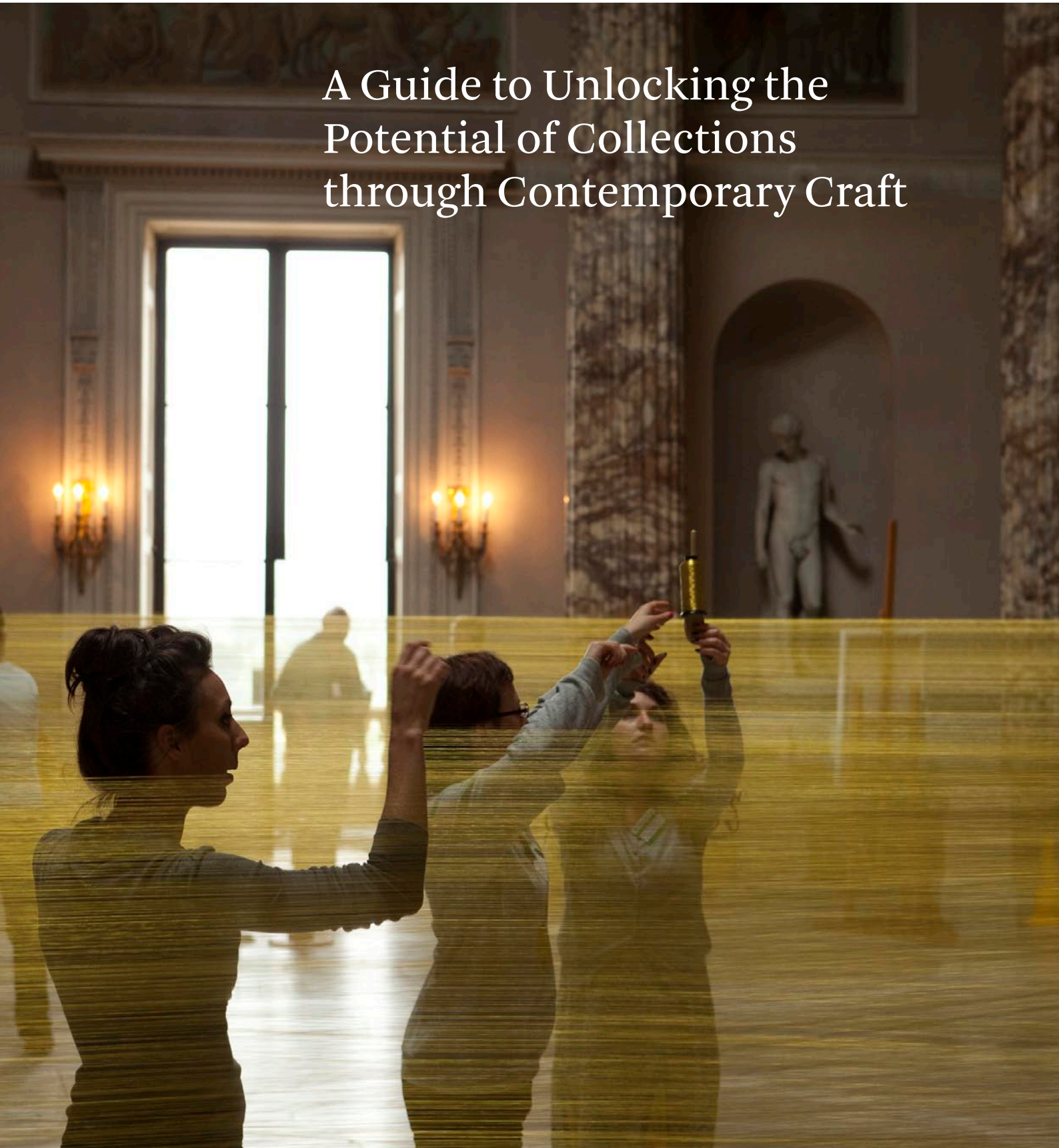
museumaker

A Guide to Unlocking the Potential of Collections through Contemporary Craft



Commissioned by museumaker

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Front cover; National Trust volunteers working with Susie MacMurray, students and staff at Kedleston Hall, to install *Promenade*, 2010.

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ARTS COUNCIL ENGLAND

MLA Renaissance
Museums for changing lives

Contents

Foreword: Introducing the tool kit and museumaker

This tool kit is a comprehensive manual designed to enable the heritage and contemporary craft sectors to work together, commissioned by museumaker as part of its legacy. The aim is to provide a distillation of the 'on the ground' experience of collaboration between the heritage and contemporary that museumaker supported. The publication gives a mix of inspirational ideas to stimulate ambitious joint working and pragmatic information to support delivery. It offers multi-layered information. It is not intended to be digested at one sitting but rather to be used as a compendium to encourage and guide further partnership working. As an indication of the breadth and depth the content encompasses we envisage that, amongst other things, museums and makers will use it to:

- Take creative risks together
- Plan and manage innovative projects from start to finish
- Enrich visitor experience
- Attract new audiences and encourage repeat visits
- Invigorate museum shops
- Gather robust evidence to win further investment

museumaker1 was piloted in the East Midlands in 2005–7. museumaker2 built on the lessons learnt in the pilot to create a national programme which operated during 2009–11 across 4 regions with 16 museum partners. During the 15 months of the implementation phase of mm2, the programme built a strong community of interest. It supported over 140 economic and creative opportunities for makers, bringing the collections to life and enriching the visitor experience for the 700,000 people who visited museumaker's 16 partner sites and buildings. Museums commissioned leading and emerging makers to create new works, some temporary and others permanent. Many were installed outside, animating gardens and landscapes. Makers and expert consultants worked with 14 of the partner museums' shops enriching their merchandising bringing bespoke new products to market.

Every museum ran a substantial maker-led community engagement project. This introduced new audiences, such as taxi drivers, fashion students, pensioners and young entrepreneurs to their collections and enabled hard-to-reach groups to enjoy in-depth experiences.

Museums and makers directly involved in the programme and members of the wider network participated in a series of well-received capacity building events, including workshops, round table discussions and field visits. The central mission of museumaker has been to support museums and makers, technically and financially, to take creative risks and discover the rich resources each can offer the other. The programme fostered the development of inspirational projects enabling collections, buildings and gardens to be brought to life for visitors and communities in compelling new ways. Together, museums and makers have generated a wealth of impact data and legacy material evidencing the success of museumaker in changing the way the two sectors regard each other. Many journeys of discovery have taken place, new approaches have been pioneered, existing audiences have been challenged, new audiences reached, and along the way some cynics have been converted to champions. museumaker demonstrated that any museum or historic property – of any size, location, governance and collection type – can work in partnership with makers to each other's mutual benefit.

If you visit www.artscouncil.org.uk and www.museumaker.com, which remains online until June 2013, you will find information about all 16 partnership projects, a comprehensive photographic record of the programme by Matthew Andrews and a series of short documentary films by Proudfoot. Works of art in their own right, the films showcase the outcomes of the programme. We hope that, together with the tool kit, this material will encourage more museums and historic properties across the country to take collaborative working with makers to the next level.

We'd like to thank all the members of the museumaker family – the makers, museums, stakeholders, funders, field team and the specialist consultants who have worked together to create a strong project with a distinctive profile and a rich body of learning; and Clare Phillips and her team (Michelle Bowen, Jim Grevatte, Lindsay Want-Beal and Xtrahead) for working with us to harvest and present the learning in this toolkit. Finally, thank you to David Dewing, Director of The Geffrye Museum, and Eleanor Pritchard for providing expert feedback on the finished version.

Brigid Howarth & Susie O'Reilly
museumaker programme directors, June 2011

‘A Dark Day in Paradise’, Clare Twomey, temporary installation of 3000 black ceramic butterflies exploring the transience of life and the vanity of earthly things, the Royal Pavilion, Brighton, 2010.

1 Understanding each other's rich resources

Curators and makers have a lot in common. They are trained to challenge, re-interpret and communicate the meaning, role and purpose of objects. Both professions use real and virtual artefacts to provoke curiosity, support learning and explore personal and collective identity. Museums can offer makers privileged access to their collections – and stores – and inspiring opportunities to extend their creative practice to new audiences. In turn, makers have much to offer museum managers, curators, educators and retailers in their ambition to make museums relevant to 21st century communities.

Susie O'Reilly and Brigid Howarth, museumaker – 'What is museumaker? Why collaborate with contemporary craftspeople?' April 2009

This first chapter sets the scene for collaborative working. It explains the purpose of the toolkit, gives snapshots of the characteristics of the contemporary craft and museum sectors and offers advice on how each can get the best out of the other.

ABOUT THE TOOL KIT

1.1 Background and purpose

This tool kit is part of the legacy of the museumaker programme[1]. It draws on the experiences and lessons learnt by the programme's partner museums and makers. The images throughout the publication are all drawn from museumaker projects.

The aim is to provide a step-by-step guide through a collaborative project. The basic premise is that developing a fully rounded partnership project involves a number of interlinked strands: specially commissioned contemporary craft, audience development, including embedded community engagement activity, retail and skills development. The tool kit explores these different aspects in detail, chapter by chapter. A 'pick and mix' approach to the contents is recommended: this will enable readers to draw on the information provided to suit their needs.

