

MUSEUMS AND GALLERIES MONTH 2008

Working with Artists and Galleries: A Toolkit for the Museum and Heritage Sectors



www.mgm.org.uk



engage in the
visual arts

Welcome

Who this Toolkit is for

The aim of this toolkit is to stimulate innovative and exciting new visual arts content in museums and heritage sites across the UK, as part of Museums and Galleries Month 2008. It will be of interest to any member of staff or volunteer working in a museum or heritage site who would like to learn more about working with contemporary artists and programming more visual arts content as part of Museums and Galleries Month and beyond. The following pages are intended as support material for MGM 2008 and contain a balance of case studies from museum and gallery curators, educators and artists who have programmed or made contemporary art within a museum or heritage site context. The toolkit also acts as a 'how to' guide for programming and implementing contemporary art projects and activities.

We recognise that every museum and heritage site is unique and this toolkit does not attempt to offer a 'one size fits all' approach nor does it provide a solution for every situation. Instead the case studies and advice sections are intended as prompts to inspire a variety of contemporary arts activity and different approaches for working with artists.

For those with little or no experience of working with artists we hope that this toolkit offers some practical and easy-to-implement guidelines. And for those who are more experienced, we hope you find the different case studies of interest and we welcome your views and suggestions for additional material and contacts.

On behalf of the Campaign for Museums, I would like to thank engage (the National Association for Gallery Education) who have been a major partner in devising this toolkit and delivering the accompanying seminars. I would also like to thank VAGA (Visual Arts & Galleries Association) for their input, the Arts Council England, for their generous support of the programme, and the many artists, curators and consultants who have provided inspiring case studies, advice and guidance.

Clare Moloney
Arts Programme Co-ordinator
Museums & Galleries Month 2008

The Campaign for Museums organises Museums and Galleries Month with support from MLA through Renaissance and Arts Council England as well as arts and museums organisations throughout the UK. The Campaign for Museums is a registered charity. engage is supported by Arts Council England and is a registered charity.

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Section I: Working with Art and Artists

Introduction

Museums & Galleries Month - a Brief History

Museums and Galleries Month provides a unique opportunity for all museums and galleries to celebrate their achievements and creativity from the smallest to the largest and to work together in partnerships

(David Lammy, Minister for the Arts, launching Museums and Galleries Month 2007)

Museums and Galleries Month, an annual celebration of UK's museums, started as Museums Week in 1996. It was the brainchild of Loyd Grossman and supported by the Museums and Galleries Commission (now Museums, Libraries and Archives Council- MLA). It continued as an annual event in May with support from the Department for Culture, Media and Sport. The Campaign for Museums was registered as a charity to run the event in 1997. In 1999 it launched the first "edition" of the 24 Hour Museum website (which is now a separate organisation and recently re-branded as Culture24).

The Millennium provided the opportunity for Museums Week and Galleries Week (organised by engage - the National Association for Gallery Education) to join up and plan a much bigger promotion – Museums and Galleries Month, to take place in May. There was support from DCMS as well as the Millennium Fund and other sponsors. The success of Museums and Galleries Month in 2000 confirmed it as an annual event. Museums and galleries took full advantage of the opportunity to promote special events and activities under the umbrella of Museums and Galleries Month and gradually (despite operating on a very limited budget) the event became a fixture in the cultural events calendar.

The arrival of the Renaissance programme in 2005 provided another boost for Museums and Galleries Month. The regional hubs created throughout England embraced MGM as part of their promotional calendar and from May 2006 innovative and exciting regional promotions were added to the mix of a national campaign supported by individual events in museums and galleries.

At the same time, Wales, Scotland and Northern Ireland developed their own approach to MGM as a reflection of their commitment to museums and galleries. In Wales this has meant investment in grants and bilingual print, in Northern Ireland a small grants programme is also proving effective. Scotland has decided to focus on the first weekend of May and develop this as Show Scotland.

The results of this increased activity, and promotional spend by the national campaign and each of the regional hubs, made Museums and Galleries Month 2007 the most successful to date, with greater participation by museums and galleries, reporting more visitors, and more awareness through increased media coverage and web use.

Aims and Objectives of Museums and Galleries Month

The aims and objectives of Museums and Galleries Month are simple and straightforward; individual museums and galleries can apply them in the best way for their own organisation:

- To increase visits to museums and galleries during May, especially new and returning visitors.
- To raise the profile of museums and galleries with decision makers and influencers.

The main achievements of MGM 2007 included:

- More than 1,000 museums and galleries participated by organising events and activities.
- Website users (24 Hour Museum) reached 1.2 million during May – up by 37%.
- Media coverage was valued at more than £800,000 – double compared to 2006.
- 90% of participants said they “had a good MGM”.
- 70% enjoyed the increased media coverage.
- 50% increased their visitor numbers through special events.
- 110 museums and galleries registered a Museums at Night event (up by 100%).
- 50 showed the hit film “Night at the Museum”.

Planned Activities and Arts Programme for MGM 2008

The theme for MGM 2008 is “Ideas and Innovation” and features a new emphasis on working with art and artists, supported by Arts Council England. In December 2007 and January 2008, Clare Moloney (MGM Arts Programme Co-ordinator) and Jane Sillis (Director of engage) deliver three seminars on how museum staff can collaborate with contemporary artists and galleries. Clare will also offer advice and guidance to museums and heritage sites on how they can work with the Ideas and Innovations theme, facilitate liaison between museums and galleries, and stimulate a programme of exciting visual art events in museums and galleries for MGM 2008.

A major PR campaign is already underway; targeting a wide range of consumer media including broadcasting, and a print campaign based on the branding for 2008 is in progress. The new print templates (including posters, leaflets and banners) are now available from the MGM website (www.mgm.org.uk). In addition there will be extensive online promotion through the 24 Hour Museum now Culture 24 (www.culture24.org.uk) and other websites.

MGM 2008 will be launched in April 2008 at an event with Ministers, Members of Parliament and leaders of the sector in attendance.

MGM will start with the Welcome Weekend over the first Bank Holiday weekend, 3 – 5 May (called Show Scotland in Scotland). This will be followed by events and activities in museums and galleries throughout the month engaging with the theme *Ideas and Innovation*.

Museums at Night Weekend (Nuit des Musees) will take place over the weekend of Saturday 17 May and throughout the month there will be MGM Debates on museum and gallery issues.

The Art Fund Prize (previously the Gulbenkian Prize) will be presented on 22 May 2008.

The Role of engage

The Campaign for Museums is working closely with engage, the National Association for Gallery Education, to develop and deliver the MGM Arts Programme and this toolkit.

engage is the lead organisation promoting access to, enjoyment and understanding of the visual arts through gallery education. engage has over a thousand members in 17 countries, which include gallery, museum and arts professionals, teachers, artists, freelancers and policy makers. engage has active programmes in Scotland, Wales and throughout England, and supports its members across several areas:

- Advocacy – building wider recognition of the value of gallery education and influencing policies and resourcing in galleries and arts education.
- Communication – disseminating the latest findings from research projects and sharing good practice through the twice yearly engage journal and accessible toolkits.
- Research – exploring specific aspects of gallery education and identifying and sharing good practice across the sector. These include: enquire, which examines the benefits to young people of working with contemporary art; and envision, which supports galleries to work with young people, especially those experiencing or at risk of disadvantage.
- Projects – working with key partners, including The Campaign for Museums and Shape, to deliver innovative programmes to increase awareness of the value of visual arts, galleries and museums.
- Training – Continuing Professional Development programme for arts, gallery, museum and education professionals.

To find out more about what engage does and details of how to join, visit www.engage.org

Why Work With Artists?

The Benefits and Some Tips and Ideas for Projects

In Section II of this toolkit there are several case studies from artists and curators, each one drawing upon their own experience and expertise to encourage more museums and heritage sites to collaborate with contemporary artists and galleries.

No two museums are alike - their circumstances vary according to size of organisation, the number of staff, whether staff are permanent or volunteers, the availability of funding and the limitations of budgets, etc. However, even the most modest project with an artist should reap its rewards and be worth the time, money and effort spent. Below are some quick tips and ideas for generating projects and the benefits working with artists can bring.

A Enriches a Historical Collection and Invigorates Heritage Sites

"I am continually inspired by museums, how different each one can be and how they express the idioms of a particular locality and construct a sense of place and identity."

John Kippin, Artist, Histories of the Imagination (See Case study 7)

To enrich a historical collection or invigorate a heritage site, you could:

- Commission an artist to create new work in response to a collection, display or exhibition.
- Ask an artist to develop an installation that is created specifically for a heritage site or museum.
- Collaborate with an artist to develop a series of souvenirs/gifts directly referencing a collection.
- Offer an artist a residency in your museum for a period of time to create a series of temporary works in response to a collection.
- Work with an artist local to your museum/heritage site, whose knowledge of the location can draw together all sorts of interesting connections.
- Work with an artist from further afield, who can bring a completely fresh perspective.
- If money is an issue, why not run a competition for local art or design students, awarding the winner with a residency or the opportunity to make a new commission. Partner up with the local arts college/university and explore what they might contribute in terms of material, equipment and funding.

Each of these provides a valuable way to enrich historical collections that regular audiences and museum staff may have begun to take for granted. An artist brings a fresh perspective and draws out many surprising connections between collections, the buildings in which they are housed, local traditions and customs. Through their research and investigation artists can excavate previously hidden narratives and histories.

B Develops new audiences and enables partnership building

“Through the fellowships we’ve developed much closer links with galleries in the region and with the art school - Manchester Metropolitan University. Museum staff have been invited to give talks at art venues nationally and several contemporary art galleries have borrowed our collections.”

Bryony Bond, Curator, Manchester Museum, The Alchemy Project (see Case study 5)

To develop new audiences and build partnerships with other organisations you could:

- Programme an artist to deliver a workshop where participants are invited to respond to a historical collection or heritage site.
- Programme an artist whose practice will help you target particular groups and individuals you want to attract to your museum. Consult with audiences about what they would like to do and do not make assumptions. If you are looking to attract a younger teenage audience, you could programme an artist who works with new technologies, web design, digital media, film and video making and sound art. If it is an older audience, you might want to programme a workshop that is based around traditional design and craft.
- Deliver an arts trail or tour. An arts trail can be situated in one site or in a number of sites and can involve one artist or many. Explore the opportunity to link up with other partners such as art galleries, art venues, schools, colleges and other museums. In this way you can pool resources, share publicity and marketing costs, reach audiences you might not otherwise reach and develop long-term beneficial relationships with other organisations in your area.

