

Contemporary visual arts in heritage contexts: Principles of engagement

Introduction

This document sets out the principles of engagement for the presentation and commissioning of visual art in heritage contexts for both the heritage and arts sectors. It assumes some, little or no knowledge of this area of practice and is aimed at both the arts and heritage sectors.

It was developed as part of a pilot project that aimed to encourage a more strategic and sustainable approach to ambitious and creative commissioning and to underpin this with audience intelligence to inform longer-term programming.

The National Trust and English Heritage, supported by Arts Council England Area North commissioned Arts&Heritage to deliver a series of seminars in Manchester, York and Newcastle in 2013 for arts organisations who had experience of, or who were interested in, working with the heritage sector. In addition Arts&Heritage undertook research into examples of this area of practice, developing a number of online case studies. The Audience Agency undertook audience analysis and mapping.

A short synopsis of the speakers' talks and key points can be found in *Appendix 1*.

Audiences

Heritage attenders overlap with cultural attenders, having many similar drivers of engagement, although heritage site audiences are in general older, more rurally based and more likely to be family groups. As a result, there is some correlation between the segmentation approaches used in heritage and arts contexts: e.g. The National Trust's segments of Curious Minds, Explorer Families, Home and Family, Kids First Families, Live Life to the Full and Arts Council England's Arts Audience Insight segments Traditional Culture Vultures, Mature Explorers, Fashion and Friends and Retired Arts and Crafts. However, this does mean that heritage sites are currently not attracting large numbers of the segment most likely to engage with contemporary art, Urban Arts Eclectic.

Given the greater success with groups that otherwise are less likely to attend arts events, a greater contribution to the diversity of arts audiences can be made by focusing on those Arts Audience Insight groups who do attend heritage sites, rather than those who usually attend arts frequently, but who are less likely to attend heritage sites. It is important to realise that heritage sites will not want to alienate their existing members and therefore contemporary art that adds to the experience and makes visitors look at sites afresh is advisable.

There are therefore two broad approaches that could be taken, based around attracting current or new audiences:

- A focus on visual arts that is high quality, and linked to recognisable tradition/orientation-points and fits with the historical environment of sites. This would appeal to Traditional Culture Vultures, Mature Explorers, Dinner and a Show and Retired Arts and Crafts.
- A focus on contemporary, more experimental work using newer art forms and techniques, e.g. video and performance art. This would attract the Urban Arts Eclectic and may also appeal to Fun, Fashion and Friends. The relationship between this approach and existing visitors would require careful management.

The most appropriate approach will vary by site and their specific circumstances, but may well involve a compromise between these two extremes. This would fit with the spirit of place of the heritage site and form part of a coherent offer, whilst also enhancing and varying that experience, creating an alternative way for contemporary audiences to connect with the heritage site.

It is worth noting, however, that engaging contemporary art audiences [especially Urban Arts Eclectic] may help with increasing the ethnic diversity of heritage site visitors.

Tailoring A Visual Arts Offer To Families

It is worth remembering that families are a key audience for heritage sites. As with any market segment, families will have tendencies toward different needs and tastes which need to be catered for. With such a broad category, however, more detailed factors need to be considered.

For the National Trust family segments, the following artistic differences may be suggested:

- Explorer Families – more similar to an adult art offer, but with educational elements; opportunities for a creatively more innovative offer if seen to be relevant
- Home and Family – a more conventional artistic offer, strongly linked to other areas of interest [e.g. general history], but with opportunities for social elements and activities for the children
- Kids First Families – a focus on low-cost, active and child-focused art, with an emphasis on excitement and enjoyment.

There is a range of resources to enable engagement of family audiences with the arts, including a family friendly toolkit, available on CultureHive
<http://culturehive.co.uk/resources/family-friendly-toolkit>

Key Recommendations

Strategy and planning

There are great benefits to be had by introducing contemporary art into heritage contexts. History and sites can be brought alive by the intervention of artists of all disciplines, and audiences are given new and different ways of appreciating history and narratives.

