



Exchange

Autumn 2013

Sharing the skills, knowledge and experience of working with exhibitions

www.teg.org.uk



Welcome to the Touring Exhibitions Group's *Exchange* publication.

Exchange is published twice yearly to keep TEG members and associates informed about forthcoming events, membership services and resources and the latest additions to our web site, including a list of titles of TEG members' newly available exhibitions for hire. In addition, each issue of *Exchange* features a review or case study to help TEG members to share ideas and practical tips on organising, touring and hosting exhibitions. We are keen to hear from any member who would like to contribute to *Exchange* – please email: judith@teg.org.uk.

Please note that views expressed in articles published in *Exchange* are those of the individual contributor and are not necessarily held by TEG.

Contents

TEG News: Professional Development

Report: TEG Marketplace 2013, National Museum Cardiff

Viewpoint: Do touring exhibitions help venues to boost attendance and revenue? Simon Iley of the Natural History Museum shares his views on the benefits of investing in touring exhibitions and the main considerations a new host venue needs to take into account

Case Study: Jane Malcolm-Davies, co-director of *The Tudor Tailor*, describes the process of researching and developing a new touring exhibition about sixteenth century children's clothes in tandem with publishing a book on the subject

New Exhibitions for Hire: The latest titles added to the searchable database at www.teg.org.uk

How to contact TEG

Professional Development

TEG's Professional Development offer has now entered phase two of the project to develop a quality, flexible and responsive national offer to training in the touring exhibitions sector.

The aim of phase two of the project is to:

- Create a bank of trainers who can deliver different elements of the training to different UK regions
- Develop an ongoing list of people who want to attend training
- Further enhance the current training offer, developed in a manner that enables flexibility on content, duration and presentation
- Deliver two training events in 2013/14, open to TEG members and non members
- Expand our marketing and strengthen partnership links with the aim to increase training delivery.

To achieve the above, a callout to TEG members for trainers took place in July 2013. A 'train the trainers day' will be held in late 2013. Two training sessions will be delivered in two different UK regions in the financial year 2013/14.

This work is based on an analysis of the professional development surveys completed by members in 2010 and 2012, alongside information collated at Marketplace 2013 and feedback from the pilot training session held in March 2013.

NEWS

Marketplace 2013

Hosted by National Museum Cardiff on 22 April, this year's TEG Marketplace provided opportunities for more than 100 delegates to network with other professionals to source or promote touring exhibitions, and attend panel discussion sessions on strategic partnerships and audience development. Delegates also enjoyed tours of the Museum's new contemporary art wing and archaeology gallery, as well as an accompanying programme of tours of galleries in Cardiff during the evening and the following day. For more information, visit www.teg.org.uk/marketplace.

Marketplace 2014

Don't miss TEG's next Marketplace to be held in spring 2014. The host venue and date will be announced soon at www.teg.org.uk/marketplace and in our monthly e-newsletter to members. If you are not yet a TEG member, you can subscribe to our events mailing list at the Contacts webpage.

Photo: Alice Briggs





Viewpoint

Driving attendance and increasing revenues:
are touring exhibitions the answer?

As arts budgets continue to be cut, developing audiences and generating income are key concerns for venue programmers. TEG asked Simon Iley from the Natural History Museum – an organisation with over 20 years' experience of touring exhibitions – to discuss how touring exhibitions can help.

TEG: Simon, thanks for sharing your thoughts on this issue. Could we start by finding out what value you feel touring exhibitions can offer venues who host them?

SI: Providing an enriching and diverse programme of exhibitions is no doubt an exciting opportunity faced by museum professionals on a regular basis. And whilst permanent collections are a fantastic resource that can be utilised in varied ways, I think that touring exhibitions can add a new dynamic to the offering – particularly when it provides a very different educational or emotional experience for the

audiences than can be delivered through in-house collections and programming. In doing so, touring exhibitions can become a platform to attract new – as well as existing – audiences. The NHM's *Sexual Nature* exhibition that opened in 2011, for example, was delivered with that very aim in mind and was targeted at attracting young-adult audiences. But there can also be financial benefits, particularly when venues decide to charge admission to see these touring/temporary exhibitions (like we do here at the NHM); something that will no doubt become increasingly important with the arts budget cuts.