C Develops PR and marketing opportunities

The aim of MGM is to raise awareness of galleries and museums and to increase visitor numbers. The increasingly technological and digital media age we live in means both audiences and decision makers have higher expectations of the UK's cultural sector. They want to participate in a deeper and more meaningful way. Collaborating with the innovators of today, artists, craftspeople, designers and makers, and linking them with the innovators of yesterday, can add value to a museum or cultural site's offer. This gives them something unique to offer audiences, funders and key decision makers. Check the PR advice in Section III and the PR Toolkit on the MGM website. Here are few ideas.

To generate PR opportunities, you could:

- Try something new and take a risk - programme an artist whose practice is new to you and your organisation - one working in new technology and digital media for example. Don't be afraid of generating local controversy.
- Invite a well-known artist to deliver a talk or presentation that directly interprets your collection and which speaks to a contemporary audience,

or to take part in a debate or discussion. (See MGM Toolkits on the website www.mgm.org.uk).

- Running a competition with a local newspaper or radio station is a quick and direct way to generate publicity - an arts student's or design student's art prize for example.
- Link in with major cultural events or key themes in your area or worldwide! For example, the UN has identified 2008 as the 'Year of Planet Earth.' Developing solutions for climate change requires out of the box thinking and readily links into the Ideas and Innovations theme. Examples of projects could be low carbon art events, workshops and artist residencies exploring green issues, and visual artists working with participants to create new visions for the future, etc.

D Stimulating for Museum and Heritage Staff

“The impact of working with artists comes from their unique ability to unsettle the contents of collections and make us look differently at both extraordinary history and everyday life.”

Alice Angus & Deborah Smith, Curators, Navigating History (See Case study 8)

- Working with artists can provide a professional development opportunity for museum and heritage site staff. An artist's fresh response to a historical collection can encourage staff to interpret and respond to collections in different and creative ways, and enable staff to reach out to a more diverse audience in the process.
- An artist in residency can enable museum and heritage professionals to gain a greater understanding of contemporary art practice and making. In addition, new pieces of art within a museum or heritage site can invigorate the working environment, making it more stimulating and dynamic.

How do I...?

Some questions to think about when working with contemporary artists

How do I find an artist for my project?

There are a number of organisations that have directories for artists (please see the Further Information & Resources in Section III of this toolkit). You can also talk to art galleries or visual arts organisations in your area and ask other artists or curators for their recommendations.

However, before you begin looking, it is worth thinking about the kind of artist you are looking for. For example, an artist who is very experienced in making new commissions won't necessarily be familiar with running workshops or working directly with the public. It is also worth thinking about whether you want to work with somebody local or if you are looking for a completely fresh perspective; think about someone new to your area.

How do I plan an arts event?

This largely depends on what the event is. Before you begin, you need to decide who and what the event or project is for. Is there a particular audience you want to target? Do you want an event that is likely to generate maximum publicity or is it related to a particular theme? When planning your event, think about the following:

- Be realistic about how much time, people and budget is available for the project; the more ambitious the project, the more time, money and people it is going to take to achieve it. New commissions, residencies, art trails and tours can take anything between 6 months to 18 months and sometimes longer to plan, develop and implement. Think about whether you need to recruit additional staff or volunteers to help deliver the project.
- Are you applying for funding? If so, find out funder deadlines and work these into your project timetable. For example, Grants for the Arts (Arts Council England) has a 6 to 12 week turnaround period. Set aside some time to research different funders and to draft the application – it can be a very time consuming process!
- Decide from the beginning which member of staff is responsible for what and set deadlines.
- Think about exactly where the event/activity will take place. Is your venue suitable for the activity you are planning or is an additional venue needed?
- Think about access to your building in terms of the DDA and make sure entrances, exits, and toilets are clearly marked. You will need to do a risk assessment for your project. Please refer to the Arts Council England Keeping Arts Safe which can be downloaded from: http://www.artscouncil.org.uk/publications/publication_detail.php?rid=0&sid=&browse=recent&id=489
- If you don't have the expertise to deliver the project within the organisation – you may need to bring other partners, organisations, independent consultants/curators etc.

- If the event is to attract a particular audience, think about what kind of activities they like, what publications they read, their music tastes and lifestyle, etc. This will help you to decide what kind of event it should be, and if it should be free or ticketed – again this will depend on what kind of audience you want to attract.
- Think about marketing and PR. If you are trying to attract a particular audience, think about other venues, newspapers, publications etc. where you can advertise your event. Can you collaborate with another arts organisation? Are their local schools, colleges, community groups etc. you can link up with to market your event?
- Think about evaluation and build this in to your project timetable. Please see A Fact Sheet on Evaluation in Section III.

What can I achieve on limited funds/staff/time/resources?

Programming a simple one-day arts workshop or an artist's talk or film/video screening, doesn't need to take up too much of your time, money and resources:

- Contact a local curator or art gallery in your area and ask them what kind of projects they have programmed on a small budget.
- Think creatively around restrictions! For example, during Museums and Galleries Month 2007, the Chapman Gallery in Manchester invited artists and musicians to submit brief statements, quotes, opinions, anecdotes, memories and images about silence via email. They received over 100 pieces of work from all around the world and these were exhibited in the gallery in an exhibition called 'Then the Silence Increased.' This is a very simple idea yet innovative and effective. See also MGM case studies on the MGM website.
- Try marketing your event via email, free website blogs, free listings and press, etc. – this will save money on design and print. For further ideas see the PR Toolkit on the MGM website.
- Is there any equipment for your event that can be borrowed or given as in-kind support? Offer suppliers a credit on your website and any other publicity material as an incentive to support your project.

How do I budget for an arts project?

Again, it depends on what kind of project or event you are planning. See the Fact Sheet on Budgets in Section III, which also contains a sample budget and details of websites that have guidelines on budgets.

What kind of support does the artist need from me?

Decide what you want from the beginning and articulate this to the artist. It is standard practice to make an official agreement or contract, where the following can be included:

- Allocate one main point of contact to 'manage' the artist – to be the liaison point between them, your organisation and any other relevant partners.
- Introduce the artist to other members of staff – so they are a familiar face. If it is a long term project such as a commission or residency, invite the artist to give a presentation to staff members at the beginning.

- Be supportive, but also set some boundaries. Be realistic about how much time you are able to give to the project and identify which tasks you are prepared to carry out on their behalf and which tasks must be their own responsibility.
- Have regular meetings/briefings with the artist.
- Where appropriate, make sure the artist has a suitable space to work in. For example if they are running an education workshop, it needs to be a comfortable environment and safe for the artists and participants. If it is a space for making work, then pick a room that can be used as a 'studio', where it doesn't matter if paint gets spilt, etc.
- Work out if the artist will need any additional assistance such as technical or practical help installing the work/running the workshop, etc. Sometimes the artist has their own contacts they can bring in – but do raise the issue if they haven't already.
- Pay the artist a reasonable fee for their work. In some cases organisations provide artists with a materials budget upfront and pay them their fee upon completion, whilst in others, whole fees can be paid up front or in instalments. Each case is different.

How do I make a contract between my organisation and an artist?

We strongly recommend making a firm agreement between your organisation and the artist. Please see sample Arts Commission in Section III.

Do I need to carry out CRB (Criminal Records Bureau) checks?

If you are asking the artist to work with young or vulnerable people, then yes you do. Some artists who work regularly with young people will have had CRB checks carried out on their own behalf and you will just need to ask them for evidence of this. You will, in any case, need to carry out your own checks. Visit www.crb.gov.uk for further information.

Do I need to evaluate my art event?

We strongly recommend building in some form of evaluation – this will help you to measure the success of your project, assess its strengths and weaknesses and also help you make the case to other staff members and future funders and partners.

The Museums, Libraries and Archives Council (MLA), have developed a step by step online guide on Generic Learning Outcomes (GLOs). See the Fact Sheet on GLOs in Section III. For more information, visit:

http://www.inspiringlearningforall.gov.uk/measuring_learning/default.aspx

Section II: Case Studies and Advice

These case studies have been chosen to illustrate the variety of ways in which museums and heritage sites can work with artists. For more specific MGM case studies from previous years go to the MGM website <http://www.mgm.org.uk/organisers/>.

1 Rubbish Sculpture at the ss Great Britain

1(a) Theme: On the MGM2006 Theme - Making Connections: Past, Present, and Future - inspired sculpture at the ss Great Britain.

Artist: Barbie McClure

Contact: Helen Horler, Education and Access Officer
(helenh@.ssgreatbritain.org)

Partners: Bristol Living Waters

Date: May 2006

Budget: £30 plus materials

Audience: Free 'drop in' workshops for visiting schools, especially those who had travelled far and without time for a full workshop.

Funders: The Museum

1(b) Background and Contents

Sculpture with Barbie McClure using found objects and ephemera from around the ship and floating harbour. Participants used old or discarded materials from the past to create something new and personal. It was an opportunity for visitors to meet an artist. Visitors were encouraged to look at and touch her work and have a go themselves in a workshop setting.

1(c) Audience development: Interpretation and Education Programme

All objectives were met and there were lots of positive outcomes that went further than the museum's expectations. Participants learnt how a contemporary artist works and learnt what joining methods for different materials they and the artist can use - literally making connections! They also learnt how to think critically, make judgements about the artists', their own and their peer's work. The workshop also helped develop:

- Social skills - meeting others and sharing.
- Emotional skills - responses to the ship and Bristol, its past, present and future.
- Communication skills - speaking to the artist and other visitors and listening, debating ideas.



Workshop with Barbie McClure, ss Great Britain

The aim of the session was to change perceptions of the ss Great Britain and the local area in terms of regeneration and the future. Participants changed opinions of themselves and others through working in teams, with new materials and are enthusiastic for future workshops.

1(d) Conclusion

This creative and imaginative workshop gave visitors the opportunity to create new work and explore old and new materials that related to the ss Great Britain and her environment. Allowing people to 'get messy' in a museum setting could change perceptions of what a museum is about.

The workshop was an ideal event for members of staff to visit and to create their responses to the ship in a 'safe' environment. The workshop brought the historic ship into the present day, and was interpreted by the public for others to see on display. This first visual artist based workshop on the ship will inspire others to use rubbish to create art on a limited budget. It also inspired museum staff to further their partnership with Bristol Living Waters to support their environmental work and organise a litter picking and collection.

2 Spinning Yarns at the Scottish Fisheries Museum

2(a) Theme: Joining tradition and contemporary design, objects and people to show how museum collections can inspire creativity – part of MGM 2007 and Show Scotland.