However when you start to plan a project in partnership with another organisation, either arts or heritage, it is worthwhile considering how you might structure and conduct the relationship. It is important to realize that the primary drivers of each organisation will be different and that each will have its own planning cycles. Allow plenty of time to establish the basics before going ahead with a project.

Identifying the right person in the organisation to approach with a project is likely to result in a

more informed conversation.

Initial meeting – ideally this should include the property manager or someone who has authority to make decisions at the heritage site and the Artistic Director [or CEO] of the arts organisation. You will require ‘buy in’ from the top from the start. Responsibilities may be delegated thereafter, as long as communication at the top level is maintained. Many a project has gone awry without ensuring this at the start.

At this initial meeting both parties need to be clear about the intent, aims and objectives of running a contemporary arts project and to share their own anticipated outcomes. It may be that the arts organisation wants to offer an artist an opportunity to work alongside a particular site or collection. The heritage organisation or site’s main aim might be to increase membership, involve visitors, increase income or raise profile. Sharing aims at the start will enable both organisations to adjust and manage expectations and agree on a constructive way forward.

If the heritage organisation is unaccustomed to running contemporary arts projects, it may be worthwhile spending some time looking at how other sites have engaged with art and to organize some ‘go and see’ visits.

You could also consider using the case studies available on the Trust New Art and Arts&Heritage sites

www.nationaltrust.org.uk/article-1356397750705/

www.artsandheritage.org.uk/casestudies

Project Proposal

Following the initial meeting, make sure that a draft project proposal is written that articulates aims, objectives and agreed anticipated outcomes – e.g. visitor experience; increased engagement with site; increase in secondary income; new members recruited; opportunity for artist/s to make new work and engage with new audiences. Share and refine this between you.

Agree who will draft the marketing strategy and who will take a lead on different aspects of the project, such as artist selection; fundraising; marketing and promotion; project management; maintenance, budget control, on site support.

See Appendix 2 ‘Roles and responsibilities’.

Budget

Establish a budget, which includes all cash and in kind contributions, and takes into account artist and curator’s fees, travel/accommodation expenses; installation/de-installation costs; maintenance of artworks; marketing and promotion including social media; launch; events and artist talks; training of staff and volunteers; documentation; signage; orientation leaflet and an amount for contingencies.

Combining both your resources, both cash and in kind may not be sufficient to realize your ambitions. Identify the shortfall and potential sources of additional funding and write a fundraising strategy. Agree with your partner organisation, which of you will be the applicant for funding applications. One organisation will need to act as the ‘banker’ for all cash income and expenditure.

Project Management

There needs to be clear lines of responsibility so it is important to identify one person who will

manage the whole process. In some cases a dedicated project manager on a short-term contract may be necessary, who works alongside the curator and other stakeholders.

Create a project plan with interdependencies – an Excel spreadsheet that can be shared is useful. To insure that there is ownership on both sides, create a small steering group, which meets regularly (usually once a month). At these meetings, progress on the development of the project can be monitored and forward plans agreed. A good way is to ask the person with responsibility for a particular area to give a short report e.g. artist selection; fundraising progress; budget management; timetable, challenges and issues that need to be resolved; marketing.

Artistic guidance/curation

To ensure the project maintains a level of artistic integrity, it is useful to have someone who acts as curator – this may be one of your team who has expertise and experience in this area or you may need to contract someone with the right expertise. This person will need to liaise closely with the site and staff and the artist[s] and can act as an intermediary to resolve issues if and when they occur. A curator can shape the whole project, making sure it results in a coherent experience for visitors and identify particular artists whose practice seems right for the context.

A curator should also either lead on, or assist in drafting the brief for the artist/s, draw up the methodology for selection, invite or target particular artists for a specific context or act as a panel member along with site staff to select artist proposals [in this case they are acting more as an advisor than curator].

It is usual for the curator to be available to assist the site team with artist preparatory visits. Sometimes a curator can provide a more objective overview of the project than the artists themselves, so do consider offering the curator an opportunity to give guided talks to staff, volunteers and the public.