TEG: What considerations would you say venues need to take into account when they are thinking of hosting a touring exhibition?

SI: Outside of the cost of hiring the exhibition itself, I think one of the most important considerations is the programming timetable for hosting a touring exhibition, both in terms of the venue's own gallery availability and also that of the exhibition provider. There is often only one version of the preferred exhibition touring and in order to ensure it is available for the required period, the hirer should factor a sufficient lead-in time into their programming plans. It does vary from organisation to organisation, but I'd say a good benchmark is a minimum one to two-year lead-in time. But if the venue is looking to secure an exhibition ahead of that timeframe, then my advice would be to send their enquiry to the provider with their preferred exhibition, but with an open mind to hiring an alternative option if the first choice is not available.

TEG: You mentioned earlier about the financial and other benefits of hosting a touring exhibition. Could you shed more light on this?

SI: With the continual cuts to arts budgets, cost is becoming an increasingly key determinant in the hire of a touring exhibition. Interestingly, rather than reducing their programme offering, what we have seen is that a number of venues (both in the UK and overseas) are now using touring exhibitions as a platform to generate increased revenues through levying an admission charge, offering exhibition-themed merchandise and increasing footfall to the museum café. Here at the NHM, for example, the museum invests both time and money putting together the annual *Wildlife Photographer of the Year* exhibition – from the marketing to secure the 40,000+

photograph submissions, through to the judging process, and then the production and promotion of the final exhibition that goes on show to the public both here at the NHM and also the rest of the UK and wider world. It's certainly a huge operation, but by levying an admission charge to see the exhibition here at the museum, the NHM is able to recoup this initial outlay and generate revenues that help support the *Wildlife Photographer of the Year* annual competition as well as the overall running of the organisation. Not to mention ensuring the museum can achieve its wider scientific and educational objectives of helping to promote awareness and understanding of our natural world. One temporary exhibition, therefore, helps us to deliver on multiple initiatives at the same time. A win-win, if you will.

TEG: In other words, speculating to accumulate?

SI: Yes, very much so.

TEG: So what are the costs of hosting an exhibition?

SI: The prices charged for a touring exhibition can vary quite significantly depending on the exhibition and the length of time and period of the hire. Typically there are three ways providers charge for their exhibitions:

1. *Flat Rate:* This business model gives flexibility to venues as they can make decisions that best meet their local requirements. In essence, the hirer is charged a flat-rate fee, with all revenues generated from the exhibition kept by the hirer.

2. *Revenue share (i):* in this option the exhibition provider will charge a flat-rate fee, as well as then taking a percentage of the revenues generated (from ticket and retail sales).

3. *Revenue share (ii)*: in an extension of the former, in this model the provider will charge a hire fee, and then take a different percentage of revenues depending on varying thresholds of income that are generated. For each of the revenue share models the percentages and thresholds will vary depending on the length of hire, which exhibition is being hosted and the organisation that is providing the exhibition.

There are also costs to consider that may not be included in the hire fee, such as:

- *Transportation*: typically the hiring venue will be required to pay for the shipping/transportation of the exhibition. Usually this is one-way, whilst on other occasions a return shipping charge may apply.
- *Installation cost*: for large exhibitions the provider will typically send a team to install the exhibition. But who pays for this varies. At the NHM, for example, the cost of this is usually included within the overall hire fee.
- *Insurance*: typically the hiring venue will also need to pay to insure the exhibition, the cost of which is not covered in the hire fee. For some exhibitions the UK Government Indemnity Scheme (GIS) may help to cover (or reduce) the cost of this. Full information about the GIS is available on the Arts Council website: www.artscouncil.org.uk.
- *Marketing*: the exhibition provider will typically supply a marketing toolkit (including press releases, images, video footage etc) as part of the overall exhibition hire fee; hosting venues are, however, usually responsible for the promotion of the exhibition at their venue and the respective costs associated with this – which will of course vary depending on the size and scale of the marketing campaign.

TEG: There's certainly a lot to consider! Is there any way in which a hiring venue can easily navigate this process?