Artists: Gillian Henny; Johnstons of Elgin (www.johnstonscashmere.com); Fence Collective (www.fencerecords.com)

Contact: Linda Fitzpatrick, Curator (linda@scottishmuseum.org)

Partners: The Scottish Fisheries Museum and artists

Date: 5 May 2007

Budget: £1,500

Audience: see below

Funders: Scottish Museums Council, Fife Council, Diageo, Scottish and Newcastle plc, Fisher & Donaldson

2(b) Background and Contents

The event was designed to tie in the museum's temporary exhibition that featured traditional ganseys (fishermen's jumpers) from the museum collection alongside contemporary knitwear designs by Gillian Henny. Gillian had visited the museum in the course of researching her knitwear designs and had been inspired by the collections. The workshop allowed her to share this inspiration with the participants.

Held in the atmospheric setting of the museum's Zulu gallery, home to an 80ft fishing boat, the evening began with a fashion show where Gillian's designs were modelled by local teenagers to the musical accompaniment of DJ On the Fly. The event was rounded off with live music from The Pictish Trail and King Creosote, acclaimed musicians from the Fence Collective.

Both Gillian Henny and the artists from the Fence Collective used the museum's collections and maritime themes as direct inspiration for their work. Food and drinks were provided by local businesses and photographs were taken for a proposed display in the museum's Merchant's Room community gallery later in the year.

2(c) Audience development: Interpretation and Education Programme

Of the nine participants (eight of whom also attended the evening event), three had travelled from outside the region to take part. Targeted advertising attracted a range of people from art students to traditional knitters. Each was able to produce an original knitting pattern and a sample of knitted design to take home.

78 tickets were sold (analysis of the 58 pre-booked tickets showed that 32 people (55%) travelled from outside the region to take part). Again a range of people participated from customers of Johnstons of Elgin to fans of the Fence Collective. National press coverage was achieved with a listing in the Herald and feature in the Scotsman Review, along with listings and adverts in local papers. Feedback was very positive, from all those involved and from all sections of the audience, whether they had come for the fashion or the music.



Spinning Yarns, Scottish Fisheries Museum

2(d) Conclusion

The differing range and appeal of the activities created a varied, stimulating and enjoyable experience for people of differing ages, abilities and interests and brought them together. The creative atmosphere motivated participants who were able to appreciate how the collections could inspire very different art forms. The participants experienced the museum in a new way as a performance space and saw the collections used in a creative way.

The event increased awareness of creative industries and artists working in the area where the traditional industry (fishing) is in decline, therefore contributing to economic diversity. Being based on the traditional industry, the event boosted local morale and civic pride. The collaboration with contemporary artists was a very positive experience and the museum will seek to find other ways of doing this in future.

In addition, the planned exhibition of photographs will keep the local community's interest alive, especially among the school pupils who are looking

forward to seeing their friends on the catwalk. It is hoped that this will counter the museum's traditional "stuffy" image and may encourage more participation from younger people.

3 Breakers at the Pitzhanger Manor House & Gallery

3(a) Theme: The MGM2006 theme Making Connections: Past Present and Future – enabled the Gallery to make connections between the historic pottery collections, housed at Pitzhanger Manor, and contemporary ceramics practice.

Artists: Hans Stofer, Ceramicist; Chris Bramble, Potter

Contacts: Helen Walker, Curator (hwalker@ealing.gov.uk)

Date: 19 May – 2 July 2006

Budget: £3,500

Audience: Children, General Public

3(b) Background and Contents

The Museum wished to re-present part of the Martinware Collection of Victorian pottery, literally, within the gallery space, but also within the context of contemporary ceramics, to make connections between the work of leading edge ceramicists from Victorian times and those of today.

The exhibition was curated in-house and brought together a diverse range of works by internationally acclaimed ceramicists such as Richard Slee, Laura Ford and Robert Dawson. Some of the Martinware Collection was then moved to the gallery space and shown with the modern work. Some of the themes applied by the contemporary artists (the domestic object, nature) are also reflected in the work of the Martin Brothers.

3(c) Audience development: Interpretation and Education Programme

The exhibition drew much positive comment from experts in contemporary ceramics and from the general public alike. The level of skill employed in the work was very obvious and the through-line from the Victorian work to the contemporary is appreciated and understood. This made a potentially complex exhibition both accessible and user-friendly, helping in another of the aims in the museum's 10th anniversary year, of 'breaking down the boundaries' for those who may consider contemporary art 'not for the likes of them'.

The exhibition provided the platform for activities aimed at a variety of audiences who were brought together by the exhibition. The museum held an exhibition tour, led by ceramicist Hans Stofer for European Night at the Museum. The evening brought together audiences for the Martinware Collection and Sir John Soane's Pitzhanger and a contemporary art audience at the same time, enabling them to learn about and appreciate other realms, which they might not otherwise encounter. The museum also ran a series of practical pottery workshops for children, led by professional potter Chris Bramble, who first took the children on a tour of the exhibition where they learned about the historic and contemporary work. They then went on to make 'Bird Jars' reflecting on the work of the Martin Brothers and Dawn Youll.



Breakers at the Pitzhanger Manor House & Gallery

3(d) Conclusion

This event shows that there are many ways the museum can connect and promote the historic legacy at Pitzhanger with the new, the dynamic and the contemporary. It can inspire others to be brave enough to work with today's artists to help examine and reinterpret history from a variety of perspectives. It also proves this is an approach that can work for many audiences and indeed bring them together in a shared experience.

4 Making History

4(a) Theme: Arts Audiences and Education - an art and education project to celebrate the opening of the Enlightenment Gallery at the British Museum

Artists: Steven Eastwood, Filmmaker and Sebastian Baczkiewicz, Playwright

Contacts: Jane Samuels, Education Officer

(jsamuels@thebritishmuseum.ac.uk) Sebastian Baczkiewicz, Artist; Autism London (www.autismlondon.org.uk)

Partners: British Museum

Date: 2004 – 15 days

Budget: £5,000 (including £3,000 on artists' fees)

Audience: Group of autistic students, their friends & families plus museum staff (see also below)

Funders: British Museum

4(b) Background and Contents

A series of workshop with a filmmaker and writer leading students, which generated the idea of setting up a fictional archaeological dig and making a documentary-style film about the dig and the objects excavated. The students imagined the dig happened a hundred years hence and the 'artefacts' excavated were present day objects such as brushes, Pret A Manger sandwich boxes, an American baseball, fingerless gloves, etc. Each object was given a new meaning and allowed the students (playing archaeologists in the documentary) to speculate on what life was like in 2004.

The Project was divided into three phases:

1. Planning: 3 days at the British Museum and brainstorming ideas.
2. Project Making: The priority for the artists was to ensure the participants benefited and enjoyed the experience of the workshop. Therefore, it was crucial to have a balance between process and product and plenty of opportunity for the artists to consult the students, reflect and adapt the activities accordingly.
3. Completion: The artists spent five days editing the footage and putting the film together, based on the students' suggestions.

4(c) Audience development

The documentary was 'premiered' at the British Museum one month after the workshop and students attended along with their friends and family. British Museum staff and members of the board also attended. The film was also broadcasted on the Community Channel.

4(d) Conclusion

The level of support from the British Museum was excellent. The Education Officer, Jane Samuel, was the main point of contact for the artists and negotiated the use of space, facilities and equipment on their behalf. The artists also recruited two assistants, whose role was similar to that of classroom assistants - helping the students during lunchtimes and breaks, and assisting them with some of the practical exercises. It was crucial to have this additional support, so that the students did not get overtired and the artists had time to focus on the process of the workshop and the end product.

5 Alchemy at Manchester Museum

5(a) Theme: Art as intervention - Alchemy is a fellowship project that brings contemporary artists into the museum, giving them access to collections, research and staff, in order to develop their own work and find new avenues of research.

Artists: The artists currently undertaking the fellowships are Jordan Baseman, Ilana Halperin, Jacob Cartwright and Nick Jordan, and Jamie Shovlin

Contacts: Bryony Bond, Curator of Alchemy and Curator at The Manchester Museum/the University of Manchester

Partners: Alchemy is supported by Manchester Museum/University of Manchester, Arts Council of England, enquire and Renaissance North West.

Date: From 2006 - ongoing

Budget: £10,000 plus £5,000 for production to each artist

Audience: General public, school children, secondary school teachers and museum staff

Funders: See partners as above.

5(b) Background and Contents

The aim of Alchemy is to articulate research in an innovative way and support the creation and display of new artwork. Alchemy encourages artists to work

with diverse subject matter and is interested in engaging both museum staff and audiences through art and the processes in which it is made.

In 2006 the museum offered four 'fellowship' places to artists based in the UK at The Manchester Museum/the University of Manchester. Artists were asked to submit examples of work, a CV, a description of their work and to suggest possible ideas they might want to explore at the museum. The most important selection criteria was that the artist was exploring new ground in museum residencies, that this work would build on their existing practice and that their ideas related to the subjects and disciplines the museum supported.

The artists were briefed to take into account five points in developing their work:

- The Manchester Museum: The museum's collections, research activities and members of staff are the fellow's primary resource.
- The University of Manchester: Fellows should make contacts with, and find ways to work with, University research activities, academics and other University resources.
- Research: Alchemy is as much about process as product.
- Innovative Articulation of Research: Express ideas using new and engaging methods.
- Documentation of Research Process: Fellows should find a way to record the journey of exploration they undertake.

The artists were contracted under a standard contract generally used for consultants working for the University, which was adapted to fit the project. Each artist wanted to spend as much time as possible at the Museum, so at the time of writing the project is between stages three and four for all of the artists. The original structure for the project has had to be adjusted, as the artists have been producing and creating events along the way. What was originally anticipated as one meeting, has been several meetings and discussions between the curator, the artists and several people at the museum!

Byrony Bond, the Alchemy Curator acts as the arbitrator between museum and artists, to help each understand and benefit from the other. She meets regularly with the artists to discuss their research, suggest possible people and things to see, develop public events and exhibitions, administer budgets and champion the project and artists within, and outside of, the museum. Her work also supports the museum as she manages the impact of the artists' work and collaborates with museum staff on exhibitions, events, marketing and research.

5(c) Key highlights to date; audience development.

Firstly, the artists have created new work that is developing their artistic practice, enriching and building upon ideas they had prior to the fellowships. The Alchemy project is principally about creating extra value through new interpretation, or involving, responding to and showing collections that might prove difficult to fit into the 'normal' exhibitions and events of a natural history/ethnographic museum. For example, The Manchester Museum has nearly one million botanical specimens and none are on permanent display. The

artists Nick Jordan and Jacob Cartwright are planning an eclectic and humorous exhibition on the Oak tree, making a plant the focus of the exhibition and exploring it not just scientifically, but through folklore, cultural objects and art. Ilana Halperin's work using the geological collections will result in an exhibition in March 2008 that will be one of the very rare occasions that geology has formed the main content of a temporary exhibition.