Visitor experience

Bear in mind that visitors to a heritage site are not always familiar with contemporary arts practice. Make sure that what you are planning has depth, relates to the context in an intelligent and imaginative way and is also immediately arresting – there needs to be a ‘way in’ for the heritage visitor to engage with the art.

It goes without saying that heritage sites offer a fantastic opportunity for artists to create new work in response to particular themes. However, a heritage site should not be viewed just as a gallery to show off work. Thought needs to be given as to how an audience might engage with the work in this context. This is where research really helps in the development of the work and sharing knowledge on the site’s history and archival material is really useful.

Bear in mind that the heritage audience is usually coming to the site for its history or just a good day out, so where a work makes real sense - not necessarily in a literal way - it will make impact.

It is worth noting that it is usual in a gallery setting to label works with title and artist’s name. However heritage sites may not use individual labels; a more customary practice is to have a room guide or outdoor guide. Think of other ways to ensure that the visitor understands this is a temporary art intervention; but also ensure that the visitor is able to find out information easily about the artwork and the artist.

Staff and volunteers

To ensure the project has the support of the people who will meet the public, it is important to take time to explain the rationale of the project and to introduce staff and volunteers to the artists. Many heritage organisations have a large number of volunteers on complicated rotas and so planning this aspect of the project is crucial.

Volunteers can become powerful ambassadors of a project and can help in writing engagement information as well as developing other initiatives for visitors. The key message is to involve them at an early a stage as is possible.

There should also be space in the project timetable to manage expectations – ensure staff and volunteers understand the need to bring in new audiences and potential members for sustainability. So consider a ‘staff and volunteer agreement’ that states the direction of travel and ask people to sign up to it.

Make Front of House [FOH] staff and volunteers feel ‘safe’. Ensure they are briefed about the project from the beginning and get them involved. Consider holding coffee mornings for artists to meet staff and volunteers to break the ice and to ask questions. Remember language can be a barrier, so crib sheets for FOH and volunteers that explain the artworks in simple language can help them promote the project to visitors and to feel ownership of the project.

You could consider bringing a volunteer representative on to the steering group; this could be really valuable in understanding how visitors normally experience a site; it can also bring new perspectives to the planning and make the volunteers feel their voice is heard.

A simple way to make FOH and volunteers feel valued and privileged is to give them their own special sneak preview with the artists. This can happen just before the visitor preview and would offer the opportunity for them to ask questions of the artists.

How to find the appropriate artist/s

It is very unlikely that the artist most appropriate for your project just happens to be the one that lives nearby. It is also useful to recognize that once the word is out that a heritage site is engaging with contemporary art, there is a possibility of unsolicited applications from artists wanting to show work.

So the heritage organisation could draw up a policy statement that outlines the strategy for engaging with contemporary art and the methodologies for selecting artists in much the same way as a gallery might have an exhibition policy.

If your partnership doesn’t include an experienced arts organisation with the expertise and knowledge of how to find an artist, there are organisations and agencies that can assist you. *See Appendix 3 ‘list of agencies’.*

In any event you will need to convene a panel of people to select artists for the project – they will need to be available for shortlisting and interviews and should always include representatives from all partners; you should also ensure you have at least two people on the panel with arts expertise.

The following outlines the methodologies that could be adopted for selecting an artist:

- Contract a curator to assist in developing the artistic vision of the project and help select

artists. The curator may suggest a process that long-lists a number of artists who are invited to submit information. The panel will then select a number of artists who they want to interview.

- Advertise the opportunity through known online arts networks – e.g. Artsjobs, a-n, Axisweb opportunities, local arts organisations' mailing lists. There may be a small cost for putting the opportunity online. Bear in mind that an open call for artists could result in many applications. You will need to put in place an administrative system that can manage the data for shortlisting prior to interview. The call out will need to explain clearly how you want artists to submit material, and in what format, and that will be determined by how you propose to shortlist and select [short CV, short statement about how their practice fits the project brief and a small number of images, say up to 6]. Remember that if you get 100 applications, you will be looking at 600 images and will need to copy 100 CVs and statements. This will take time.
- Trawl through databases of artists and artworks – Arts Council Collection, Axisweb with the assistance of an arts expert/curator.
- Target a particular artist/s.