[1] For information about museumaker see the foreword and visit www.museumaker.com

1.2 Target users

The tool kit has been designed to be used by makers and museum professionals – including managers, curators, educators and retailers from museums and historic houses and sites of any size, location, type of governance and collection. The intention is to enable each sector to understand the wealth of resources each have to offer the other.

ABOUT THE CONTEMPORARY CRAFT SECTOR

1.3 What are contemporary crafts?

This is a particularly exciting time for contemporary craft practice, with the lines between different areas of visual arts practice, such as fine and applied art, craft and design becoming increasingly blurred. Contemporary craftspeople – makers – are interested in the world of ideas and the myriad ways their finger-tip knowledge of traditional and new tools and materials can be employed to break rules and challenge accepted norms about form and function. They use computers as essential tools for thinking, designing and making. While creating one-off, hand-made objects remains at the core of some makers' practice, many now make large-scale, time based or site specific work, often extending their own skills base by collaborating with fabricators, rapid prototype and short run producers. Makers increasingly exploit crossovers between craft and other creative disciplines such as fashion, architecture, graphic design and performance.

The 'what is craft' debate has been the focus of numerous exhibitions, publications and research over recent decades. Understanding of the word 'craft' has changed over time and in response to increased understanding of different cultural perspectives. In the UK, along with many other western countries, we have seen a significant blurring of boundaries between what is understood as art, design and craft with makers increasingly employing cutting-edge technology and exploring conceptual ideas within their work. Although craft has traditionally been categorised according to the materials in which makers practice; for example clay, glass, metals, stone, wood, textiles, paper and plastics, increasingly makers are taking up materials and methods outside the traditional canon. The question will certainly continue to be debated and new definitions and theories developed to encompass the explosion of creativity and innovation within the sector.

1.4 What are the characteristics of leading makers?

Established high calibre makers, or emerging makers with the potential to develop a significant creative practice display the following characteristics:

- Work in public collections
- Solo exhibitions
- Sell to the international and/or national market
- Collected/or starting to be collected
- Known for producing cutting-edge work

Having an individual 'voice' or signature style is important, as are the capacities to produce original and innovative work and demonstrate an element of critical enquiry within the broader context of making. A maker can achieve these characteristics in a variety of ways – through the materials they select, the way they use tools and ideas, or the aesthetics of their work.

1.5 Why collaborate with museums?

A maker will often find multiple benefits in a creative collaboration. The aspects of a commission that can provide the stimulus for the maker when collaborating with a museum include:

- Inspiration to re-invent and re-invigorate, providing new directions for their work
- Challenges such as working on a different scale, in a new context or alongside specialists in other areas
- Opportunities to explore boundaries within contemporary craft
- Funding, time and a relationship with the commissioner to allow investigation of new ground within their work
- Chances to share skills and ideas, particularly if their practice has a strong affinity with a collection or site
- Increased profile and enhanced recognition by peers and specialist publications

- Potential to extend the reach of their work to new audiences
- Increased demand for their work by private and public collections

1.6 What do makers need?

Successful delivery of multi-faceted programmes with a broad spectrum of desired outcomes requires the commissioned maker to have a range of skills. Ensuring an appropriate maker is selected for a creative collaboration is fundamental to the success of project; consider carefully whether the commission needs to be undertaken by just one maker or by several working in partnership. Discuss delivery requirements and options openly. If, for example, the basis for selecting the maker is their track record of successful working with architects to create an integrated piece, are they also the most appropriate person to deliver a community engagement programme? Could they work in collaboration with another maker on this aspect of the commission?

Taking time to think through a project from the maker's perspective will enhance the likelihood that it will run smoothly. Remember that ultimately a maker's reputation is dependant on the quality of the work they produce combined with their professionalism – which includes delivering on time and in budget. The maker will want to promote the creative collaboration through their own networks. They will have a vested interest in ensuring that the work is of the highest standard – both for their museum partner and to secure new clients and future commissions for themselves.

Help your maker to understand the protocols and possible hierarchies within your venue. Discuss who they might need to liaise with within the museum and how best to facilitate this. Introducing your maker to colleagues – perhaps at a staff meeting – and getting them to make a short presentation about their work and to host a visit to their studio help relationships to get off on a good footing.

You need to agree deadlines and delivery requirements which meet your organisation's programming requirements and the work plans of you and your colleagues. However, you must ensure that your maker has enough time to research and develop their ideas. If the research and designs stage are too short, the maker can feel rushed or frustrated and the venue risks not getting fully developed craft work or a community engagement project that isn't fully formed. Equally important is to allow an appropriate period of time for the fabrication of the work and the implementation of the engagement activity. A commission for site-specific work is, by its nature, bespoke. There is inherent potential for the discovery of new techniques, finishes or construction methods but such discoveries need be researched, tested and fully resolved to ensure they are fit for purpose. Equally, identifying and reaching out to new communities takes time to build relationships and an appropriate programme if tokenism is to be avoided.

Close working with the maker can ensure that this is a rich, creative and rewarding experience for all involved.

1.7 How to discover more about contemporary craft

There are many places to research the wide spectrum of contemporary craft and discover makers, including online directories, publications and websites. Many makers now have their own individual web-sites. There are a number of key events in the UK craft calendar where leading and emerging makers show their work. Visiting these events is an effective and enjoyable way of building up knowledge of the wealth of contemporary practice and gives you the chance to meet and talk to makers informally. Once you have identified makers whose work and approach interest you, and you want to start to explore possibilities more formally, you can plan to meet, perhaps initially on neutral ground at a fair or an open studio event or make contact via a gallery. Contact information is listed in Appendix B.

ABOUT THE HERITAGE SECTOR

1.8 What does the word 'museum' embrace?

Any organisation responsible for preserving and presenting heritage could benefit from exploring the creative potential of working with contemporary craft. For this reason, the word 'museum' is used throughout the tool kit to encompass a wider group of organisations that may not fit the specific definition of the term. The work of those managing historic properties, archives, historic landscapes and heritage railways overlaps that of museums in many areas and to the public is often indistinguishable.

These differing types of organisation are all united by a single factor – they hold permanent major historical collections in trust for society. These institutions range from national museums to small community operations. To confuse matters further, many do not use the word 'museum' in their title preferring, for example, to designate themselves as a science centre, a historic house, a historic property, an art gallery or heritage centre. Many divisions are drawn along governance lines – national, local authority, independent, university and private. The distinctions between these different institutions are not always apparent to visitors. Local authority museums receive funding from, and are subject to, decisions made by local councils. Independent museums may enjoy more freedom, but have to raise funds to operate – often by charging for entry and services. The focus of the collection also affects the context in which a museum and its staff operate. Transport, industrial, natural and social history museums: all have their own networks and visitor bases.

The rich diversity of the UK's institutions indicates the scale of the opportunity for development. Though often sometimes regarded as conservative and risk averse, museums and their staff continually demonstrate that there is no single operating model and the potential of their collections and their institutions is enormous. An object collected for one reason in 1875 can have a totally different interpretation in the present day. A Victorian connoisseur's collection of lace patterns can inspire a playful new work in the hands of a metal smith with the ability to make connection across the decades. Taking the long view is a characteristic of collecting organisations and museums aim to preserve the nation's heritage, so just such innovation can occur in the future.

1.9 How to research collections

If their collections belong to all of us, how can we discover what is held in our museums? If you want to plunge into the world of the UK's collections and see where it takes you, you might try Cornucopia www.cornucopia.org.uk. The Cornucopia database is a fully searchable online database of some 6,000 collections held by almost 2,000 cultural heritage institutions. It will provide you with collections-level descriptions of what is held where and what are considered to be the star objects at each museum. What this resource reveals is the enormous diversity and distribution of collections and the overlap and interrelationship between museums' collections. With this wide viewpoint it is possible to appreciate the notion that museums collectively hold a national collection. Though pretty exhaustive, the material on this database is unlikely to be totally up to date, as it does not include new collections or museums established after 2004. Another excellent resource is the web site www.culture24.org.uk. This lists all the museums in the country with their locations and opening times.

All museums have some form of catalogue for their collections, many now as a digital database. Although different software packages are used, all will have a search facility. Depending on the level of detail on the object entry, this can be an incredibly useful tool, particularly if you have some idea what you are looking for to start with. Many larger museums now make their catalogues available through their websites, often with images and detailed descriptions.

The best way to appreciate what is in a museum store is to go and see it for yourself. Museums will allow access to their stores by appointment for research; though they normally ask you to specify a study area or theme. While a general store tour might be feasible in smaller museums, for larger collections this might take days and range over several sites. Once you have won a commission from the museum, making a visit to the stores will be part of your project introduction.

'Life is Very Sweet', Jane Wildgoose for Harley Museum and Gallery, 2010. The flowers, which are made of sugar, were made by a group of women living locally in a series of workshops, led by Jane and cake maker Christine Ludlum.

Museums are looked to as the source of scholarly opinion and information, and many museum collections are held for their research potential. Their objects are catalogued to record their maker, significance, context, material and date of production. This information is reviewed and added to periodically. Certain objects or collections of objects will be singled out for detailed research and the results published. The nature and impact of this research is as wide ranging as the collections themselves – examples range from natural history specimens assisting in the improvement of modern farming practices to a local archaeological find adding detail to our picture of life in Iron Age Britain. There is considerable interest in museums taking different approaches to research to illuminate collections from many perspectives.