Volcano, Ilana Halperin

In addition several adult programmes that engage with collections and curators in innovative ways have been developed including fieldtrips that brought staff, artists and the public on a shared journey of discovery and screenings of artists' work in storerooms. A musical performance dedicated to the now extinct passenger pigeon is being planned. Many of these events have involved the public and staff in the creation of new works and the museum will include elements of these events in its future programmes for adults.

Visitor feedback shows many people who come to Alchemy events and exhibitions have never been to the museum before, and often say that they're interested not just in the contemporary art, but the unusual mix of experiences that Alchemy offers. In addition, the Alchemy events have consistently received the highest visitor figures for adult events at the museum. A full evaluation will be carried out at the end of the project.

Through the fellowships the Museum has developed much closer links with galleries in the region and with the art school - Manchester Metropolitan University. Members of Museum staff have been invited to give talks at art venues nationally and several contemporary art galleries have borrowed our collections.

5(d) Conclusion

Working with artists can really unlock the potential of historical collections, revealing strange connections, showing the people behind the artefacts and specimens and exploring the complex relationships we have with nature and with each other. Working with artists in museums demonstrates that ideas can be expressed through exciting and diverse ways, often through very simple and

inexpensive means. But most importantly, working with artists can often help rediscover the wonder of museums, not only for visitors, but also for the people who work there everyday.

The most challenging and rewarding part of working in a non-art gallery, and engaging with an audience and staff who are not versed in contemporary art, is that absolutely everything has to be considered when making and placing a piece of work; nothing can be taken for granted. Working like this often brings artists back into discussions about their work on a very fundamental level – conversations that really make them think about what they are doing and why.

6 Dust to Dust

6(a) Theme: A site-specific installation, created in response to a 19th century English Heritage site as part of Picturehouse – a contemporary art programme for English Heritage.

Artist: Hew Locke is an artist who works with sculpture and installation.

Contact: Judith King is a freelance curator and visual arts consultant who works mainly with English Heritage in the North East (www.picturehousebelsay.co.uk)

Partners: English Heritage

Date: 2007 over 2 months

Budget: £15,000 for each project (£5,000 on artist's fee).

Audience: General Public

Funders: English Heritage, Arts Council England, Northern Rock Foundation, Northumberland Strategic Partnership, Culture10 and DOTT07.

6(b) Background and Contents

Picture House was the fifth major project for Belsay Hall Castle and Gardens and was part of the developing contemporary art programme for English Heritage. Belsay Hall is a nineteenth century neo-classical mansion stripped bare of all furnishings. Under the care and of English Heritage, it presents a unique opportunity for the showing of new, site-specific work.

Picture House invited fifteen artists, film directors, designers and performers to respond in a visual way to the emptiness of the Hall, its architectural narrative, social history and presence. Hew Locke chose the Old Dining Room and his brief was to create a work in response to that space and history of Belsay Hall.

The project took three years to develop, from initial idea to fundraising, organisational and management structuring and project delivery. Due to the scale of the project and that of its overall budget, deadlines were crucial for successful delivery. Picture House had a Project Board that managed all aspects of the timetable, from reporting to funders, to design and print of the catalogue; from organising teams for installation and power requirements, to marketing and press. Communication between all parties was crucial to the success of project management.

There were major practical challenges from the beginning - as Belsay is a protected heritage site, Hew could not modify the old dining hall in anyway. In

addition, even though the dining room was empty, its architectural features, (dark panelled walls, windows spanning from the floor to the ceiling, etc.) dominated the space.



Dust to Dust, Hew Locke, photographer: Keith Paisley

6(d) Conclusion

Hew decided on a 'voodooesque' take on the English drawing room and created a series of 9 jewel encrusted dolls or effigies which were placed on plinths. He also created an imposing portrait-photograph of himself as 'patriarch of the manor' dressed in attire inspired by the popular TV programme *Sharpe*, gazing down upon his subjects. The installation referenced the plantation type houses found in Atlanta, America (where the artist had recently spent a holiday) through the vibrant materials and colours used to create each doll.

Although Hew found it difficult to work through these challenges at the time, he also enjoyed overcoming them and learnt a lot through the process. He valued having the support of the curator, Judith King, who acted as chief negotiator between Hew and English Heritage staff throughout the commission.

7 Histories of the Imagination

8(a) Theme: A three-part commission created in response to a historical collection and heritage site in Yorkshire.

The Artist: John Kippin, artist/photographer

Contact: Nicola Stephenson, The Curator of Public Sightings - a year long festival of photographic and digital media work situated around Yorkshire.

Partners: Local authorities in Yorkshire

Date: 1998 – over 9 months.

Budget: £80,000 (including a £10,000 fee). The remainder of the budget was spent on materials, production, installation, marketing and print.

Audience: General Public

Funders: Arts Council of England and various local authorities in Yorkshire.

8(b) Background and Contents

After being invited to participate in Public Sightings John decided to create a large-scale panoramic 360° image, one that people could literally walk into and experience. He needed a suitable building to accommodate this plan and the

Rotunda Museum, a circular building built in 1828 dedicated to local geology and which housed an eclectic collection of objects with local historical importance in Scarborough, was chosen. The commission also had to include Scarborough Castle.

Creating work for the Castle, a protected heritage site, presented its own challenge as John could make no modifications to the site and there were restrictions on work that could be fixed or mounted to its interior. In addition, John wanted to ensure that any work made resonated with both of the sites, their collections and audiences.

7(d) Conclusion

John devised a three-part project that linked the two sites and enabled them to reference each other. First of all, a large-scale photographic installation was made – a panoramic image taken of the Castle and its visitors, measuring 25 metres in length and 1.75 metres wide, with text alluding to different readings of history (the collective, official, the personal, the written and the imagined etc.). The image was placed into the 360° upper interior wall of the Rotunda Museum.



Rotunda, John Kippin

Secondly, John collected objects left in the lost property office at the Castle. These were contemporary items such as Teletubby dolls, tobacco pipes, items of clothing and even a musical instrument. He placed each item in clear blocks of resin and sunk these into the grounds of the Castle, where they could be viewed, walked over, jumped upon and withstand all weathers. These objects referenced the eclectic collection at the Rotunda Museum, stressing its vernacular nature and in this way linked the two sites together.

Finally, John produced a book entitled Histories of the Imagination, which began with a quote from a Sherlock Holmes short story (The Sign of Four), where Dr Watson is introduced to Holmes' power of observation through his examination of his pocket watch and making deductions from his close scrutiny of its appearance. John believes that the site of any artwork generates at least 50% of the idea. He spent time visiting both the Castle and the Rotunda, taking images, making audio recordings and generally capturing the ambience of both places. In this way, he was able to create work that was appropriate to the context and audience of each location.

Throughout his commission, John met with both the curator of the project and museum staff at regular intervals and gave talks and presentations about his process and approach. As an artist, John is continually inspired by museums, how different each one can be, how they express the idioms of a particular locality and construct a sense of place and identity.

8 Footsteps of the Giants

8(a) Theme: As part of the ground-breaking Renaissance in the Regions programme, the West Midlands Hub of Museums joined forces to stage an innovative festival to coincide with MGM 2006.

The Artist(s): HamFisted! (experimental arts-group)

Contact: Susannah Penn, Communications Officer, Renaissance West Midlands

Partners: West Midlands Hub of Museums including Birmingham Museum & Art Gallery, Ironbridge Gorge Museums Trust, Wolverhampton Art Gallery, Stoke-on-Trent Museums and The Herbert, Coventry.

Date: 27 May – 4 June 2006

Budget: £150,000 approx

Audience: Families, local community, first time visitors to museums

Funders: Renaissance

8(b) Background and Contents

The aim of Footsteps of Giants (local heroes, global legends) was to create a family-friendly festival to encourage the community and especially non-traditional audiences to visit their local museums and art galleries, and to learn about the region's heritage and culture. Sixteen months of planning produced a diverse programme of over 100 events including live performances, exhibitions, interactive workshops and a range of activities including discovery trails, a canal festival, historical re-enactments, a giant sleepover and bangra dancing. All of these activities explored innovation and creativity, and celebrated the scientific, artistic, technological, cultural and sporting achievements that have shaped the West Midlands region.

In addition, a touring event was conceived as a flagship component of the festival, to be staged at each of the five museum sites. The aim of the touring event was to make the collections of each of the museums the 'stars of the show.' In the autumn of 2005, the Birmingham based arts group HamFisted! was appointed to deliver the touring event and accompanying activities. The company visited each of the five museums to gather information, ideas and to meet museum staff.

8(c) Audience Development and Interpretation Programme

In the lead up to the festival, HamFisted! conducted short residency periods at each of the hub museums, undertaking action research and leading craft-based activities with pre-booked groups and members of the public. The group collected and gathered ideas, memories and insights from museum visitors and staff to create the performance event for the festival. Activities with children at each of the museum venues provided the opportunity to explore concepts of

innovation and creativity with visitors of all ages. In addition, these residencies afforded pre-publicity opportunities at each of the museums for the forthcoming festival.



Hamfisted! Working with staff and visitors to gather ideas and inspiration

8(d) Conclusion

Bringing together five different museum services from such a geographically large area as the West Midlands, and devising a festival that encompassed 35 venues was a management challenge in its own right. HamFisted! led a series of team building exercises to get the creative juices flowing and foster a real sense of trust within the partnership. This proved both an enjoyable and successful mechanism.

The commissioning of a bespoke piece of theatre was an entirely new venture for the Hub partners and the performers, and was not without its risks. Opinions varied amongst the Hub partners as to how far the theatre piece met the creative brief. Post-festival discussions debated whether a series of small site specific events might have worked better than a single over-arching piece of performance theatre.

The residencies at each of the museums proved highly successful in terms of interaction between HamFisted!, museum staff and museum visitors. Establishing a link between the residencies and the festival itself was more challenging.

The touring event was viewed as a potential media hook for festival publicity, but media interest was limited, but the residencies did generate positive coverage in the local media. Though the touring event did not attract the levels of visitor footfall expected, it did succeed in attracting a broader age range including adults, teenagers and senior citizens.