Artists' proposals

It is usual once artists have been shortlisted, to offer a small proposal fee to work up an idea for the project. The panel will then be able to make a more informed decision about which artist/s to select. Paying artists for their proposals can be seen as a form of risk management – you will have a clearer idea of what the artist is proposing and there is less chance of surprises at a later date.

Installation and challenges

Installation is a particular issue for this area of curating and project management. It is likely that artworks will not be able to touch or alter the fabric of the historic building or penetrate historic grounds beyond a certain level. Some external areas may also have particular sensibilities.

Installation should be discussed at an early stage of the project development and any particular issues identified in the artist's brief. There may be places that are a 'no-go' for installation - these must be identified right from the start.

Once artists' proposals have been received, it is useful to have someone from the heritage site with responsibility for conservation, health and safety and overall visitor operations to have sight of them. This will minimize problems at a later stage and will allow an objective view with regard to installation and maintenance issues.

Within their proposals, artists should indicate how their work would be installed, sometimes completing a simple risk assessment and highlighting any maintenance issues. For artists and arts organisations, it is worth noting that heritage organisations do not usually have the capacity or resources to deal with special requirements or ongoing maintenance - this will be a financial cost to their organisation and needs to be discussed as the budget is drawn up.

Both sectors should be aware of installation costs. Usually the artist is offered a fee that includes installation, but sometimes installation costs are identified outside of the 'research, design and making' of the work. In this case, costs should be discussed between both partners as ideas progress to avoid a situation where the budget is not able to sustain the installation and de-installation costs. When considering the budget for installation/de-installation it is useful to agree on an outside budget limit.

Installation can also take up staff time and require specialist machinery. It is helpful to identify this at an early stage and to agree on how they will be resourced. Sometimes operational budgets can be used.

For temporary projects, heritage sites must always be returned to their original state without alteration and disturbance.

Toolkits – resources

There are many toolkits on the internet that can assist and advise on aspects of running a contemporary art project. These vary from installations in museums, artist residencies, projects in the landscape.

A selection of toolkits to provide guidance to people and organisations seeking advice and information on how to place contemporary art within historic settings is available at <http://www.artsandheritage.org.uk/toolkit/>

Resourcing

One of the advantages of planning a project in partnership is that you can pool both cash and in kind resources. As indicated earlier it is important to identify all resources and responsibilities at an early stage. This can assist in identifying where and if there is a cash shortfall, or even a lack of expertise to develop the project.

It is likely that your partnership contains different governance models, which can sometimes assist in identifying sources of additional funds.

For example:

- Some trusts and foundations will only accept applications from an organisation with charitable status
- An Arts Council England funded arts organisation (NPO) is currently unable to apply for project funds through their Grants for the Arts funding programme
- There are sources of funds that will only support specific elements of a project – for example engaging young people; disadvantaged communities
- The Heritage Lottery Fund doesn't usually fund arts projects; however they may consider some aspect of your project
- Don't forget local trusts that may have small budgets but like to support activity in their local community
- Local sponsorship/ corporate social responsibility. Remember that an advert in the local paper can be expensive – consider offering a special deal for local businesses/corporate clients in return for cash support
- Crowdfunding.

When you are drawing up the scope of your project, you need to take into account which partner will take a lead on fundraising. Clearly if your project has a shortfall in its core then it will not be able to go ahead without securing additional funds. Writing a fundraising strategy at the start of the project will reveal the timescales needed to deliver the project. Bear in mind all sources of funding have different deadlines and some trusts and foundations have annual (or biennial) submission dates.