SI: I would say that the more information supplied to the exhibition provider at the enquiry stage, the easier and more enjoyable the process is for the hirer. A few suggestions would include informing them of:

1. What exhibition (and/or theme) you are keen on hiring
2. The size of your gallery space
3. The length of time (and specific months) you wish to hire the exhibition for
4. Your budget for the hire.

TEG: So all in all, Simon, do you see hosting a touring exhibition as a sound investment for the venue?

SI: My belief is that, when delivered as part of an engaging exhibition offer, touring exhibitions can be a useful tool in providing a wide-reaching educational programme, a platform for new and alternative marketing and PR initiatives, as well as helping to increase attendance to a venue and – where relevant – generating new revenue streams.

More Information

For more details on the range of touring exhibitions offered by the Natural History Museum, please contact touring@nhm.ac.uk or 020 7942 6245.

Extinction: Not the end of the world?
touring exhibition © Natural History Museum



Exhibition case study

The Tudor Child – From Printed Page to Public Display

Jane Malcolm-Davies, co-director of *The Tudor Tailor* and *Fat Goose Press*, describes how collaboration between a publisher and a gallery led to the development of a new touring exhibition exploring sixteenth century children's clothes.

How the exhibition started

The Tudor Child was a project that just kept growing. It began as a plan for a small format book to be published by Fat Goose Press (specialists in sixteenth century dress history). Company directors, Ninya Mikhaila and I, started work on the clothing and culture of childhood after encouragement from London art dealer, Catherine Weiss. Her gallery in Jermyn Street buys and sells a wide range of Tudor and Jacobean portraits, many of which are of families and children.

Catherine was keen for more accessible scholarship on sixteenth century dress, and children's clothes in particular, as an aid to

dating and identifying portraits. Fat Goose consulted social historian Jane Huggett, a former colleague at Hampton Court Palace, where the team managed the award-winning costumed guides until 2004. The collaboration between a gallery, a research team and a publisher provided the means for an exhibition based on the team's key findings to help promote the book.

The promise of an exhibition was one of the reasons the book bloomed from its planned 56 pages to 160. A statistical survey of images from 1485 to 1625 yielded a great deal of fascinating information about the conventional garments for different age groups and the

A reconstruction of ten-year-old Elizabeth Aldersey's clothing exhibited with the family portrait of c1565





Far left: Year 10 pupils from John of Gaunt School in Trowbridge at a *Painted Pomp* workshop at the Holburne Museum, Bath

Left: Original portraits, facsimiles and reconstructed garments in the Weiss Gallery



Far left: Lady Margaret was a popular interactive exhibit and more accommodating than a real baby when visitors had a go at swaddling her – sometimes using the Tudor instructions but more often making up their own methods

Left: Pupils from St Saviour's Church of England Junior School, Bath, at an education session with reconstructed outfits at the Holburne Museum

social history sources such as childcare manuals, household accounts and wills helped us understand typical fabrics and colours, the routine recycling of materials (even for the elite) and the ways in which clothing marked maturity. There was a lot more information than the team had bargained for, presenting a two-phase challenge: first, editing the research down to a book of 30,000 words and then whittling that text to produce ten pithy interpretive panels for the exhibition.

Showing the exhibition in the Weiss Gallery

The Weiss Gallery is a 25m² long, narrow single-storey building with luxurious silk damask-covered walls and polished floorboards. It is a haven of historical hush in busy central London, visited by passers-by and devoted fans, as well as potential portrait purchasers.

Catherine's offer to host an exhibition and the launch of *The Tudor Child* was an inspiration. A key element of the exhibition's appeal is the range of exquisite Tudor clothing meticulously researched and made by Ninia and a team of specialist craftspeople. This opportunity to show original portraits alongside accurate reproductions of the clothing was a major motivation for us.

The exhibition explains conventional dress for boys and girls up to age 12 with interactive elements, the star of which is Lady Margaret, a super realistic Reborn™ doll complete with all her baby clothes for visitors to try their hands at swaddling.

This much misunderstood tradition of wrapping very young infants was practiced throughout the period by rich and poor alike, and, contrary to popular belief, it was not tight and restrictive but intended to keep children warm and content.