9 Navigating History

9(a) Theme: A contemporary interpretation of history and unique journey of discovery through local history collections in Lewes, Folkestone and Worthing
Artists: Jason E. Bowman, Stephen Connolly, Neville Gabie, Cathy Haynes and Sally O'Reilly, Andrew Hunter, Rob Kessler, Rachel Murphy, Simon Pope, Mah Rana, Claudia Schenk, Bob and Roberta Smith
Contacts: Deborah Smith, Independent Curator (info@deborahsmith.ne); Alice Angus (alice@proboscis.org.uk); www.navigating-history.net or www.proboscis.org.uk
Partners: East Sussex Record Office in Lewes, Folkestone Library and Museum, West Sussex Local Studies Collection in Worthing Library
Date: October - November 2004 exhibition and permanent commissions
Budget: £153,000
Audience: General public, young people in the criminal justice system and secondary school teachers
Funders: Heritage Lottery Fund, Arts Council England, Creative Partnerships Kent, East Sussex County Council, West Sussex County Council, Kent County Council

9(b) Background and Contents

Navigating History brought to light unique local history collections through eleven commissioned projects by practitioners from the fields of art, design, jewellery, film and interactive technology exploring the rich and diverse collections of East Sussex Record Office in Lewes, Folkestone Library and Museum and West Sussex Local Studies Collection in Worthing Library. Unusual routes into the collections revealed a maze of narratives, from the unexpected to the peculiar, the tragic to the wondrous, stories of ordinary people and momentous events. A season of events, outreach and audience development launched the commissions, which are now permanently integrated into the local history collections and archive, providing models for future creative use of the heritage resources.

The commissions included public performances on the beach, works in local newspapers, on billboards and in doctors' surgeries. A teachers' resource pack was created and *Conversations in Navigating History*, with essays by James Putnam and Louise Purbrick, will be published in Spring 2008.

Navigating History was a collaboration between Deborah Smith, independent curator, and Alice Angus of Proboscis, an artist-led studio, creating new relationships between contemporary art and the public library system having identified that local history and heritage collections are a rich resource, much of which is only accessible via library archive catalogues or on request. After three years of research and fundraising, Navigating History was realised with 11 commissions that unearthed centuries of history from the local studies and heritage collections.

"What emerged was thought-provoking and inspiring ways of interpreting collections in different ways"

Elizabeth Hughes archivist from the East Sussex Record Office in Lewes.

The following are three examples of projects presented that were created in response to the libraries and archive collections:

The Lalla Rookh Project: A Poetic Archive by Andrew Hunter was inspired by the story of 11 Worthing fishermen who drowned coming to the aid of the ship Lalla Rookh on 25 November 1850. The project created a memorial to each of the 11 lost fisherman, with artistic interventions into rare copies of Thomas Moore's book the Lalla Rookh. These are now permanently available in West Sussex Local Studies Collection in Worthing Library. Hunter created a website (www.lallarookh.net), a set of free postcards and large-scale photographs of a panoramic view of the Worthing coastline, displayed on the library facade. Another outcome of the project was donations of new material to the Local Studies Collection.

Folkestone Obscura by Stephen Connolly is a film surveying 100 years of seaside entertainment through the story of the camera obscura that was on Folkestone beach during the 1880s. The film unites material from Folkestone Museum and Library with a montage of newsreels, amateur movies, historical footage and interviews with Folkestonians to present an alternative history of Folkestone through the 20th century. As a result of this project Connolly has been commissioned to work with arts organisation Strange Cargo on a new film.

"Across all three sites the Navigating History Project injected the local history collections with a playful new energy."

Rob Illingworth, Folkestone Library and Museum



*10 September 2001...an archive within an archive, Neville Gabie
Photographer, Alex Delfanne*

10 September 2001...an archive within an archive, by Neville Gabie presents a slice of daily life. As artist in residence in the East Sussex Record Office, Gabie recreated a day in the life of East Sussex providing a glimpse into the intimate activities of an English community the day before the tragic events in New York. Images were exhibited as a series of billboards and as a double page spread in the local newspaper The Sussex Express. A book published in 2007 and a new collection of material now lodged in the record office builds on the initial project.

9(c) Audience development: Interpretation and Education Programme

Alongside the commissions an integrated audience development programme was initiated that included education and interpretation projects. These were developed by education professionals to raise awareness of local heritage and stimulate creative enquiry. The projects encouraged people to discover and contribute to local heritage in different ways and included:

- My History, a temporary web and paper based project that collected ideas on which paper based items from our lives could be kept for the future to contribute towards an understanding of 21st century local history in West Sussex, East Sussex and Folkestone.
- Three Fold Yarn by Sally O'Reilly & Cathy Haynes drew fragments from all three collections, real and fictional, personal and collective, past and present, into a pocket sized map. It revealed three intertwined, unfinished narratives.
- 4 R dismissal, a series of workshops led by Jane Lyster that introduced students from the Lewes Pupil Referral Unit (PRU) to East Sussex Record Office. Within the record office the students used the 1900s Eastbourne Borough Police Conduct and Service Register as inspiration to create a document of their own local heritage. Using the familiar technology of mobile phones they made movies, recordings, images and text.
- A Teachers' Professional Development Workshop led by artists Jo Addison and Natasha Kidd for secondary school teachers, used the Navigating History Teachers Resource Pack to explore the possibilities of using local history and heritage collections as a resource across the curriculum.
- Conversations in Navigating History to be published in Spring 2008 extends the unique journey of discovery through local history collections. James Putnam, independent curator and writer, elaborates on the 'art of archiving', Louise Purbrick looks at the 'archives of everyday life' and Alice Angus and Deborah Smith set the context of Navigating History, illustrating the 11 commissions that were central to it.

9(d) Conclusion

Navigating History was a tiered project working directly with over 50 people including artists, librarians, archivists, educationalists and local authority officers. The project built on the curatorial expertise of the independent curators to develop a collaborative project that was well researched, considered the context of the sites and the needs of the partners and stakeholders whilst managing to create challenging, sometimes difficult and ultimately inspiring work.

Working with independent arts organisations and curators allows for an exchange of knowledge, increased networks and for risks to be taken. Within this context artists working in a variety of media can be given an opportunity to make new work and to be supported ideologically and financially. The impact of working with artists comes from their unique ability to unsettle the contents of collections and make us all look differently at both extraordinary history and everyday life.

Advice and Guidance from case study contributors

The following is advice and guidance from each of the artists, curators and museum staff involved in the projects outlined in the case studies above:

General:

- Artists and museums can produce really exciting work together, but it works best when you select artists whose work is already relevant in some way, allowing them time and a certain amount of flexibility to respond in a meaningful way. Don't employ an artist to deliver an idea you've already fully formed or to offer something the museum itself should already be doing
- When devising a project, it is really important to know what you'd like to do and why. If you are interested in developing an education programme, or are working towards a specific exhibition or end product, then state this very clearly from the beginning. Think realistically about how artists are going to be supported, what the timescale is and what budget there is for an artist's time and for any production, and again be up front about this from the beginning.
- It is good practice to have a clear schedule of payments - offer the artist some payment up front for buying materials and production costs. The last payment should be paid on completion of the project (i.e. when the work itself is completed, not its exhibition).
- Be clear about the ownership of any work produced. It depends on the type of project, but it is important to make it very clear who will own the work at the end of the project - the museum or the artist? Make a decision on this at the beginning of the project and ensure it is detailed in any agreement or contract you make with the artist.
- Some projects will develop different possibilities as they progress. It is often possible to negotiate additional funding for additional outcomes e.g. publications, talks, workshops, etc.
- Making links with local Universities and Galleries is a good way to tap into younger and creative audiences.
- Where more than one partner is involved in the commissioning process, strong leadership is essential and a lead partner needs to be appointed to manage the project of behalf of the group.

Education Projects:

- When selecting artists to deliver education projects, make sure they have a track record of working with children and adults. Select an artist who isn't just looking to create a new piece of work for their portfolio, but who is genuinely interested in the process of arts and education.
- Ensure regular breaks are taken when working with groups of children and young adults - especially if they have special needs. It is a good idea to work on exercises that last no longer than 30 minutes. If the group gets tired, doing regular playful and fun exercises can boost their energy.
- When looking for workshop participants keep building and refreshing networks - particularly in terms of diversity.

- Practical assistance and support for artists running workshops is important. If the museum cannot provide this, look for volunteers from local art colleges or ask the artists themselves if they have contacts.
- Ensure the space used for an education workshop is comfortable and user friendly. Using a room that has plenty of natural light and is within easy access to exits and toilets is a good idea.

Artists working in heritage sites:

- When programming work for a heritage site, that has to fit in with specific deadlines, select an artist who is able to clarify their intentions as early as possible.
- Nominate one main point of contact, someone who can liaise between the artist and heritage staff.
- Encourage the artist to visit the site as many times as possible to become familiar with the showing space. Encourage them to ask many questions about the space.
- Ensure any new ideas the artist has are discussed with you first so that they can be checked against any technical/health and safety issues.
- Ask the artist to be clear about their installation needs. This is really important as any equipment that needs to be ordered or used will have to be checked against heritage/museum health and safety requirements.
- Keep in regular contact with the artist.
- Ask the artist to have any visuals/sketches/digital images ready at an early stage to maximise publicity opportunities.

Section III: Further Information and Resources

Further Information

1. A Fact Sheet on Evaluation

What is evaluation?

“Evaluation involves gathering evidence before, during and after a project and using it to make judgements about what happened. The evidence should prove what happened and why, and what effect it had. Evaluation can also help you to improve what you are doing during the project and what you do next time.

It can be simple or complex, depending on the resources you have available, and on what you want to find out. We suggest that evaluation is based on the following three key ideas:

- *Evaluation involves making judgements, based on evidence, about the value and quality of a project.*
- *Evaluation is open and clear and involves all partners, including the people taking part.*
- *Evaluation helps with decision-making during a project and for future projects”*

Partnerships for Learning, Arts Council England

Why evaluate?

The reasons you need to evaluate will vary, particularly in relation to who your evaluation is for, and what you intend to do with it when it is complete. Depending on the circumstances of your organisation and your project, some of the suggestions below will be more valuable than others - prioritise them to ensure any evaluation you undertake is manageable. Also see separate section A Fact Sheet on GLOs.

Benefits of evaluation to you and your organisation:

- To assess whether the aims and objectives of your project were met and to identify ‘unplanned outcomes.’
- As a planning tool – it clarifies your aims and processes, and offers the opportunity to acknowledge when you’re succeeding.
- As a reference point – in times of confusion or haste referring back to your evaluation will keep you focused, on track and will help avoid time, funds, or staffing being wasted.
- To help you adapt as your project continues by recognising where you need to make changes to improve what’s happening.
- To help retain quality control.
- To improve practice during the project and for future projects by acknowledging what went well and what didn’t.
- To manage change within your role or department.
- To show what happened as a result of a project.
- To develop the legacy of the project.