Evaluation

Evaluation is key to demonstrating a project's success or where it needs improving. Many funders will insist on evaluative documents and the cost of producing these should be included in the project budget. In order to effectively evaluate your project, you need to set benchmarks at the beginning that relate to your aims – this could include numbers of visitors, increase in membership, increase in secondary spend or dwell time. However qualitative feedback is also important – have visitors enjoyed their visit more as a result of the project?

Evaluation should start at the beginning of any project and be included in all aspects, so that feedback can be gained from the people delivering the projects, other staff and volunteers as well as visitors and the artists.

Usual tools for feedback are visitor surveys, feedback forms both in print and online. Strident opinions are not unusual; it is better for the art to have had an impact than none at all. Each partner will use different methods; sharing these may come up with new ways to gain feedback. It is useful to discuss these at the beginning of project planning.

Also important is the feedback from artists who have been commissioned and the members of staff that have been involved. This gives a more rounded evaluation of the project as a whole and will indicate the areas that need improvement. A 'round table' session could be held where all aspects of the project can be discussed to de-brief following the project.

Don't forget to take good documentary photographs of the works, both in situ and with audience engagement. These are really valuable to use as promotional tools, on social media and with the press. They can also help demonstrate the project's success and impact for the development of any future events.

Arts Council England's website has a useful tool for evaluation
<http://www.artscouncil.org.uk/selfevaluation/>

Proving the Case for future projects

Visitor numbers, any uplift in secondary spend, bookings by education groups, press and marketing coverage can all be included within the evaluation. In order to prove that the project has made a difference, you will need to benchmark existing facts and to monitor progress taking into account external factors – e.g. the weather.

Be mindful also that the 'x factor' of organisational change and how the site/history has been revealed/promoted differently should be acknowledged. It is not just visitor numbers and income that is important; have visitors had a more enjoyable experience at the heritage site as a result of any contemporary art intervention?

Key points checklist

The following provides a checklist of things to consider. It is by no means comprehensive, but is useful as a starting point.

For heritage organisations

- Set aside enough time to develop the project, including research.
- Be aware of language/terminology differences between the sectors

- Develop the artist's brief together with art organisation/curator you may be working with.
- Identify conservation issues at an early stage. These need to be included in the artist's brief.
- Identify representatives from your organisation that should be involved and become part of a steering group
- Consider working with a professional arts organisation or curator to develop the project idea and artist brief
- Identify the person within your organisation who will lead on the project
- Identify the locations on site that are a priority for you and include these in the artist's brief as locations for siting works
- Identify clear aims and objectives for the project and what the organisation needs to achieve.
- Develop the rationale for a business case - meet and discuss this with arts partner.
- Organise some 'go and see' projects as part of the research phase or look at case studies on websites.
(see www.artsandheritage.org.uk)
- Keep site staff and volunteers informed of the development of the project and the reasons why your organisation has chosen to engage with the contemporary arts.
- Consider asking the curator/arts organisation to brief volunteers/site staff at an early stage.
- Be aware that the lead person will need to set aside time for management of the project and work with the curator/arts organisation
- Set aside budget for the proposal stage – an important part of project development is working with artists on their proposals.
- Decide whether you need to contract a project manager [a different role from that of the curator] or whether you are able to do this in house.
- Remember that the benefits of partnership projects/programming can be demonstrated better if a more considered, sustainable and longer-term approach is adopted.
- Discuss with curator/arts organisation the best way to find artist for your project [either by invitation/open call/ selected list].
- Set aside funds for marketing - arts projects may need a different approach from your usual event/projects programme and consider engaging a brand designer.
- Don't forget that press and profile coverage is important – you may need specialist advice regarding arts press/different methods of coverage/social media.
- Document the project - you will need good images for further fundraising and raising profile.
- Consider engagement/dedicated talks/ special curator/artist evenings - the arts provide excellent opportunities to extend activity.

For arts organisations

- Set aside enough time to develop the project, including research.
- Be aware of language/terminology differences between the sectors.
- Discuss expectations right from the very start of the project.
- Be aware that most arts projects/programmes developed by heritage organisations need to relate to their business plans.
- Let the heritage organisation lead and takes 'ownership' of the project.

