrooms, laundry rooms, and kitchen and dining room. The house includes an event and exhibition space of 1,650 square feet, where talks, exhibitions, screenings and other activities are hosted. The property also features a communal kitchen area and dining room, an outdoor terrace and courtyard, the foundation's offices, and a shared library/resource room.

A one-minute video introduction to Delfina Foundation which shows the facilities can be watched here: <https://www.delfinafoundation.com/about/mission/>

Can the partners, children, dependents or pets of international residents be accommodated?

Delfina Foundation is a communal residence with limited space. Over the years we have discovered that the nature of our accommodation, as well as our intensive programmes, does not suit non-participants or pets/Emotional Support Animals being resident on-site. If it is essential that a selected Fellow be accompanied for part or all of the residency they will need to organise their own accommodation during this time.

How can specific access support be attained?

Delfina Foundation has always welcomed applicants from all backgrounds, including D/deaf, disabled and neurodivergent artists and others who have specific needs. We are open to discussing how our residencies can be adapted to meet the needs of the applicants that have been selected for a residency. If you have any access requirements regarding Delfina House, where residents live, please indicate this in the application form in the 'Additional Information' section.

I need a visa to work in the UK – can Delfina Foundation help?

Yes – Delfina Foundation supports successful candidates in obtaining their visas and will reimburse the cost of the visa.

If your query is not answered here, please email international.fellowships@tate.org.uk

Timetable

Application process

- **Closing date for applications:** Wednesday 21 October 2026, 5pm GMT
- **Shortlisted candidates contacted to be invited for interview:** By Friday 30 October 2026
- **Zoom interviews with shortlisted candidates:** Two stages of interview, to be scheduled for times between Thursday 5 November and Friday 27 November.
Interview questions will be shared with those shortlisted for interview a week before the interviews take place.
- **Successful candidates notified:** By Friday 4 December 2026

Fellowship Dates

- Monday 5 April – Friday 17 September 2027

How to Apply

Please read the below instructions carefully to ensure that we're able to accept your application.

1. Please complete the **Application Form and Diversity Monitoring Information Form (at the end of the Application Form)** found on the **Working at Tate** page for this opportunity.

Please ensure that you complete the correct Application Form for either:

- **Fellow 1: Tate Modern Britain, Leonora Carrington: Art and the Theatre of Life**
- **Fellow 2: Tate Modern Britain, Artist Supported Studios**

2. **Please DO NOT save your Application Form and Diversity Monitoring Information Form as a PDF.**

Please leave it in its existing format as a Word document.

We are also able to accept it as a Pages document, if you don't have Word on your computer.

The reason we ask you not to turn your document into a PDF is to ensure that identifying information can be easily removed from the end of the document before the anonymised application forms are sent to those who will be shortlisting.

3. **Only the Application Form will be sent to the shortlisting panel.**
DO NOT attach a CV or any other material to your email or to the Application Form as these will not be seen by the shortlisting panel.
4. Tools like ChatGPT can be useful for exploring thoughts, **but we ask that the words you share with us are your own.** Responses that feel overly generic or artificially generated may not reflect the individuality we value - and could affect how your application is received or result in it being rejected.
5. **Please carefully check your application before sending** to ensure that you have completed every section, signed the Declaration, and completed the Diversity Monitoring Form (at the end of the Application Form). Please also check that you have not submitted an empty Application Form by mistake! **We are only able to consider fully completed applications and are not responsible for letting you know about any omissions.**
6. **Email your completed form to international.fellowships@tate.org.uk by 5pm GMT, Wednesday 21 October 2026.** We are unable to accept any applications after this time.

Alternative Format Options for Applying: Video or Audio

We understand that everyone has different ways of communicating. If you prefer to submit your responses in an alternative format rather than writing, please choose one of the following options:

1. **Video Format**
 - Record a video file (e.g., MP4) in which you provide your answers to the information required and the answers to the questions.
 - Make it clear whether you're applying for the role of **Fellow 1: Tate Modern Britain, Leonora Carrington: Art and the Theatre of Life** or **Fellow 2: Tate Modern Britain, Artist Supported Studios**

- Not all sections can be recorded - see below for guidance on which sections can be recorded and which you still need to complete on the application form.
- Please DO NOT state your name on the video – this is to keep anonymity when the video is provided to the selection panel.
- Please ensure that you keep to the maximum number of words for each question.
- When you have completed the recording and the application form, please email international.fellowships@tate.org.uk and we will provide you with the link to an online folder to which you can upload the files.
- Please ensure that between the recording and the application form, all sections are completed. If any sections remain uncompleted, we will not be able to consider your application.
- Ensure that all files have been uploaded by 5pm GMT, Wednesday 21 October 2026. We are unable to accept any applications after this time.

2. Audio Format

- Record an audio file (e.g., Wav, MP3, MP4, M4A) in which you provide your answers to the information required and the answers to the questions.
- Make it clear whether you're applying for the role of **Fellow 1: Tate Modern Britain, Leonora Carrington: Art and the Theatre of Life** or **Fellow 2: Tate Modern Britain, Artist Supported Studios**.
- Not all sections can be recorded - see below for guidance on which sections can be recorded and which you still need to complete on the application form.
- Please DO NOT state your name on the audio – this is to keep anonymity when the audio is provided to the selection panel.
- Please ensure that you keep to the maximum number of words for each question.
- Please ensure that between the recording and the application form, all sections are completed. If any sections remain uncompleted, we will not be able to consider your application.
- When you have completed the recording and the application form, please email international.fellowships@tate.org.uk and we will provide you with the link to an online folder to which you can upload the files.
- Ensure that all files have been uploaded by 5pm GMT, Wednesday 21 October 2026. We are unable to accept any applications after this time.

Section guidance on applying by video or audio

- For Sections 1, 2 and 3 you can choose how much of the information you record, and how much you add to the application form. For example, you might choose to record all three of these sections, or just one or two of them.
- However, you will not be able to record Sections 4, 5, 6 and the Diversity Monitoring Form and you will still need to complete these within the application form.

Sections that can be recorded:

- **Section 1: Education. Training & Membership**
 - Please clearly answer the questions regarding your qualifications, training/ fellowships and professional roles.

- **Section 2: Fellowship Requirements**
 - Please clearly answer all five questions in this section.
- **Section 3: Additional Information**
 - Please read out where you saw the Fellowship opportunity advertised from the list given in the application form.
 - Then let us know if there are any working days (Monday – Friday) between Thursday 5 November and Friday 27 November when you will definitely NOT be available for Zoom interview.
 - Please also let us know about any access requirements for interview, and any access requirements for Delfina Foundation.

Sections that cannot be recorded:

- **Section 4: About You**
- **Section 5: References/ Referees**
- **Section 6: Rehabilitation of Offenders Act, 1974 and Declaration**
- **Diversity Monitoring Form**

As these include personal information (your name, etc.), you will need to complete these in the application form. The Declaration in Section 6 also needs to be signed.

Other Accessibility Needs

If you require additional accommodations or need a different format to complete your application, please email international.fellowships@tate.org.uk. We are happy to discuss how we can support you.