For instance, The Collections Trust champions the use of the Revisiting Collections methodology to capture and articulate multiple view points on objects within collections, expanding their relevance to wider groups of people and exploring their significance beyond traditional academic notions. The process is readily understandable and may suggest ways in which you could approach collections differently.

A commissioning museum may be interested in capturing information about the creative process to accompany the new craft work itself. This record will provide context and detail for future interpretation or research, particularly if the work becomes part of the permanent collection.

1.10 Roles and responsibilities within a museum

Makers need to recognise the importance of engaging with all elements of the museum staff. The range of roles in a museum is wide and differs from venue to venue. Larger institutions can have complex structures with curatorial, exhibitions, design, conservation, buildings management, education and outreach functions carried out by specialist departments. The smaller the museum, the fewer its staff and the more diverse their individual roles. The curator in a small town museum will often have to balance collections care with buildings maintenance, education, staff management and exhibitions.

The sector is characterised by a workforce heavily reliant on volunteering. Many museums volunteers bring considerable professional skills to their role and have strong, long term relationships with their organisation.

1.11 Conservation considerations

The conservation function of collecting organisations can be witnessed from a visit to any museum. Glass cases, barrier ropes, uniformed invigilators and environmental monitoring equipment hanging from the walls all demonstrate concern for conservation. At every stage in the design of a museum, the preservation of the collection will have been considered. The balance between access and conservation is maintained by continual negotiation. There are recognised ways of doing things in museums and deviating from these will take much discussion, some compromise and an appreciation of the museum's responsibility as a public body and a carefully monitored professional organisation. If your own work is to be formally accessioned by the museum (ie taken into the permanent collection to be cared for in perpetuity), staff will be guided by normal conservation practice unless otherwise negotiated with you. Ensure that the museum provides you with an outline of their essential conservation requirements regarding materials and maintenance at the beginning of the project. Discussing your work with a conservator, if the museum has one, can save a lot of time and avoid any potential problems. You may well be surprised to find either that you are being advised to tailor the size of the piece that you make to ensure that the museum can fit it in its stores or disappointed to discover that, while the museum is more than happy to display your work on a temporary basis, its size means that the decision has to be taken that the museum cannot accession it.

1.12 Working in collaboration and managing the client relationship

Your relationship with any museum is likely to involve a number of personnel, often a curator, exhibitions officer or site manager, but this can also extend to grounds staff, designers, registrar etc. It is very important to establish a clear line of communication – the museum needs to designate a key contact, who will help you to understand the staff structure and who you need to liaise with, including decision making groups such as programming groups. Even the smallest museum will have a team of staff used to working within the culture of the organisation. Makers, on the other hand, however well networked they are, tend to work as an individual focussed on their own creative practice.

Laura Baxter led a community engage -ment programme for The Bowes Museum as part of her museumaker commission 'A Garden of Lantern Birds'. The Bowes organized the launch of the installation to coincide with their annual Halloween lantern parade. Laura's group made and released 100 paper lanterns into the night sky.

The museum sector is represented professionally by the Museums Association (MA) which publishes the Code of Ethics which underpins the work of museums. It is worthwhile being aware of this ethical framework and how it defines what all museums aim to do and why. www.museumsassociation.org

1.13 Researching the museum world

There are great many tools to research the heritage sector including online directories and publications and websites. Most museums now have their own individual websites, although those belonging to local authorities may have their site embedded in the council site. Contact information for some of the key sector bodies, events and publications are listed in Appendix B.

2 Unlocking the creative potential of collections

Makers look at things in totally different ways. They can make important linkages between disparate objects that we might not see as curators. They look at buildings differently in terms of textures and colours. Having makers look around our museum – even those who were not appointed – was revealing

Peter Boreham, Curator, The Guildhall Museum, Rochester

This chapter is about getting things off on the right foot. It highlights some of the key things museums and makers need to consider and understand during the initial research and development stages of developing the brief for collaboration.

2.1 Win win: defining mutual benefits

All museums will have different needs depending on their collections and circumstances. When initiating a project it is important to think about the impact you would like the collaboration to have. Each of the museumaker partnership projects established interrelated strands of creative commissioning, leading to organisational, audience and economic benefits for both venue and maker.

Museums

The organisational benefits of a creative collaboration include the potential to:

- Attract new audiences and actively engage established audiences
- Refresh and enhance the museum's identity and brand, leading to greater profile and visibility
- Provide a positive focus for PR and marketing campaigns
- Create opportunities to build partnerships with other museums, agencies and organisations
- Interpret and open up collections in fresh and inventive ways
- Help deliver and enrich business or strategic plans
- Extend the skill set of museum staff

The benefits for the visitor experience include:

- Encouraging creative dialogues that offer inspiration and new perspectives
- Capturing audience imagination, building relationships and encouraging repeat visits
- Developing deeper knowledge and understanding of a collection or venue
- Developing skills-based learning through maker-led workshops
- Enhancing the value audiences place on a venue

The economic and retail benefits include:

- Developing entrepreneurial approaches to the retail offer
- Attracting external investment for new and innovative projects
- Developing sustainable income generation and investment models

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It was like a game of hide and seek and it made the experience more immersive, you saw things you might have missed if they (the butterflies) hadn't been there.

Response from a visitor, 'A Dark Day in Paradise' Clare Twomey, for the Royal Pavilion, Brighton.

Makers

Just as a museum needs to assess the benefits that might be gained by working with a maker, so a maker might wish to reflect on their reasons for working with the heritage sector.

Benefits for a maker include opportunities to:

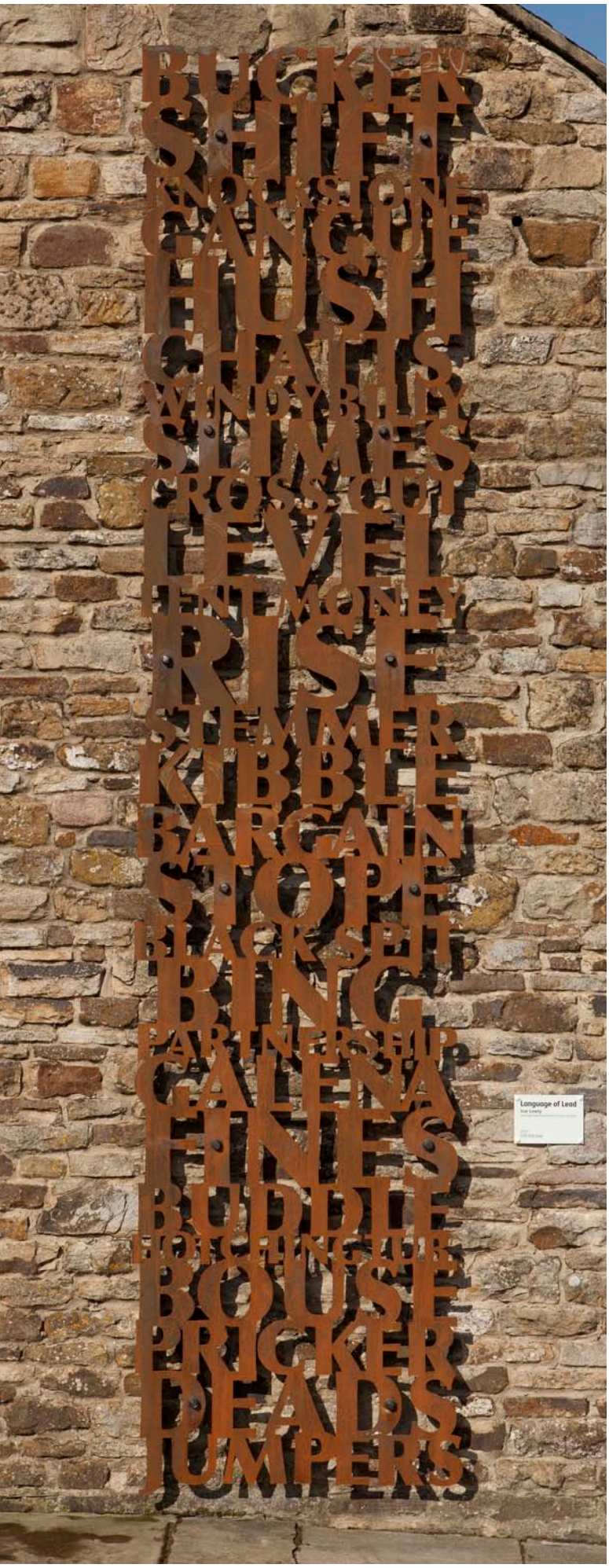
- Discover new inspiration to reinvent and invigorate practice
- Explore new directions and challenges
- Design and fabricate retail products
- Raise profile
- Reach larger, more diverse audiences
- Develop skills in new areas – such as community engagement and audience participation
- Reach new markets

2.2 Reviewing the identity of a collection

All museums have their own unique character. This comes from the interplay between their collections and the stories their objects can tell; the decisions made by curators, conservators and exhibition designers about display and interpretation; their individual sites, buildings and communities. Visitors' experiences are shaped by interpretative and logistical decisions such as whether to have costumed or acoustic guides or to offer a designed route through a gallery. Most museums will have a house style and have made careful decisions about their exhibitions and public spaces and facilities. This might be defined in an interpretative plan or strategy document. It is important in the research stage of the project to consider what space is available for creative commissions. Some institutions might have already made strategic decisions about how to incorporate new interventions into their exisiting environments. A project might work across a number of museums with the creative collaboration specifically aimed at making links between sites.