- Be aware that most heritage locations/situations will be strict on conservation and installation issues and it is usual that artworks do not touch or alter the fabric of a building or grounds. Ask about these before developing a firm idea.
- Develop the artist's brief together with the heritage organisation you are working with.
- Explain which approach may be appropriate for finding artists – invitation, open call/ long list. Heritage organisations may not have the staff time/resources to cope with an open call out.
- Think about how the location/site will be restored to its original state after the project has ended if the works are temporary.
- Consider maintenance issues when you are developing the project idea/proposal. Heritage organisations may not have the capacity or specialism [either staff or time] to address complicated maintenance after artists have installed work.
- Agree on clear expectations with heritage organisation at an early stage.
- Be aware that budgets for arts projects [if led by heritage organisation] may be tied in to annual cycles and procedures.
- Discuss whether the heritage organisation has the capacity for project management of the project or whether the project needs a dedicated contracted project manager.
- Keep the organisation informed at all stages and be aware that decision making within a heritage organisation may take time.
- Identify key staff within the heritage organisation to help with information sharing and support.
- Work out site visit arrangements with staff team and include staff and volunteers to contribute to the day.
- Be aware that marketing may be led by the heritage organisation and may have a very different 'feel' to what you are used to. Discuss marketing and press/PR issues at an early stage and agree key design concepts.
- Discuss potential talks/engagement/events ideas at an early stage.
- Site staff/volunteers are key to the public appreciating the work. Set aside time to work with them or give talks.

Appendix 1: Speakers' key points

Oliver Mantell – Yorkshire Director, The Audience Agency

Oliver Mantell from the Audience Agency investigated the cross over between heritage and arts audiences to identify the potential for both sectors to increase their audiences, exposing them to different experiences and to increase profile and income.

Although heritage attenders overlap with cultural attenders [having many similar drivers of engagement], heritage sites are currently not attracting large numbers of those segments most likely to engage with contemporary art [notably the Urban Arts Eclectic segment from Arts Audiences Insight].

There are two approaches that could be taken in response to this, based around attracting current or new audiences:

- A focus on visual arts which is high quality, linked to recognisable tradition/orientation-points and fits with the historical environment of sites
- A focus on contemporary relevance, embracing greater experimentation and newer art forms and techniques [e.g. video and performance art]. The relation between this approach and existing visitors would require careful management.

In practice, a middle line is likely to be followed. This will ensure that the work fits with the spirit of place of the heritage site and is a coherent part of its offer and experience; that it enhances and draws out different aspects of that experience, creating an alternative way for contemporary audiences to connect with the heritage site.

Engaging contemporary art audiences [especially Urban Arts Eclectic] may help with increasing the ethnic diversity of National Trust visitors.

Judith King - Artistic Director, Arts&Heritage

Judith King, former curator of the English Heritage contemporary art programme, presented images of high and medium profile projects of contemporary commissions in heritage contexts. Her key messages were:

- Art is not a priority for a heritage organisation but can be used as one of its strategies to widen/increase audience. Listening to a heritage organisation's reasons for engagement will result in a clearer brief to artists.
- Good communication and working relationship with the Project Board/champion and site staff is essential with regular updates. Awareness of different working timescales, language and terminology is important to avoid issues.
- Site staff and volunteers need to be kept informed of why the organisation is engaging with the arts - they are key to presenting the work after artists and curators have left.

Patricia Driver - independent consultant

As former English Heritage Development Manager, Pat Driver explained the reasoning behind English Heritage's engagement with the contemporary arts and identified the main points for consideration:

- Appoint a project champion and a project manager for any arts project
- Be bureaucratic – keep meticulous records
- Be budget savvy.