- To demonstrate the value of collaborating with artists to colleagues, particularly if you are trying to justify a sustained or increased budget from year to year, or more support from other departments.

External impact of evaluation:

- To demonstrate to funders the value of their support/investment.
- As evidence for future funding applications.
- To demonstrate to participants and partners the value of their contribution to your organisation.
- To assist participants and partners in developing their own practice.
- To create tools for profile raising and advocacy.

How do I evaluate?

Listed below are a variety of methods of gathering information about your projects with artists. In many cases this type of information speaks for itself, though be aware that in some cases you might need to clarify what point you want to make with the evidence you are using. Whichever method you use, we recommend aiming for a balance of quantitative and qualitative information.

- | | |
|---------------------------------|---------------------------|
| ○ Anecdotal comments | ○ Informal meetings |
| ○ Case studies | ○ Interviews |
| ○ Comments book / box | ○ Media coverage |
| ○ Creative writing | ○ Observation |
| ○ Diaries | ○ Online forums/web blogs |
| ○ Drawings | ○ Photography |
| ○ Emails | ○ Postcards |
| ○ Endorsements | ○ Quotes |
| ○ Feedback Forms | ○ Sketch books |
| ○ Film | ○ Video diaries |
| ○ Focus groups/forum/discussion | |

Two good examples of innovative and creative evaluation are:

Hayward Gallery - Biff! Bang! Pow! CD-rom which reviews their projects coinciding with the Roy Lichtenstein exhibition, working with young people and multi-media.

Tate Modern - Looking Back Thinking Ahead postcard sized booklet which analyses their Continuing Professional Development programme for teachers between 2000 and 2004, and identifies where to go next based on the past 4 years.

Both of these are available from the engage Resource. To access the engage Resource contact jack.fortescue@engage.org

2. A Fact Sheet on GLOs

This information was taken from the Museums, Libraries and Archives Council (MLA) website. It is available to download from:
http://www.inspiringlearningforall.gov.uk/measuring_learning/learning_outcomes/why_do_we_need_glos/_217/default.aspx?flash=true



KNOWLEDGE AND UNDERSTANDING

EXAMPLE STATEMENT

Knowing about something	Given me an understanding of using computers. The Internet is the only way I can find the information I am after (Warwickshire Libraries).
Learning facts or information which can be: <ul style="list-style-type: none"> • Subject –specific • Interdisciplinary / thematic • About museums, archives, libraries • About myself, my family, my community, the wider world 	I liked going down the mine because in the Victorian times they had to work a long way down and they had a mashin [machine] that was 7 times louder than a drill (Beamish)
Making sense of something	The photographs and slides made everything come alive for us after our initial research about the Victorians from books (Somerset Archives and Record Office).
Deepening understanding	I learned that you can die of AIDS and nobody will want to play with you or even they probably won't want to be your friend (Arizona Science Center)
Learning how museums, archives and libraries operate	I do not usually like museums and listening to head sets but I found this trip very different. I enjoyed and wanted to understand how people could be so awful (Imperial War Museum).
Giving specific information – naming things, people or places	When you went to sketch that rock did look very like a sandwich. I can remember their names they are Hook Norton limestone and clypeus grit

Making links and relationships between things	(St John's Museum Warwick) Eating disorders are usually the consequence of other problems – I'm glad that I have a stable family (Poole Library Teenage Reading Group).
Using prior knowledge in new ways	Made the children more aware of the simplicity of Victorian leisure time. No electricity or TV. Quiz reinforced things that they had learnt about the Victorians (Prescot Museum, Knowsley Borough).

SKILLS

Knowing how to do something	I think this is a good way to encourage children to read, this also encourages visits to the library and shows children how to get information for themselves (Big Summer Read 2002).
Intellectual skills – reading, thinking critically and analytically, making judgements...	I have learnt to look at the artefacts and reflect on why they are there and their importance (Imperial War Museum)
Key skills – numeracy, literacy, use of ICT, learning how to learn...	My grandson of three had no interest whatsoever in writing, reading or drawing. Since using this scheme he has started to recognise words, write his name on his own and draw (Big Summer Read 2002)
Information management skills – locating and using information, evaluating information, using information management systems...	Taught me how to use the Internet for census records. I was able to find my apparently "non-existent" grandfather using the census records. (Warwickshire Libraries)
Social skills – meeting people, sharing, team working, remembering names, introducing others, showing an interest in the concerns of others...	Through a reading group you can gain more insight into the book and see deeper meanings that you otherwise would have missed (Poole Library).
Emotional skills – recognising the feelings of others, managing (intense) feelings, channelling energy into productive outcomes...	The first step for me was the Trongate Studios and the projects after that have made me realise that I do have rights – I am a human being and I am allowed to express myself (Open Museum)
Communication skills – writing, speaking, listening...	I learnt how to debate my ideas and give my opinions on artists (Harewood House).
Physical skills – running, dancing, manipulation, making...	The children enjoyed the hands-on experience of slates, flags, dressing up, blackboard etc. It was different from what they usually do – it felt as though they were in 1897 (Prescot Museum, Knowsley Borough)

ATTITUDES AND VALUES

Feelings and perceptions	The book made me feel glad that I have a stable family but sad that many people go through what Carmen went through and ashamed that I tend not to think about people with eating disorders (Poole Library).
Opinions about ourselves e.g. self-esteem	At first I thought standing up in front of people and reading our poetry would be difficult but they didn't laugh or anything like that, they supported you instead of laughing. I got more confident because other people felt the same as I did when I was reading mine – before I didn't read out loud in class, I said no. Now I can read in front of everybody (Harewood House).
Opinions or attitudes towards other people	This is a brilliant exhibition – so stimulating and thought provoking – so diverse. I've never seen Joe (my 7 year old son) write so much poetry before – fantastic. Thank you – it showed a window into Joe that I'd never seen before – didn't know it was there – the exhibition opened up that window (Sainsbury Centre for the Visual Arts)
Attitudes towards an organisation e.g. museums, archives and libraries	My son has been visiting the library since he was three weeks old, it didn't have a big impact on his enjoyment of books. What it did do was give him a safe audience outside his own family with whom he could share his enjoyment – a big step forward for a shy little boy (Big Summer Read 2002, Essex Libraries).
Positive attitudes in relation to an experience	Today I met an amazing woman...a mother of eight. We stood and looked at Susan Hiller and Suzanne Lacy's work and when she left I listened. The way this woman had talked so openly about her life, about her pain, was echoed on the words in the Suzanne Lacy performance – my faith has been restored in the gallery as a resting place, a site of discussion and dialogue – a place of learning (Leeds Art Gallery).
Negative attitudes in relation to an experience	Museums are not welcoming to us. I get the feeling you have to look around silently and it is difficult with children, they want to talk and ask questions. You have the staff walking round and following you, feel constantly observed (MGC).
Reasons for actions or personal viewpoints	As a dyslexic I found the thought of researching at the PRO a very daunting prospect – however the help and patience shown to me by your staff made my time at the PRO a very enjoyable experience and for that I thank you. (Public Record Office).
Empathy, capacity for tolerance (or lack of these)	The pit because the boys and men had to work all day and night in horrible conditions and all the gases and danger of being killed. Also they did not have very good lights so it would not be at all nice in any way except the pay. They did not have a very exciting life and I'm glad I wasn't alive then (Beamish Museum).

ENJOYMENT, INSPIRATION AND CREATIVITY

Having fun	My son has really enjoyed the Jeremy Strong books, they make him laugh out loud and want to read bits to me (Big Summer Read 2002).
Being surprised	Almost without exception the children thoroughly enjoyed the day – one particularly hard to please pupil claiming it was the best trip he had ever been on! It inspired some excellent recounts of the day prompting some to write more than ever achieved in class (St John's Museum Warwick)
Innovative thoughts, actions or things	I think there are lots of connections between the Holocaust and moral/political issues but what is horrible is that the Holocaust used horrible ruthless modern methods to murder large numbers of people (Imperial War Museum)
Creativity	The children enjoyed making pots and looking at the skeleton at the dig. They also enjoyed the jewellery making (Essex Heritage Services).
Exploration, experimentation and making	Learning to draw and paint better – it inspired me to work harder and go and draw landscapes instead of working from pictures (Harewood House).
Being inspired	What was very apparent was the fact that the children had not realised that the people of Taunton were Victorians at the time and they have since begun to research any family histories of their own (Somerset Archives)

ACTION, BEHAVIOUR, PROGRESSION

What people do	I enjoyed wearing the corset because I felt how Victorian people felt it was uncomfortable. The fact that I had to wear a hoop hurt me and I found that it was tough for Victorians (Birmingham Museums and Art Gallery)
What people intend to do (intention to act)	Thank you for your interesting and enlightening presentation- we all enjoyed it immensely and came away thinking we must get back to dig deeper and find out more about our heritage and the homes we live in (Essex Record Office)
What people have done	It's probably one of the most memorable weeks of the children's school life. They have learned a lot about their own skills and capabilities. I have learned a lot about their capabilities. This workshop brought out talents which we don't always see in the classroom. The emphasis on English, maths and science means that we don't always give enough time to areas of the children's characters (Prescot Museum, Knowsley Borough).
A change in the way that people manage their lives including work, study, family and community contexts	Before the session I depended on others to get info. Now (I have access through work) I feel more independent (University of Leicester Library)
Actions (observed or reported)	The Reading Planet has helped to hold my daughter's

interest in reading during the school holidays. I have also found that she is choosing books outside the normal reading material (i.e. non-fiction and poetry) and forming independent opinions about them (Big Summer Read 2002, Essex Libraries).

Change in behaviour

I felt that I could be free to show my emotions more heavily than when in school (Imperial War Museum).

Progression – towards further learning, registering as a library user, developing new skills – is the result of a purposive action which leads to change

I come here to practice. I am just using the computer. The computer is now an accessory for living (Warwickshire Libraries).

3. A Fact Sheet on Budgets

The sample budget details the basic costs for an artist's commission and is intended as an example that can be adapted accordingly, rather than a definitive model. Here are some guidelines for those less experienced:

- Take some time to research the actual cost of items rather than estimating.
- Pay the artist the recommended going rate for their skill, experience and time.
- Take some time to research different funders who might support the project and try to obtain in-kind support (such as use of equipment, volunteers, drinks sponsorship, use of an additional venue, etc.).
- Work out in advance the different forms of income you are likely to receive for your project (grants from public funding, allocation from existing budgets, in-kind support, etc.).
- Make a note of what kind of income is confirmed and what is expected and when.
- Allow for access needs, for example a signer for a deaf participant. For advice around access, contact Shape (www.shapearts.org.uk)
- Work in a contingency for unexpected expenses. Five percent of the whole budget is the standard amount.