Not all the original portraits selected for display were available for inclusion in the exhibition - a spectacular example is a life-size depiction of seven-year-old Lady Mary Feilding, Countess of Aran, later Marchioness and Duchess of Hamilton by Daniel Mytens dated 1620, which was recently bought by the Scottish National Portrait Gallery. It appeared in the exhibition as a high-resolution photographic reproduction, as did several others, such as the gorgeously attired baby *John Dunch with his nurse Elizabeth Field* (c1588) by an unknown English artist and *Madeleine of France* (c1522), dressed all in white, by Jean Clouet.

Developing the touring exhibition

The Weiss Gallery's generosity in making these reproductions available now provides us with a wonderful exhibition to offer to other venues. The best locations for it are buildings dated 1485 to 1625, those with strong connections to the Tudor period or places with original paintings of family groups or relevant objects from the same era, but it could work well in a blank space too.

The exhibition is organised around six themes which explore the differences between then and now, including how babies wore white, why boys wore skirts,

and when girls adopted stiffened bodices. Visitors' book comments demonstrate how compelling these topics are proving. Typical examples are: "*So instructive, wonderful models and placed in historical context*" and "*This is a great exhibition of thoroughly researched knowledge ... I've really enjoyed it!*"

To expand the exhibition themes, the research team also gives lively talks and runs participatory workshops based on the book. We are currently researching a presentation featuring Lady Mary Talbot (expecting her first baby) in her search for a suitable wet nurse. *Court Life and Country Lore* is a combination of intriguing social history, a dressing demonstration and amusing anecdotes suitable for family groups or adult audiences. Most workshops are designed for people interested in making historical clothing or who wish to improve their research skills in this area. *Dress as a Tudor* sessions for families include opportunities to handle reproduction garments such as those offered recently at the *Painted Pomp* exhibition at the Holburne Museum in Bath. Evaluation undertaken for the Heritage Lottery Fund showed that staff and volunteers felt costumes were a "natural entry point into understanding paintings and the people they portray". Visitors' feedback was likewise very positive with many adults without children attending the family sessions.

Exhibition content and availability

The exhibition contains ten foam board interpretive panels, eight (minimum) reconstructed outfits on display figures, an infant display figure with photoboard instructions for swaddling, six (minimum) facsimile paintings, fabric swatches for visitors to handle, and exhibit labels. There are opportunities for the exhibition to be expanded or adapted for a new venue with commissioned garments based on specific portraits or original items.

The reproduction clothing is designed to be worn and travels well in appropriate garment covers. It does need some supervision when on display. The foam boards are the most delicate part of the exhibition and may need modification according to the preferred hanging arrangements at venues. Fat Goose Press would like the book to be on sale to accompany the exhibition.

The Tudor Child was at the Weiss Gallery for three weeks but it could be staged for longer or shorter periods. The team is in discussion with several venues which are raising sponsorship or working on scheduling before confirming dates.

More information

Further details about *The Tudor Child* are at www.tudortailor.com (pdf download available) and the Exhibitions for Hire database at www.teg.org.uk. Dr Jane Malcolm-Davies can be contacted on 07957 946266 or jane@tudortailor.com. *The Tudor Child: Clothing and Culture* 1485 to 1625 (£30 plus P&P) and other publications are available from www.tudortailor.com.

New Exhibitions for Hire

The following new titles have been added to the Exhibitions search database at www.teg.org.uk between January and mid-July 2013.

TEG members can view full details and send booking enquiries via the web site. To search for exhibitions listed enter the title or select the organiser's name from the drop-down list on the Exhibitions for Hire webpage.

Barns-Graham Charitable Trust, The

- A Different Way of Working: The Prints of Wilhelmina Barns-Graham
- Wilhelmina Barns-Graham: A Scottish Artist in St Ives

Blue Tokay Ltd

- Bare Bones
- British Wildlife...Exploring our Natural History

British Postal Museum & Archive

- The Post Office in Pictures

Cabaret Mechanical Theatre

- Amazing Automata

Cameron Life Photo Library

- The Cameron Life Festival Experience (A Personal Photographic Account of the 1970 Isle of Wight Music Festival by Charles Everest)

Crafts Council

- Sound Matters: Exploring Sound Through Forms
- Bud to Bloom
- Real to Reel: Film as Material in Making