Geraldine Pilgrim - artist

Geraldine Pilgrim has extensive experience of developing and delivering performance-related

projects within heritage settings. From an artist's point of view her main points were:

- It is vital that there is good communication and a productive relationship between the commissioner within the heritage organisation and the artist.
- From the outset all conservation issues should be clearly outlined by the heritage organisation to the artist.
- The artist's practice should be fully understood by the heritage organisation before s/he is commissioned.

Catherine Bertola - artist

Catherine Bertola has worked within various museum and heritage settings and is known for ephemeral and sensitive approaches to history. Her key points were:

- Before: smooth the way for the artist, by introducing different ways artists have engaged with heritage sites, to develop an understanding of how artists work and what they bring to a site.
- During: establish what practical/conservation issues there might be as early as possible, help support negotiations around what is possible.
- After: consideration about the maintenance of the work and how visitors are introduced to the work, as well as what wider engagement can be offered.

Appendix 2: Roles and responsibilities - project development checklist

The project management role is to:

- Manage the overall project and keep it within timescale and budget
- Draft the risk assessment and ensure it is shared with all stakeholders
- Work with the curator to identify the nature of each commission
- Liaise with curator and artist/s to ensure that work meets original specification
- Co-ordinate all transport of works
- Oversee installation – liaise with grounds staff/site manager/property manager
- Be responsible for all planning issues/operational plan
- Manage external contractors
- Be responsible for project documentation/technical specification
- Ensure deadlines/key milestones are met
- Work with site for interpretation/visitor flow/project plan.

The curatorial role is to:

- Research and develop project idea in partnership with commissioner/host
- Research/identify artists who could be approached and contact them/galleries/agents
- Assist in drafting the artist's brief
- Steer artists responding to the brief, including being present at site visits
- Manage the artists' proposal stage
- Provide ongoing liaison with artists' galleries and commissioner
- Act as liaison between commissioner/host and project manager
- Advise on visual identity of project/brand and assist in drafting interpretative text.

Artist costs – if commissioning new work

- Site visits - including accommodation/travel
- Proposal fee
- Fee for design and realisation of work
- Installation costs [if not accounted for elsewhere in the budget]
- Fee for overseeing the installation/press interviews/talks.

Artist costs – if hiring/borrowing work

- Hire fees for existing works – depends on ownership of work and artist's relationship with agent/gallery
- Fee for overseeing the installation/press interviews/talks.

Installation/technical

- Technical specialist expertise if needed for installation
- Transportation costs - to site and back
- Maintenance of commission/digital implications
- Preparation of grounds/site preparation and staffing time
- De-installation and making good of site
- Health and safety.

Marketing

- Employing a specialist press/PR agency?
- Brand development
- Online presence – website/social networking via Facebook/Twitter
- E flyers – use every available mailing list and tell different stories and focus on different parts of the project

- Leaflets/ catalogue
- Signage on site
- Posters/banners
- Postcards of work for sale at venue
- Launch – VIPs/members/staff and volunteers
- Invite press for a preview – develop press packs.

Documentation

- Photography of works in situ
- Short film of the project/interviews with artists and visitors for future fundraising/profile raising/evaluation.

Launch - [VIPs and members/artists and contacts/staff and volunteers]

- Associated costs- [it is useful to have the artists and curator present]
- Invitations – are these to be sent by email or post?
- Refreshments
- Extra staff/invigilation required especially if outside normal opening hours.

Education/outreach

- Offer free travel for groups
- Education project/co-ordinator/artists fees for special project
- Curatorial/artist fees for talks.

Evaluation

- Visitor surveys – online and at site
- Contract in specialist agency for visitor profiling/collating data.

Appendix 3 List of useful contacts

National Trust – Trust New Art <http://www.nationaltrust.org.uk/article-1356397750705/>

Arts&Heritage <http://www.artsandheritage.org.uk>

Arts Council England <http://www.artscouncil.org.uk>

The Audience Agency <http://www.theaudienceagency.org>

Axisweb <http://www.axisweb.org>

a-n <http://www.a-n.co.uk>

ArtsJobs <http://www.artsjobs.org.uk>