For further information on setting budgets, see the publications section on the Arts Council of England website, which has a number useful fact sheets, such as:

Example Budgets:

http://www.artscouncil.org.uk/publications/information_detail.php?sid=10&id=27

How to pay artists:

http://www.artscouncil.org.uk/publications/information_detail.php?sid=3&id=23

Organising an event (which includes a section on budgeting):

http://www.artscouncil.org.uk/publications/information_detail.php?sid=3&id=73&page=2

New Commission Budget (example)

INCOME

ITEM	£
Local authority project grant	6,000
Trust	5,504
Awards for all grant	300
Renaissance funding	2,000
Museum's marketing budget	300
Museum's staff budget	2,100
In-kind support from technical college (includes use of equipment and volunteers for front of house staff)	200
TOTAL	16,404

Cont/...

EXPENDITURE

ITEM	£
Artist fee	5,000
Artist material & productions budget (Includes materials purchased by artist to make the work, insurance of work whilst in artist's care, transportation of work and installation costs)	5,000
Artist's travel expenses (x 4 return trips @ £70 each)	280
Artist's accommodation (x 4 nights in b&b at £50 each)	200
Artist's workshop materials budget x 2 workshops	300
Equipment hire for artist's presentation (Includes hire of video projector and screen)	100
Marketing & pr budget: (Includes design & print of publicity material including invites and posters x 1000; signage for new commission; and advert in local art journal/newspaper)	800
Private view/opening of commission (Includes additional staff, equipment hire and drinks)	500
Project management of commission	2,000
Stationery, postage, photocopying	300
Participants travel (x 20 at £5 each)	100
Refreshments (x 20 at £5 each)	100
Access (two signers for deaf participant at workshop)	1000
Contingency @ 5%	724
TOTAL EXPENDITURE	16,404

4. Art Commission Contract (example)

The following contract is an example of a basic agreement between an artist and an arts organisation, for a new arts commission. It follows the guidelines for contracts between galleries and artists offered by the Arts Council of England and Scottish Arts Council. For further guidance, please go to: http://www.artscouncil.org.uk/ownart/downloads/Own_Art_Contracts_Checklist_Final_0606.doc

Parties

Name: _____

(Artist)

Address: _____

Phone: _____ E-mail: _____

And:

Name: _____

(Organisation)

Address: _____

Phone: _____ E-mail: _____

Date of contract _____ day _____ month, _____ year

The parties agree the following:

1. The Commission: The Organisation agrees to commission a permanent installation to be created by the Artist in response to the Organisation's historic collection and the site in which it is housed. Work on the commission will commence on (date): _____ and be completed by: _____.
2. Additional Activities: The Artist agrees to deliver a one-day education workshop with a group of young adults (on a date to be agreed by both parties) and a presentation to staff and Friends/Members of the Organisation after completion and installation of the commission (on a date to be agreed by both parties)
3. Force Majeure If either the Artist or the Organisation fails to meet their obligations because of circumstances beyond their reasonable control, neither party is considered liable for compensating the other.
4. Copyright: As the originator of the artwork, copyright remains with the Artist. The Artist agrees to allow the Organisation to publish images of the artwork in any press and publicity material pertaining to its own promotion the commission.

5. Fees: The Organisation agrees to pay the Artist a fee of £5,000 and provide a production budget of £5000 to cover materials, insurance, transportation, installation and any other expenses deemed appropriate by the Artist. In addition the following costs will be borne by the Organisation:
 - a. Design and print of publicity material to promote the commission specifically on behalf of the Organisation
 - b. Private View/Opening of the commission
 - c. Photography of the work specifically for the Organisation's website and publicity material
 - d. Insurance (to cover fire, theft, accidental damage)

6. Payment Terms: The Organisation agrees to pay the Artist the £5,000 fee upon commencement of the commission and the remaining £5,000 upon completion. The Artist will be paid both these sums by BACS transfer upon receipt of an invoice. The Organisation agrees to pay fees within 30 days of receipt of invoice.

7. Publicity: The Organisation agrees to organise any documentation of the artwork for their own promotion of the commission, and to be responsible for any print and publicity material specifically for the Organisation's promotion of the commission. The Artist agrees to provide a statement and biography to be used by the Organisation in promotional material pertaining to the commission.

8. Credits and Moral Rights: The Organisation agrees to refrain from modifying any statement/biography without the Artist's approval or consent. The Artist will be credited whenever an image of the artwork is used by the Organisation.

9. Delivery of and Installation of work: The Artist agrees to be responsible for the delivery and installation of the commission. If a third party delivers the artwork, the Organisation agrees to provide a consignment note upon delivery.

10. Loss or damage to work - Insurance: The Artist agrees to be responsible for insuring the work whilst it remains on their own premises or workspace and whilst in transit to the Organisation. The Organisation agrees to insure the work upon delivery and for as long as the work remains on their premises. The policy taken out by the Organisation will cover theft, fire, accidental damage and criminal damage

In signing this contract both parties execute the terms and conditions outlined above:

Artist

Organisation

Date

Date

5. PR Tool Kit for MGM2008 – Short version

Press and PR tips for arts events

The MGM 2008 Arts Programme is supported by Arts Council England and implemented by the Arts Coordinator Clare Moloney. The PR and marketing campaign for MGM is supported by The Campaign for Museums' appointed PR agency, Colman Getty Consultancy. A detailed PR Toolkit is available on the website at <http://www.mgm.org.uk/site/organisers/ART32851.html> and below are some 'top tips' to consider.

Keeping Colman Getty informed

Colman Getty will be placing listings, features and news stories to raise awareness of the month in national, broadcast and sector media. The campaign has already started – please see our timetable included in the online MGM PR Toolkit.

In addition to entering your arts events on the MGM website please ensure that all details are sent to Colman Getty. See contacts below.

General media tips

Here are some general media tips to help you to promote your arts event. Even if you are an experienced media/PR professional, we hope you will find them helpful. If you have any of your own to add, or would like to share some ideas and tips with colleagues, please do get in touch with us.

- It is important to be sure that all local media contacts are up to date - this is best done by phone, you could also use a press directory such as Editors.
- A press pack, as well as press release, may be useful – including flyers, background information and images
- Be clear. Think about how best to pitch your event to local press:
 - a picture story - which tells a story through one striking image
 - a radio story – with a strong interviewee – participants or artists?
 - a television story – exploring something visually – a happening, launch or interviews
 - Use your own website and enter your events on the database which MGM shares with the 24 Hour Museum now Culture24 as well as any other regional information networks such as the tourist board or similar.
- This might also be an ideal opportunity to target local magazine or newspaper for a larger feature:
 - Remember that features require longer lead times than news stories.
 - You may wish to run a competition with a publication for ticket giveaways.
 - Look in your local paper for profile-raising opportunities for those involved in the event, these could range from an in-depth interview to smaller profile slots.

Listings release

We will be liaising directly with the Press Association who compiles most of the national listings, but it helps if you contact them as well – art@pa-entertainment.co.uk

Images

Send all images by email in response to requests (images other than thumbnails should not be emailed direct to journalists – most local newspapers and magazines use a separate email address for images). Images for standard newsprint should be at least 300 dpi, A5 (portrait or landscape) and in colour. Magazines may request higher resolution images.

All photographs should be captioned Include title, gallery/museum name, name of photographer and date and any copyright restrictions.

NB: Don't forget to send pictures of your events to Colman Getty for the MGM website and press use. Also keep the Culture24 team up to date with your pictures.

Photocall or broadcasting opportunity

Give definite times and location; between 10 am and 11 am will cover most deadlines.

Press Cuttings and Media monitoring

The Campaign for Museums will be retaining a press cutting service from February onwards. However, they do not always pick up all regional and local stories, so do keep your cuttings and send them to us in June with your evaluation form.

Standard Paragraphs and Notes to Editors

Please see the online toolkit for standard MGM 'notes to editors'.

Contacts at Colman Getty

Truda Spruyt, Helen Wharton, Jenny Hudson on 020 7631 2666 - helen@colmangetty.co.uk jenny@colmangetty.co.uk

Registering your event

Use the direct entry on the 24 Hour Museum now Culture 24 – editor@culture24.org.uk or dde@culture24.org.uk.

Resources

The following section was compiled by Campaign for Museums, VAGA (Visual Arts and Galleries Association and engage (the National Association for Gallery Education).

1. Sourcing Artists

The following links provide information on support and information on locating and working with artists in a variety of contexts, including education, commissions, public art and residencies.

Artists who work in an educational context:

Who: Creative Partnerships (Arts Council England)

Resource: Information on Artists working with schools and national curriculum

Website: <http://www.creative-partnerships.com>

Creative Partnerships enables schools to work with creative practitioners to develop a broad, balanced and relevant curriculum. It does so by supporting a range of creative practitioners to work in partnership with schools in long term sustained relationships.

Who: engage (The National Association for Gallery Education)

Resource: Educator Locator

Website: <http://www.engage.org/resources/educators.aspx>

Educator Locator is a searchable database of freelance education consultants, gallery educators, and artists covering England, Scotland, Wales and Northern Ireland.

Who: GEM (Group for Education in Museums)

Resource: Freelance Network

Website: http://www.gem.org.uk/fnet/fn_menu.html

A UK wide database containing members of GEM, working as freelance Consultants and Educators in Museums.

Who: Ixia

Resource: A think tank on art in the public realm

Website: <http://www.ixia-info.com/>

Ixia provides guidance on the role of art in the public realm and works with artists, policy makers and implementers within the public and private sectors. It disseminates research through reports, publications, consultancy, training and conferences.

Who: London Schools Arts Service (LONSAS)

Resource: Online Resource for London Schools and artists

Website: <http://www.lonsas.org.uk/>

LONSAS is the leading online arts and education resource for London schools and artists. They match-make schools with artists and arts organisations, promoting creative opportunities and academic achievement throughout the curriculum.

Other useful sources include Local Authority Arts Officers and Public Art Agencies in the regions and in Scotland and Wales. The following organisations are a good place to start:

Who: National Association of Local Government Arts Officers (NALGAO)

Resource: Nationwide membership organisation

Website: <http://www.nalgao.org/>

NALGAO is the largest organisation in the country representing local government arts interests.

Who: Public Art Online

Resource: Public art Resource provided by Public Art South West

Website:

<http://www.publicartonline.org.uk/practical/commissioning/agencies.html>

The Public art online website includes links to all the public art agencies in the UK.