No site or museum can tell a complete story and every visitor comes away with a different interpretation. Rarely is it possible to present an interpretation that is complete – stories are often left untold, and displays may not be as compelling as they might be. The potential for outside voices to illuminate or expand upon themes is considerable. Key interpretative strands can be identified during a site visit.

Some museums also have an overt mission or purpose which goes beyond the core objectives to inform, entertain and inspire. For example, Killhope, The North of England Lead Mining Museum celebrates the skills and hardships of the men who worked in the leadmining industry in the North Pennines; and The Geffrye Museum is realising its potential to become The Museum of the Home. The message and activity of these organisations can be politically or socially charged and care needs to be taken for commissions to work in such highly specific environments.



2.3 Supporting the museum's business plan

Investing time to understand the museum's aims and ambitions is well worthwhile. Equally, a museum with the focus and discipline to underpin creative collaboration with its own forward plan is likely to commission stronger work. All accredited museums will have a business or forward plan and, if these are not on the venue's website, they should be available on request. There is no standard format, but a good plan will give vital information on the agreed direction and priorities of an organisation that may not otherwise be evident from a visit. It should also be built upon a sound understanding of a museum's audience – who the museum is for and which particular sectors of its community it wants to work with more. Sometimes this is detailed in an audience development plan.

A museum's forward plan may not state explicitly 'we want to work with makers' but instead may identify strategic aims, planned objectives and the resources required to deliver this. Many museums will welcome and appreciate the benefit of collaborating with the craft sector, but any organisation has to justify investing resources on new ventures. The maker's job is to work with the museum to explore and articulate where they can add value to or suggest innovative means to achieve a museum's aims. Identifying how you and your work can help a museum to deliver a stated objective will demonstrate you have an understanding of what they are trying to achieve and that your interests are shared.

Planning is an open and creative process and museums do consult with stakeholders in creating a forward plan – the involvement of people from the creative sector is not uncommon in this process. This can bring fresh perspectives and innovative approaches. A well run museum should welcome input into and interpretation of their future plans.

Installation 'Language of Lead', Sue Lawty in collaboration with John Coombes, for Killhope Lead Mining Museum, County Durham, 2010. Laser cut COR-TEN steel. The work was inspired by the words used by miners on the site in the 19th century. The brief for the commission was informed by young people who worked with creative consultant, Steve Manthorp.

2.4 Setting targets and legacy planning

The purpose of a maker-led project is not to add additional targets or workloads but to reinvigorate existing programmes or development plans through fresh approaches and interpretation. Asking whether the targets set will stretch the organisation, whilst being realistic in relation to the location, visitor profile and organisational or project capacity can provide useful parameters for a project. Exploring from the outset how the learning from the creative partnership might be embedded in the on-going work of the museum will help future proof the collaboration. This will make it easier to argue the case for the investment of museum resources in collaborative work the next time.

2.5 Engaging audiences

A starting point for venues is often to analyse existing visitor data and demographics. This will indicate which audiences to target and the potential to involve hard to reach groups in more meaningful ways. It will also help the venue establish baseline evaluation data. Considerations might include how the selected maker could help develop a project for a particular target audience; whether the focus is audience development or capturing information about your existing audiences. Will a maker need to have experience in developing projects for the targeted user group? Is there in-house capability to support the maker or does this provide an opportunity to collaborate with an organisation that can provide the relevant expertise?

Questions to help shape your project:

- How prominent is audience development in your organisation's mission statement and goals?
- Is audience development a team-wide commitment?
- How do you currently communicate with your audiences and monitor effectiveness?
- What type of information is collected about your visitors?
- How regularly is this research undertaken and used to update databases?
- What methods are in place for identifying who is a new or repeat visitor?
- Do you need to work through a community gatekeeper? (an organisation that can help you access a particular group). If so, do you need to allow time to establish a relationship?

The installation was a talking point. People in the gallery were interacting with each other and wanting to know if it was going elsewhere, and more about the artist.

Comment from a visitor to Orleans House Gallery

2.6 Developing team ownership

A museum needs to think about the level of involvement the staff team (including front of house) will have. Successful projects plan to work to create understanding and cooperation from the outset. A maker may consider how to build in the opportunity for the team to participate in the development of the programme, whilst providing the training for areas less familiar to them. For museums and their workforce of staff and volunteers, time spent at the start shaping a project will be rewarded by a greater understanding of the commission and its relation to the collection. This will enable them to share this information with visitors. Arranging for the maker to give a presentation about their work at a whole staff meeting and/or hosting staff visits to their studio can pay real dividends. This supports buy-in from staff and helps establish better customer service and ultimately enhance the venue's reputation. An organisation's commitment to develop the skills and capacity of its workforce can lead to a more motivated team with renewed passion and energy. Working with a maker can expose a team to new or lateral thinking and in turn encourage staff to reassess and develop their approach.

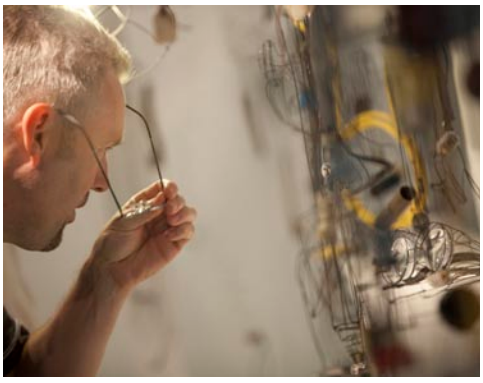
2.7 Setting up partnerships and steering groups

New projects may enable an organisation to develop partnerships or collaborations to enrich the visitor offer or organisational structure. The aims and objectives of a project will assist in the identification of potential partners to complement the team or museum and the organisation's vision. The type of relationship and the nature of any reciprocal 'offer' are considerations to explore before approaching a potential partner.

Developing partnerships is about building relationships and trust. It is prudent to take small initial steps with a clearly defined plan of action. It is good practice to formalise any agreement as this clarifies roles and expectations and prevents potential misunderstandings from arising, particularly if several partners are involved or complex arrangements are being made. For example, clarify if a partner expects a role on the project steering group and what function they will play. A written agreement can also be used to review the benefits or limitations of the partnership at the end of the project, establishing whether it might develop further or be disbanded.

2.8 Embedding evaluation

Evaluation is an important project management and reporting tool. To get the best out of any project it is important to embed formative monitoring and summative evaluation at the planning stage. See Chapter 12 for a full discussion.



The project allows the audiences to make a connection between their personal objects and their local museum in an immediate way and gives them the opportunity to participate in hands on making with support in a new space.

Maker – Cathy Miles

'The Tool Shed', Cathy Miles for The Guildhall Museum, Rochester. The commission was inspired by the museum's star object, the Seaton Tool Chest. Once owned by Benjamin Seaton of Chatham, the chest houses a complete set of 18th century furniture making tools. Mysteriously, many have never been used, and remain in their original wrappings. The museum team supported Cathy to invite community groups and individuals to share stories and sculpt their own wire-skeleton tools to be hung alongside her work in the shed.

3 Commissioning

Fantastic. So many times we go around wonderful places and we miss a lot of what's there as it is not brought to our attention. It (the butterflies) gives you more information, it's stimulating and it enhances your visit.

Response from visitor to 'A Dark Day in Paradise', Clare Twomey for the Royal Pavilion, Brighton

In recent years public and independent heritage organisations have begun to recognise the contribution that creative practitioners can make to their venue's development. Change programmes such as museumaker have helped build a better understanding of commissioning, with makers working alongside curators, exhibition planners and education officers to build the profile and identity of venues. The potential of contemporary craft commissioning to deliver creative responses that uncover previously secret or untold stories and the fit with aspirations for high quality visitor experience is being more clearly realised. A maker's ability to express complex or esoteric aspects of a objects, buildings and sites in engaging ways can encourage audiences and communities to engage with the history and content of the collections.

This chapter looks at the process of commissioning, highlights key issues, including timetabling and risk assessment and signposts other relevant chapters which consider aspects in more detail.

‘A Dark Day in Paradise’, Clare Twomey for Royal Pavilion Brighton, 2010. Three thousand black ceramic butterflies, made by Clare in her studio assisted by her students, were placed in the Banqueting Room, the Great Kitchen, the Entrance Hall and, shown here, on George IVs State Bed (on loan from the Royal Collection © 2011, Her Majesty Queen Elizabeth II) in the King’s Bedroom. The work was a response to the excesses of the Prince Regent’s seaside fantasy, drawing on the dark side of the pursuit of material wealth. The butterflies symbolized the transience of life and the vanity of earthly things, and were both beautiful and menacing. Clare’s practice is to make temporary installations, and exploring the options for de-commissioning each work is fundamental to the research that goes into completing each commission. Following the showing at Brighton from June 2010 – January 2010, with Clare’s agreement, the Royal Pavilion, which is part of Brighton and Hove Museums, donated the work to mima. This was a happy solution for all parties: mima is building an archive of Clare’s work and is part of Middlesbrough Museum Services – which were, like the Pavilion, one of museumaker’s 16 partners.