Edinburgh Printmakers

- Breeder Badlands
- New Commissions by Edinburgh Printmakers
- The Writing on Your Wall

Emma Warren

- 'Everybody's Darling': The First World War Nurse

Expositionis Ltd

- A Symphony of Curves: Geoffrey Preston – A Tradition in Plaster

Fibre Art Wales

- Dialogue and Conversations

GV Art Gallery, London

- Graphite

GV Art Gallery/ National Portrait Gallery

- The Portrait Anatomised

Hayward Touring

- Cyborgs, Hybrids and Chimeras
- Karl Blossfeldt – Art Forms in Nature

Herbert Art Gallery & Museum

- Caught in the Crossfire: Artistic Responses to Peace & Reconciliation
- Stepping Out: Women's Clothes Through Two World Wars
- Watch With Us (title tbc): British Children's Film & Television from 1950 to Today

Horniman Museum

- Rainforest of the Sea

House of Illustration

- What Are They Like?
- What Are You Like? Self-Revealing Artworks of People in the Public Eye

Japan Foundation, The

- How Did Architects Respond Immediately After 3/11?

Kate Plumtree

- Talons and Tiaras

Llantarnam Grange Arts Centre

- Art-zheimers
- On My Mother's Knee – An Exhibition of Makers Influenced by Domestic Heritage
- Transition and Resonance – A Modern Masque

National Gallery

- The National Gallery Masterpiece Tour

National Museums Liverpool & Australian National Maritime Museum

- On Their Own: Britain's Child Migrants

Natural History Museum

- Extinction: Not the End of the World?

Rugby Art Gallery and Museum

- It's a Wrap: Japanese Furoshiki Past and Present

Seven Stories: National Centre for Children's Books

- A Viking's Guide to Deadly Dragons with Cressida Cowell

St Barbe Museum & Art Gallery

- Paul Kidby – Discworld and Beyond

Share Initiative, The

- Arthur Rackham Treasures (ART)
- Gill – 100
- Inside Rocks
- Promoting Early European Photography (PEEP)

Titanic Honour & Glory Exhibitions

- V – The Exhibition

UKLUG Ltd

- LEGO Architecture

V&A Museum of Childhood

- Teddy Bear Story
- War Games



Left to right, top to bottom:
Andrew Mackenzie, *Work in Progress*, *New Commissions* by Edinburgh Printmakers exhibition

A Porphyritic Basalt from Edinburgh, *Inside Rocks* exhibition, The Share Initiative

Jimi Hendrix – IOW 1970, by Charles Everest, *The Cameron Life Festival Experience* exhibition, © Cameron Life Photo Library

Stewart Lee on SS Strathnaver 1955, *On Their Own: Britain's Child Migrants*, National Museums Liverpool, courtesy: Stewart Lee

Barn Owl, *Talons and Tiaras* exhibition, Kate Plumtree

Dragan Ilic, *Detail of DI Device, Rubber & 3000 Pencils*, 2012, Graphite exhibition, GV Art Gallery

Michael Flynn, *Transition and Resonance – A Modern Masque*, Llantarnam Grange Arts Centre

A *Symphony of Curves*, Geoffrey Preston – *A Tradition in Plaster*, Expositionis Ltd

Kate Jenkins, *On My Mother's Knee – An Exhibition of Makers Influenced by Domestic Heritage*, Llantarnam Grange Arts Centre



How to contact TEG

The Touring Exhibitions Group is an independent membership network of galleries, museums, libraries, art and science centres and other organisations and individuals committed to exchanging exhibitions as a means of sharing ideas, materials and resources. We aim to promote professional standards and consistent practice and to encourage exhibition touring as widely as possible in order to extend public awareness, knowledge and enjoyment of historical and contemporary culture. For full details about TEG membership benefits and to join online, please visit the Join webpage at www.teg.org.uk. For a complete list of TEG's Executive Committee members, see the Contacts webpage.

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Design www.ninepoint.co.uk

Cover images: The Tudor Tailor, see exhibition case study pages 7-9

Reconstructed schoolboy's petticoat and coat based on account books, church brasses and a painting by Holbein of his sons

Seven-year-old Mary Feilding's clothing in her portrait of 1620 was reconstructed with reference to household accounts of a similar date

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