Sourcing Individual Artists and Studio Groups:

Who: ACME Studios

Resource: Studio Providers

Website: <http://www.acme.org.uk>

ACME is a provider of studios to London based artists and has links to artists and cultural agencies.

Who: Axis

Resource: Online Artists Database

Website: <http://www.axisartists.org.uk>

Axis is a UK wide directory of practicing artists working from many different disciplines. It has a searchable database containing over 2000 artists along with their biographies and examples of work.

Who: ArtX

Resource: Welsh Visual Arts Database

Website: <http://www.artx.co.uk/index.asp>

Information on Visual Arts in Wales with artist database searchable by both practice and location. ArtX also provides free advice to arts organisations on how to work with artists.

Who: Crafts Council

Resource: The National Register of Makers

Website: <http://www.craftscouncil.org.uk/nrm/index.html>

The Crafts Council is the national development agency for contemporary crafts in the UK. The Crafts Council's National Register of Makers is a database of over 4,500 contemporary designer-makers in the UK. It is a valuable tool for shops, galleries, buyers and businesses looking for new work to exhibit, commission and sell.

Who: National Federation of Studio Providers

Resource: Advice, guidance, access to resources and studio networks

Website: <http://www.nfasp.org.uk>

The National Federation of Artists' Studio Providers (NFASP) is the professional membership body for groups and organisations providing affordable artists' studios in England. This organisation is also worth contacting to find out details of Open Studios - a great way to meet artists and learn about their work.

Who: WASPS

Resource: Workshop and Artists' Studio Provision in Scotland

Website: <http://www.waspsstudios.org.uk>

A visual arts organisation providing studio space to over 650 artists in Scotland with links to artists and other useful organisations.

2. Good Practice Guidelines for Working With Artists

The following links provide best practice guidelines on working with artists, including rates of pay, fair contracts and providing the right kind of support to get the most out of your project:

Arts Council England

The arts council has a range of information sheets including commissioning art, how to pay artists and how to organise an arts event.

For further information see:

http://www.artscouncil.org.uk/publications/information_sheets.php

a-n The Artists Information Company

a-n is the leading agency for the development of artists' professional practice.

Look at the Professional Practice Section, which provides comprehensive advice on artist fees, agreements & contracts, a code of practice for organisations working with artists, advice on budgets and event planning.

For further information see: <http://www.a-n.co.uk>

Artquest

Although Artquest is a resource dedicated to advising artists and craftspeople based in London, it has a comprehensive advice section appropriate for anyone wishing to work with artists. In particular look at their section on 'Rates of Pay' and 'Artists Resale Royalties.'

For further information see:

<http://www.artquest.org.uk/money/advice/advice.htm>

Helix Arts

Helix Arts specialises in the development of projects and initiatives, including artist residencies and commissions, which explore the role and potential of the arts in a social context. Helix has some helpful guidelines on Artist Residencies. For further information go to:

<http://www.helixarts.com/pages/guidelines.html>

3. Funding

The following are links to funding bodies and organisations that can offer advice on funding. It is by no means a comprehensive list - keep checking in with your regional Arts Council office, local authority and MLA office for further information on funding:

Arts Council of England

Arts Council England (ACE) is the national body for the arts in England. ACE distributes public money from the Government and the National Lottery. Grants for the Arts is a rolling funding programme which provides project funding to organisations and individuals, and is facilitated by each regional Arts Council office.

For further information go to: <http://www.artscouncil.org.uk/funding>

Scottish Arts Council

The Scottish Arts Council is the principal channel of public funding for the arts in Scotland - they receive most of our funding from the Scottish Government and also distribute funds from the National Lottery to the arts in Scotland. The main aim of lottery funding is to support arts projects that make an important and lasting difference to the quality of life for the general public.

For further information go to: <http://www.scottisharts.org.uk/1/funding.aspx>

The Arts Council of Wales (ACW)

ACW is the national body for funding and developing the arts in Wales. It receives funds from the National Assembly for Wales and is also the distributor of Lottery money for the arts in Wales, with funds allocated by the Department for Culture, Media and Sport. It offers a range of funding schemes for arts organisations and individuals in Wales.

For more information go to: <http://www.artswales.org.uk/page.asp?id=87>

The Arts Council of Northern Ireland

The Arts Council of Northern Ireland is the main distributor of public support for the arts in Northern Ireland, with funding from the Northern Ireland Executive. It allocates public and Lottery funds and its two main funding programmes for arts organisations are, the Project Funding programme and the Re-imagining Communities programme.

For further information go to:

<http://www.artscouncil-ni.org/subpages/funding.htm>

Artquest

Artquest has a funding section, which lists both public and private funders, as well as companies who are known to provide funding or support for artistic projects. It also has a fantastic Arts Funding Map that simplifies the UK's arts funding system and provides a quick signpost to most public funding sources. Refer to the Further Information and Resources section for links to resources that offer advice on funding and sponsorship. For further information go to:

<http://www.artquest.org.uk/money/funding/funding.htm>

Awards For All

Awards for All is a Lottery grants scheme for local communities. There are different schemes for each of the four countries of the UK and each of these is supported by The Arts Councils, the Big Lottery Fund, the Heritage Lottery fund and Sport England. Grants range between £300 and £10,000 and are for people to take part in art, sport, heritage and community activities, and projects that promote education, the environment and health in the local community. For further information go to: <http://www.awardsforall.org.uk/>

Heritage Lottery Fund

The Heritage Lottery Fund distributes Lottery funds projects that preserve and enhance heritage, including historic buildings, galleries, museums and museum collections and archives.

For more information go to: <http://www.hlf.org.uk>

Big Lottery Fund

The Big Lottery Fund is responsible for giving out half the money for good causes raised by the National Lottery - they have a budget of £630 million a year. They are committed to bringing real improvements to communities and the lives of people most in need.

For further information go to: <http://www.biglotteryfund.org.uk/index/about.htm>

NESTA - The National Endowment of Science, Technology and the Arts

NESTA is the largest single endowment devoted exclusively to supporting talent, innovation and creativity in the UK. NESTA uses the interest from their endowment, and returns from their investments, plus other public and private sources of income to fund their programmes. In the last financial year NESTA invested almost £18m on backing promising ideas and funding new ventures.

For further information go to: <http://www.nesta.org.uk>

4. Evaluation

Look at the following organisations and resources for best practice on evaluating arts projects:

Arts Council Guide to Self Evaluation

A simple guide to planning evaluation, and how the Arts Council uses evaluation sent to them:

http://www.artscouncil.org.uk/publications/information_detail.php?rid=0&sid=&br owse=recent&id=59

Charities Evaluation Service 2002

First Steps in Monitoring & Evaluation

A booklet that provides a practical five step guide to evaluating your own project: <http://www.ces-vol.org.uk/index.cfm?pg=40>

MLA, Inspiring Learning For All

Step by step guide to Generic Learning Outcomes:

<http://www.inspiringlearningforall.gov.uk/default.aspx?flash=true>

5. Other Useful Information

Arts & Business

Through 12 regional offices, Arts & Business acts as a crucible where businesses and arts organisations come together to create partnerships to benefit themselves and the community at large. Each A&B region runs A&B programmes and services, to bring together the arts and business communities locally. For further information see: <http://www.aandb.org.uk>

Contemporary Art Society

The Contemporary Art Society is the national non-profit agency that supports contemporary artists through the promotion of collecting and commissioning by individuals, and public and private bodies across the UK. The Society has a Professional Development Programme for curators in museums and galleries nationally, as well as independent curators and cultural practitioners across the UK. For further information see: <http://www.contempart.org.uk>

Culture24 (formerly 24 Hour Museum)

Culture24 was established as the 24 Hour Museum in 1999 as a partnership project between MLA (Museums, Libraries & Archives) and the Campaign for Museums.

Culture24 is The Campaign for Museums' partner in promoting Museums and Galleries Month through the web. The Culture24 website is funded by DCMS and receives around One Million unique visits a month, making it one of the most visited cultural website in the UK. It is a not for profit organisation which uniquely lists all (3,500) not for profit museums, galleries and heritage sites in the UK and their events. These listings are shared with VisitBritain (16m visits) and other sites. Any institutions can get a listing and enter their events for free on the website using direct entry. Culture24 officially relaunches its new brand and activities in March 2008. For further information see: <http://www.24hourmuseum.org.uk>

CyMAL

CyMAL, Museums Archives and Libraries Wales, was established as a new division of the Welsh Assembly Government and is based in Aberystwyth and has 25 staff, most of whom have sector specific expertise. CyMAL represents a significant investment by the Assembly Government in the development of local museums, archives and libraries services which meet 21st century needs. It builds on the strategic agenda outlined in the Assembly Government's strategic agenda, Wales: A Better Country. For further information see: <http://new.wales.gov.uk/topics/cultureandsport/museumsarchiveslibraries/cymal/L4/?lang=en>

engage

engage is a major partner in Museums & Galleries Month. It is an international membership organisation based in the UK with members in over 20 countries, in over 500 arts centres, galleries and museums. engage supports its membership through training and online resources. For more information see: <http://www.engage.org>

Museums & Galleries Month Website

The Organisers' Section will contain a downloadable version of this toolkit (which will be updated). It also contains fact sheets on delivering an event as part of the month with guidance covering publicity and PR, media kits, event evaluation and case studies of successful projects from MGM 2007. See: <http://www.mgm.org.uk>

Museums Libraries & Archives (MLA)

The MLA Partnership is the government's agency for museums, galleries, libraries and archives, delivering strategic leadership in England and in each of its regions including East of England, East Midlands, London, North East, North West, South East, South West, West Midlands and Yorkshire. For further information see: <http://www.mla.gov.uk/website/home>

Renaissance

Renaissance is a programme working with the MLA Partnership to transform England's regional museums into centres for life and learning. Through Renaissance, nearly £150 million of central government funding has been allocated to regional museums between 2002 and 2008. Renaissance operates in regional hubs around the country (as in the MLA regions above) to make museums' offers relevant and enjoyable for everyone. For further information see: <http://www.mla.gov.uk/website/programmes/renaissance>

VAGA - the Visual Arts & Galleries Association

VAGA is a membership body open to organisations and individuals concerned with the exhibition, interpretation and development of modern and contemporary visual art on behalf of the public. VAGA functions as a catalyst, sharing expertise and knowledge and campaigning for a healthy visual arts sector, fit to meet the needs of audiences, creative practitioners and the broader public agenda. REALISE YOUR RIGHT TO ART is a UK wide initiative led and managed by VAGA to enable everyone to have a share in the rich visual culture of the nation. To join VAGA go <http://www.vaga.co.uk>

Acknowledgments

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