3.1 Temporary and permanent commissions

A contemporary craft commission can take many forms. It’s important for a museum to stand back and consider the range of possible options: would they like an interior piece, or an exterior work for the garden? Should it serve a purely aesthetic function or include a practical function – such as providing seating or lighting or a boundary (such as screens or fencing)? Perhaps the most significant decisions to take is whether the piece is to be temporary or permanent – and further to that, does the museum want to acquire it formally for the permanent museum collection. Each approach has benefits and associated risks, some of these are outlined below. It is important to understand that both temporary and permanent commissions may need planning permission.

3.2 Choosing between permanent or temporary commissioning

Permanent Commission

Benefits	Risks
Could be formally accessioned, which means that the museum will undertake to preserve it for posterity. Future generations of audiences can engage with it. Makers have an opportunity to enhance their profile by having work in a permanent collection.	The museum may not be able to make practical use of the work – which removes one of the opportunities for visitors to experience the work directly eg seating, lighting, fencing etc.
Engages audiences and builds a sense of ownership, encouraging repeat visits.	It may take a long time for the work to be accepted by established visitors and the museum community.
Offers scope to build on initial interpretation or display, adding value to the work over time.	Potential financial implications for ongoing maintenance or storage requirements.
Potential for use as the symbol or identity for the museum.	May be unfavourably associated with the museum.
Shows a commitment to collecting and a willingness to add value and breadth to a living collection.	Resulting work does not complement or enhance existing collection.
Allows greater flexibility in terms of location and usage. Permanent works are designed for longevity and use materials that will withstand wear and tear.	Permanent works can be cumbersome because of their robustness – difficult to re-site or incorporate in changing displays.

Temporary Commission

Benefit	Risks
Greater potential for experimentation, using new ideas, materials, processes etc.	May be considered too unconventional by certain visitors.
Can act as an audience 'litmus' test for the museum's future vision or direction with creative commissioning.	May fail to engage audience or provide a conclusive direction for further commissions.
Generates potential for repeat commissions/ events.	If poorly received, may deter future commissioning.
Often require smaller budgets as materials which can stand the test of time do not need to be specified and permanent foundations/fixings are not required.	The time and financial investment can seem disproportional to the period of display.
There could be potential to make it a permanent commission if well received, depending on the nature of the work and the specification of materials and fixing.	Material or construction methods may only be suitable for interior or 'protected' spaces.
Shorter delivery times as approval processes may be less rigorous.	Licences may be required either to erect a temporary structure or for a special event.
Potential to work with less established makers, who may not have experience of producing permanent works.	A venue may not be able to meet increased visitor expectation.
Concerns about accessioning and care for the work in perpetuity are alleviated.	More difficult to build sustainable community engagement programmes.
Works can take the form of an event or time base installation – which creates excitement and the impetus to visit at a specific time.	Visitors might miss the specific window of time when the work is on show – can create disappointment and resentment. Additional marketing needed.

3.3 Identifying project aims and outcomes

Museums

Commissioning new work to support the interpretation of existing collections can be a powerful move for a museum. It can allow visitors to experience the mediation of the site by another voice. The new work can enable visitors to make stronger or more immediate connections between historic collections and the stories they to tell. Contemporary resonance can bring objects, histories and concepts to life for the visitor. Careful consideration should always be given to how the intervention will sit with existing interpretation

Commissioning a maker offers museums the chance to appeal to both existing and potential audiences. Carefully commissioned new work provides a further reason to visit. For many sites, it can excite the interest of people who would not normally consider visiting a historic venue.

The average museum visit does not generally bring visitors into contact with high quality contemporary craft. Intelligent commissioning can combine the appeal of both to create a brand with broad appeal.

Working with a maker to programme public events can challenge audience preconceptions and allow innovative approaches to be tested. Spaces and collections can be brought to life by people and activity at unique events.

Makers

As a maker, it's important to take some time to reflect on where you are in your career and what you might wish to achieve as a result of the commission.

- How would you define yourself? Are you an emerging or established maker with a recognised UK or international practice? How will you convey this in an application or pitch?
- Can you describe the work you do clearly and succinctly to a non-specialist audience? Can you articulate the unique or innovative aspects of your practice?
- How and why do you want to collaborate? What long-term sustainable impact could this have for you or the museum or a future partnership?
- What size of project and budgets have you worked with previously?
- Does the brief stretch or challenge you in new ways? How will working with museums contribute and inform your practice or career? Is there a specific direction you want to go?
- Does your practice bring a new approach to the craft and visual arts sector as a whole?

3.4 Timeframes and milestones

A general methodology when undertaking commissions is to approach the project in five stages.

Research – development of the project concept by the museum, identifying and securing the funding streams.

Initiation – identifying and appointing the maker plus appropriate promotion.

Planning – the design and research stage for the commission, the community engagement and retail elements.

Implementation – fabrication and installation of the commission; delivery of the community engagement and retail elements; maintenance agreements set up and photography undertaken.

Closure – the final evaluation reports and lessons learnt, final reports to funders, full budget report.

Decommissioning is covered in chapter 9 and elsewhere in the toolkit. A discussion about what the decommissioning options are should take place at each project management stage, as views on the lifespan of projects can shift. It important that both maker and museum are clear what the options are at each stage.

Depending on the complexity, or simplicity, of the project these stages can be further subdivided or amalgamated to meet the project's needs.

Tailor the timeline to the project requirements – this may be anything from a number of months to several years. If the decision is to appoint the maker through an 'open selection' process allow up to three months from advertising the opportunity to contracting the maker (see Chapter 9 for further information). Research and design can take between six to twelve weeks depending on the degree of consultation and visitor involvement required and whether you are soliciting established visitors or need to develop links with new audiences. If you plan to work with formal education groups – school or college students – you need to allow at minimum of a full term's lead in, plus a term to deliver. Fabrication and installation of the craft work may require four to six months, again depending on the circumstances of the commission and whether planning approval is required (see point 3.6 for further information).

If the work is to be integrated within a build, discuss schedules, project planning meetings and installation procedures with the contractor. Unexpected circumstances may arise so allow for potential slippage within the programme to accommodate these, as delays to a building programme can be extremely costly. It is not unusual for integrated projects to take between two and three years.

3.5 Project management

Project management involves the coordination of a project from identifying its aims and bringing the right team together to realise these, through to the launch or

unveiling of a work. It includes the planning and delivery of embedded programme elements such as community engagement and retail development and evaluation of the impact of the project and its legacy.

Experienced makers can take on many of the aspects involved in project management, however the various roles and responsibilities should be clearly outlined and agreed at the start of a project to avoid confusion, additional costs or missed deadlines.

Project management for creative collaborations combines concern for the practical and regulatory requirements of a project with a degree of openness and passion for the artistic process.

There are numerous project management approaches and software packages available. When a work is to be integrated within a new construction a developer may have an established programme that they work with, such as PRINCE2 (PRojects IN Controlled Environments). Many large government and local authority institutions also use similar systems. A generic outline of the key project management stages for a creative collaboration is provided below. A project plan positions a programme for success; the stages outlined can be used in conjunction with a Logic Model for evaluation, see Chapter 12.

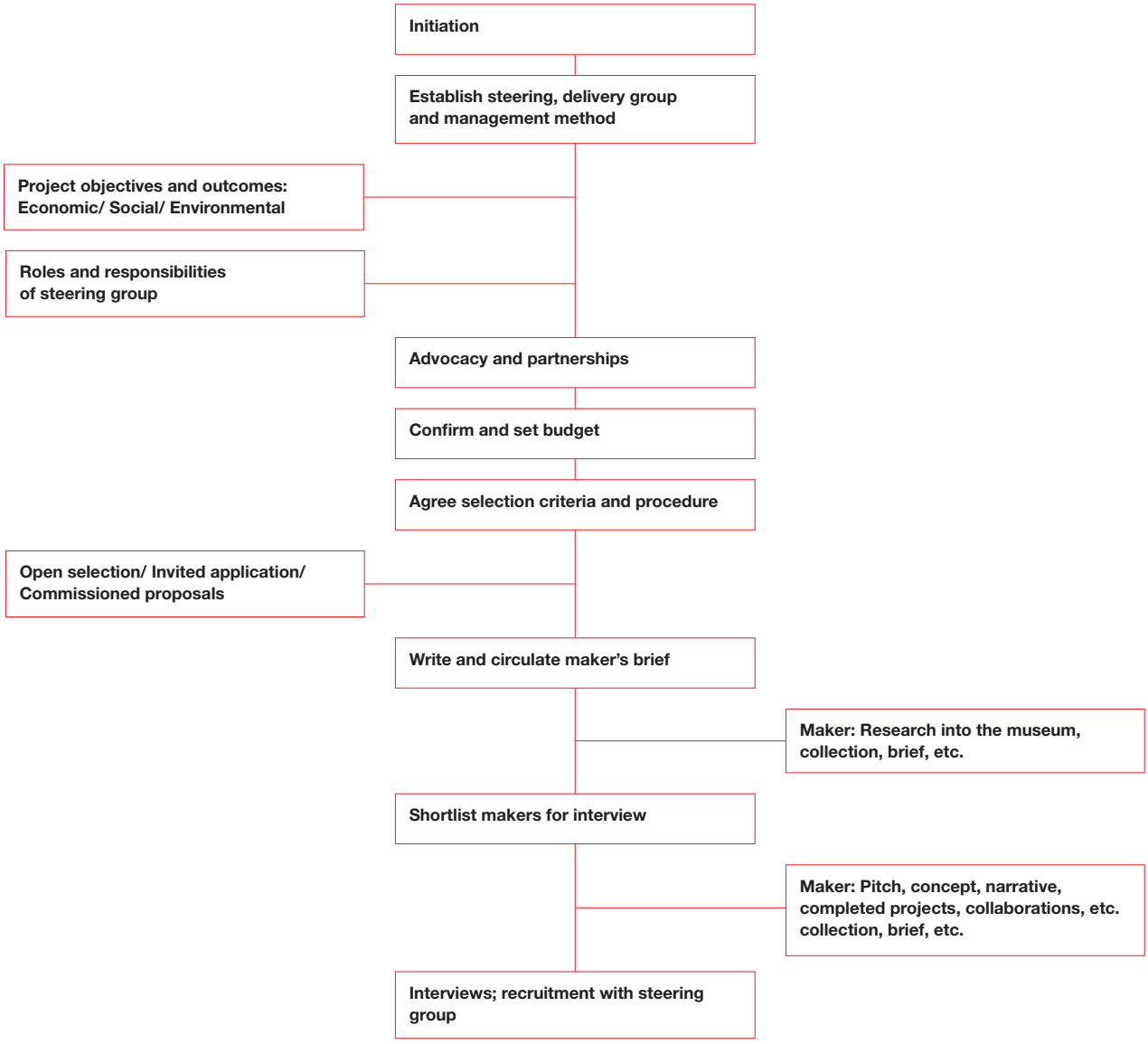
Consultants and agencies with specialist knowledge and experience can assist in the development of a commission

'Imagined Objects of Desire', Lina Petersen, for University of Nottingham Museum. Making lost-wax casts from the archeological collections of everyday items as her starting point, Lina created a range of playful 'hybrid' pieces of contemporary jewellery using non-precious materials. The installation will be touring to one of Sweden's major decorative arts museums.

framework and selection of a maker. Depending on the amount of autonomy you prefer, they can be contracted for the research and initial stages of a project or to provide project management throughout the process. You may also consider working with a mentor.

3.6 Project Initiation

The scope and approach of the project are established in relation to the outcomes identified by the partners. A steering group could be selected and, if required, a delivery team based on the recruited members' skills and experience. A project framework is then developed with appropriate reporting mechanisms. The framework should include the venue's needs assessment or justifications, key project milestones, timeframes and the proposed evaluation or monitoring process.
Advocacy for the programme and partnerships, whether providing funding or skills investment are established. Budgets are secured and set and the maker's brief agreed and circulated. This may involve advertising in specialist publications or websites (see Chapter 8 for further information). Establish a point of contact for any enquiries and if you wish potential applicants to undertake site visits (see Chapter 7 for further information). If a project involves contractors ensure they are on board and supportive of the commission, building their involvement into their contracts if required. Interviews are coordinated along with selection criteria and the appointment of a knowledgeable but impartial selection panel (see Chapter 6 for further information).



3.7 Planning

Once a maker has been selected, a contract or letter of agreement is needed (see Chapter 9 for further information). Providing a draft contract in order to negotiate the terms is essential, as is agreeing a detailed task list with the appointed maker. This should include specific deliverables such as community workshops, design requirements for the project and evaluation method (see Chapter 12 for further information). The approval procedures, reporting method and frequency are all agreed at this stage. A schedule of key meetings is usually planned around the project milestones to review these and agree progress to the next stage.

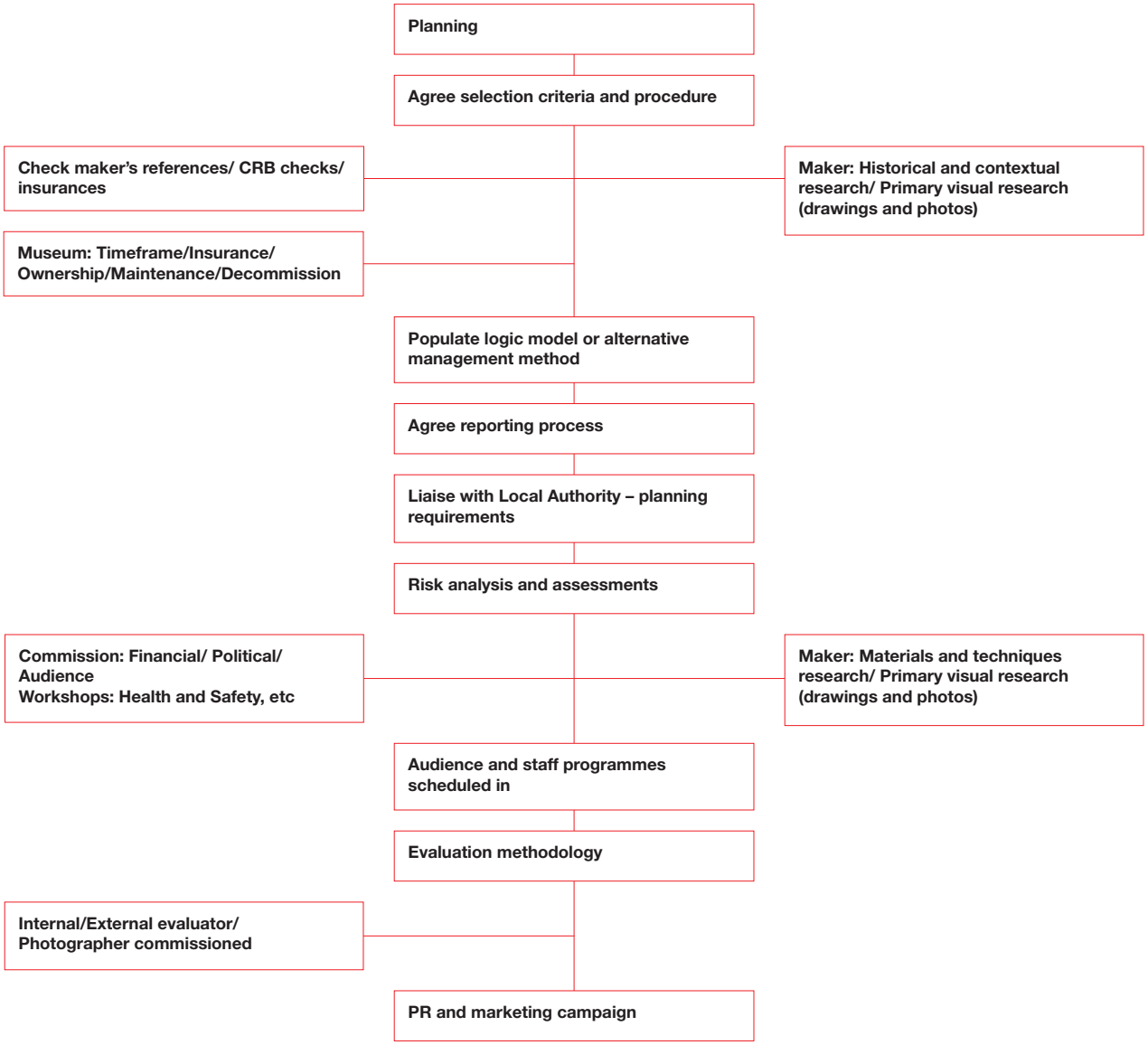
Risk Register

A risk register is a useful project management tool. To set up a register in the planning stage, the museum team and maker need to think through: all the possible risks to the project, how likely they are to happen and, were they to happen, what the impact would be. Each risk needs to be assigned an 'owner', who is responsible for managing and mitigating the risk. In the implementation stage, the register needs to be reviewed regularly – and action taken as appropriate. The template for the risk register given here has been populated with a number of risks that are generic to collaborative projects.

Template for Risk Register

Risk	Likelihood of Occurring	Impact if does Occur	Risk Owner	Mitigation Strategy
Outcomes forecast not achieved eg participant target numbers not reached	Medium	Medium	Key contact, museum partners	Use planning figures which give margin for non-attendance Plan events with gate keepers – to ensure appropriate for target audience and access to networks for recruiting participants.
Maker's final design not signed off by museum	Low	High	Key contact, museum partners	Put a premium on maintaining good communication between artist and museum. Pick up on and discuss emerging issues promptly. Plan a face-to-face meeting to discuss final designs.
Fabrication/installation of commission delayed by maker	Medium	High	Key contact, museum partners	As above. Realistic schedule agreed at outset and artist and museum monitor closely.
Installation of commission delayed by museum development plans	Medium	High	Key contact, museum partners	Realistic schedule agreed and artist and museum monitor closely.
Dovetailing of work plans of different museum staff ineffective	Medium	High	Key contact museum partners	Project built into museum plan by senior management, buy in from line managers and staff achieved by involving them at planning stages.
Maker needs to take leave – due to ill health or family issues	Low	High	Key contact, museum partners	Be aware of possibility, and design schedules to give some lee way – be aware that a high proportion of makers are female, during the museumaker programme four babies were born.
Weather (temperature/snow/rain etc)	Medium	High	Key contact museum partners	Be aware of possibility. Where appropriate build contingency into contract.
Local Authority austerity measures staff changes/reductions programme changes due to reductions to operating budgets	Medium	Medium		Keep close eye on emerging plans. Ensure potential need to mitigate built into any consultation process.
Poor buy-in from front line museum staff	Medium	Medium	Key contact, museum partners	Create sense of ownership and understanding by building in opportunity to meet maker (eg talk at whole staff meeting/opportunity for studio visit extended to front line staff).
Changes in stakeholder organisations	Medium	Medium	Steering group	Keep close eye on emerging plans and ensure need to mitigate built into any consultation process.

Planning diagram



3.8 Implementation

This stage is about ensuring the project activities are properly executed with approval or control processes in place in line with the established milestones. As the implementation stage progresses staff and visitors are able to become more involved in the planning or with supporting programmes.

After a period of research a maker will need to have their ideas or designs approved by the commissioner. Agreeing the approval process from the outset can help establish project milestones.[2]

There are several essential elements to the approval process that need to be determined:

- **Who will the approval involve?** This is usually the responsibility of the steering group; ensure they have the authority to make decisions.
- **What is being approved?** This it is not about personal taste but whether the ideas or design meet the brief requirements and is deliverable on time and in budget.
- **What stages require approval?** Is it just the design prior to fabrication, a sample or maquette, is approval needed on the proposed community engagement programme, etc.
- **How long will it take?** If approval is required from the management or a committee, how often do they meet?
- **What form will approval take?** Is it required to be signed-off in writing or will notes from a meeting suffice?

[2] This is separate from planning or other external approvals that may be required which have their own established processes and timeframes.

Museums commissioning craft work should be prepared for an iterative process where materials and the location of the work changes several times.

Michael Boase, Museum Manager, Killhope, The North of England Lead Mining Museum

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In order to sign-off the maker should provide a fully costed schedule including any sub-contractors fees, installation and maintenance requirements for the commission. Makers presenting proposals might want to incorporate high quality prototypes or maquettes; these can be useful in the visualizing of an object and can often convey ideas to groups unfamiliar with commissioning or working with makers.

Along with the monitoring and evaluation of the process, throughout the implementation stage, risk analysis reports should be kept updated in response to external factors. Marketing and PR might also be initiated in order to build media engagement with the project and create a sense of anticipation for visitors.

If the maker is responsible for installing the work the museum, or its building contractor, will need to sign off a method statement explaining how the maker proposes to fix the work on site and how Health and Safety issues have been taken into account.

If working on an outdoor installation, ensure that the Local Planning Authority is contacted and, if required, planning consent applied for. Allow for this process to take a minimum of 13 weeks and for the cost of making an application. With permanent works requiring foundations, utility checks are needed to confirm underground cables or pipes will not be affected. A structural engineer may need to be commissioned to specify foundation requirements. As with the maker any sub-contracts will need to provide evidence of appropriate insurance cover. Other considerations such as whether the work is to be lit at night may be incorporated at this point.

Depending on the size of the work and access to the venue, lifting machinery may be called for. A written traffic management procedure might be needed. A professional delivery company operating the type of vehicles needed to transport large, bespoke items should be able to provide their procedures and relevant traffic management certificates and insurance.

For a maker this is a busy stage of the process as the design vision is realised. Getting the planning right is crucial; confirm weights and dimensions of work for access routes into a venue – gates, lifts, etc. Many of the UK's museums are housed in listed or historic buildings so it is essential to confirm that the structural requirements are viable.

If you are working with a sub-contracted fabricator consider how reliable they are. Do they understand the quality or finish you require; can they guarantee the delivery times? If working with a new supplier ask if they have worked with makers before; and consider whether they come recommended.

Early on in the implementation stage, museum and maker need to start to discuss the options for interpreting the work for the public. Interpretation can prove a sensitive issue, and it is wise to start by generating a range of possible options together. Look together at the different possibilities – which include print (eg graphic panels and leaflets), acoustic guides, digital applications and human interventions (room guides and invigilators and gallery tours and talks which may be presented by the maker, museum staff or volunteers). Be prepared to listen to each other's point of view, and to understand that it may be necessary reach a compromise. Discussion of graphic panels can involve an element of debate – as issues such as the amount of text, the audience reading age assumed, size of type, the design, materials, size, positioning and fixing of graphic panels are considered. Remember in your

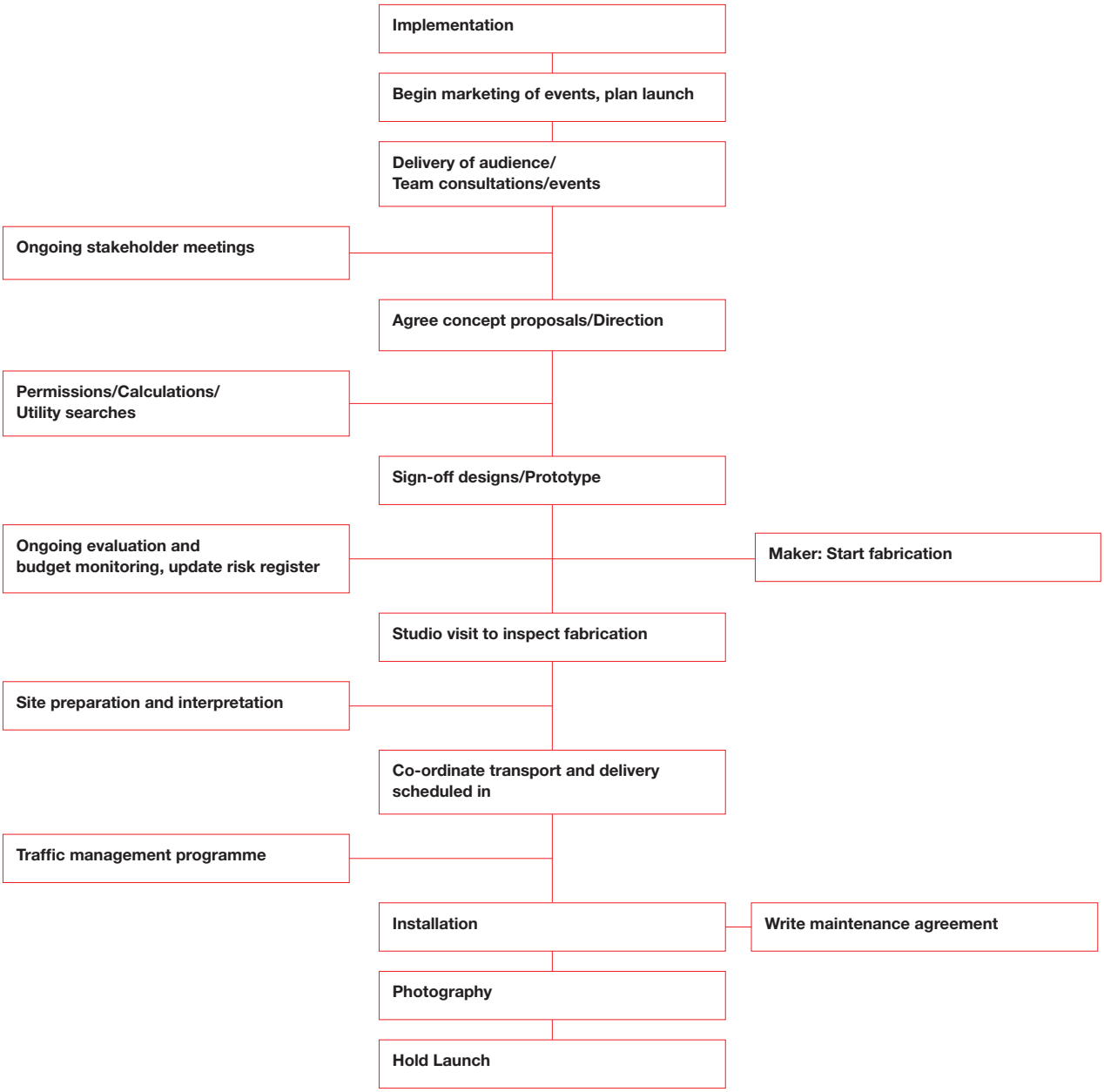
discussions that it is important to satisfy both the need to maintain the aesthetic integrity of the work and the need to ensure that visitors understand and enjoy the work. This, of course, includes being able to read interpretative information about the work comfortably.

If you are planning to celebrate the installation of the work with a private view or a launch, start thinking about this at the beginning of the implementation phase. This gives the lead time needed to make the most of the opportunity by ensuring that the guest list is planned strategically. A launch is a good occasion to bring champions and advocates together to meet policy makers and opinions and to ensure that everyone who has been involved in the project feels thanked and recognized.

Lots of good communication with the maker at the design stage will be necessary as you consider different prototypes before giving the go-ahead for production.

Viv Vallack, The Bowes Museum

Implementation Diagram

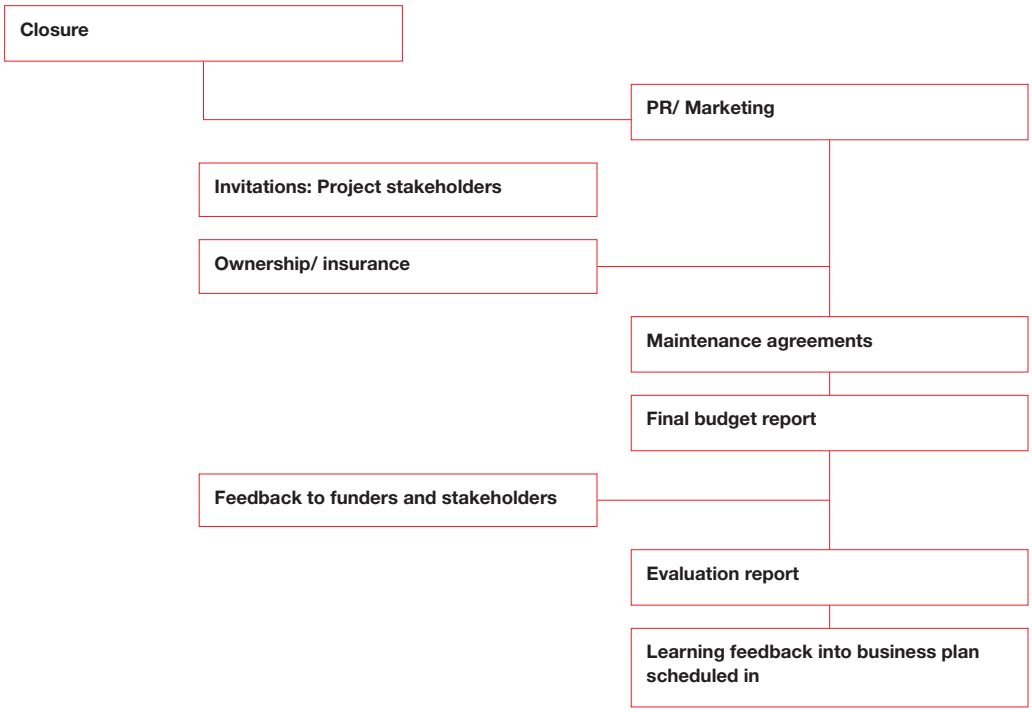


3.9 Closure

In the last stage ensure that the project is brought to an appropriate completion. This is the time for a maker to transfer ownership and insurance responsibilities. The evaluation report is compiled, matching the initial objective in the brief, including a list of lessons learned and how they will be implemented on future projects or inform the museum's or maker's business plan. Rewarding the team and ensuring partners, participants and project funders have been invited to the launch and made aware of the outcomes is important. Although evaluation reports need to be complied in a timely fashion after the project's completion, a museum may undertake follow-up research six months to a year later to gauge opinion or the level of 'ownership' experienced by its staff and visitors. Depending on the nature of the project and the medium- to long-term impact anticipated annual evaluations may be required for a number of years (see Chapter 12 for further information).

museumaker showed our local authority councillors we can deliver a national project and achieve high profile. For example, arts and crafts are now seen as important part of Medway's tourism product.

Peter Boreham, The Guildhall Museum, Rochester



3.10 Regulations and approvals

Applications for Planning Approval are made to the Local Authority; most Authorities now have information on their websites regarding the process with downloadable forms. Regulations may differ slightly between authorities, however, if your venue has listed building status, is located in a conservation area or if the work is to be a permanent fixture, always confirm whether an application is required. An application for a public craft commission is not a standard request; therefore it is worth involving a Planning Officer at an early stage in the process. The timeframes for processing an application can also vary between Authorities, however a general 'rule of thumb' is to allow a minimun of 13 weeks for the process. Should building regulations also be required allow three to four months. Clarify whose responsibility it is to make applications at the outset.

The work you are proposing may be temporary but still require a licence from the Local Authority, again discussing the proposal at an early stage helps build an understanding for the project and its needs

When a work is to be integrated into a new build be mindful of the Health and Safety procedures or regulations relating to the construction company's obligations or code of conduct. Most construction companies will require visitors to the site to undertake a form of safety induction to ensure appropriate clothing is worn, etc.

Regulations and practice around construction are continually being revised. Both commissioner and maker should ensure they are aware of their responsibilities when undertaking a creative collaboration. A construction company will normally have a Construction, Design and Management (CDM) coordinator who can advise and assist the client with their duties. Further details of the Construction (Design and Management) Regulations 2007 can be found on: www.hse.gov.uk/construction/cdm.htm

3.11 Interpretation and display

The modern museum has a huge array of interpretative media at its disposal from the time-honoured text panel to social media and smart phone APPS. The key to successful interpretation is selecting the right media between audience and message. Each site will have its own aesthetic and range of media which visitors will be familiar with. The museum should understand its existing audience sufficiently to have a range of approaches that work. There is a real likelihood that audiences will require more to fully appreciate the commission and all that is behind it.

Deciding what the message is will inform further thinking about media. Is there to be an emphasis on the process of inspiration and creation? Is the focus to be the idea behind the work (and will it require context or further explanation)? Do you want visitors to look differently on other displays or objects as a result of the maker's response? Are you inviting involvement and response from visitors?

New commissions do offer the opportunity to add to existing interpretative approaches. An audio tour or blog by the maker can add a further layer of engagement. Talks and workshops allow visitors to spend time with the maker to understand the process their work takes and the ideas behind it.

Some commissions offer alternative interpretations with subtle interplay between the contemporary and historic. This subtlety would be crushed by heavy-handed interpretation ('Have you noticed this?'). A comments wall may elicit more creative or emotional responses and encourage visitors to revisit spaces and discuss what has been done and why. Successful projects often offer a multi-layered experience to the audience. The commission may work on a simple aesthetic or functional level, however additional insight should be offered to viewers who want to engage on a deeper level. This could include interpretive information and documentation on the process which may take the form of films, interviews with the maker or curator, alongside the written or other methods of interpretation.

Often overlooked and key to a visitor's experience are front of house and invigilation staff. They are the public face of a museum and will most likely spend the most time with a new work. They are the people who will be asked to explain a work's meaning or justify its existence. Involving them in the process of commissioning, creating and siting new work will help create an interest in and appreciation for what is being attempted. Training and briefing staff will equip them to share their understanding with visitors.

3.12 Marketing

What is the offering? Who is it for? What are the core messages? What is the desired audience response? The decisions made in the course of the commissioning process will go a long way to answering key marketing questions. With the basic application of segmentation techniques (see section 11.5), new and existing audiences can be further defined into distinct customer groups and the crucial foundations for effective marketing activity can be put in place.

Personal storylines, images and anecdotes need to be consciously gathered along the project's journey from both museum and maker. It is never too early in the commission to start: these make for perfect content for PR and consumer-facing promotion. Budget, resources, skill sets, timescales as well as existing venue promotions will all influence the final selection of promotional methods from new media to traditional print, from advertising to

PR and advocacy. Chapter 11 guides on the integration of promotional strands and creation of a workable and effective promotional mix.

It made you think it was more of a conversation piece. It made you use your imagination, going back in time with the characters, what they ate and the conversations they had. There was depth to each place setting.

It was very thought provoking, the longest I have spent at any exhibition. You had to look into the table to see the setting for each person.

Responses to Place Setting, by Eleanor Pritchard for Orleans House Gallery, Richmond

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3.13 Making the most of opportunities

Museums

- How will you ensure all staff are aware of the project and have buy-in – could you include key staff in the selection process or identify where they could be involved?
- Are there particular locations for which works could be specially created – perhaps an under-used area or overlooked feature?
- Is there a new development that could be augmented by a commission – a café, gallery or shop that could incorporate a commission such as handrails, furniture or signage?
- Are there stories about the collection or specific object that you want to convey - perhaps a new acquisition or established collection which would benefit from a fresh focus?
- Is there a particular target audience that might be engaged as part of the collaboration – a group that you want to develop a relationship with or that may influence the work or maker's process?
- Have you allowed for the lead-in time to set up an embedded community engagement programme as well as to deliver it? This often involves the learning and access team from the museum working with a community 'gate-keeper'
- Are there any restrictions for the maker – particular conservation requirements, museum policy issues or capital development or programming deadlines?
- Does the museum use a design template for all its graphic/promotional material that the maker might need to be aware of – what are the lead-in times to get publicity produced? Have you articulated clearly the aims of the commission and vision of the organization – are there particular expectations or limitations of funders or partners the maker should be aware of?
- Does the museum have a communications policy with the press – will the maker be undertaking their own promotion or be required to go via the museum?
- Have you involved your retail team in a timely fashion in the process – they need time to explore with the maker how they can work together to source or develop appropriate merchandise

Makers

- Have you made a site visit?
- Can you articulate how your work it will bring the collection, building or setting to life?
- Have you established what it is about your work that won you a place on the shortlist? Have you made sure that your proposal picks up on this.
- What will you take to an interview or presentation? Do you have maquettes or material samples that help illustrate the proposal or quality of your work? If so are you sure that they are of an appropriate standard and will help the non-arts people on the panel understand your work, and those with an arts background to be convinced of the visual qualities of your proposal?
- Does your proposal offer fresh approaches for the contemporary craft sector – for example by demonstrating new ways of thinking and production such as innovative use of tools, materials and technologies?
- Is your proposal financially realistic – can you show how you will design, fabricate and install the work within the specified budget? Have you factored in a realistic fee for yourself?
- Will the museum provide you with access to their collection stores, is an induction required, will a member of the museum team need to accompany you? Think about the implications of your project for the museum. Find out which days might be quieter, or closed to the public when staff might be more flexible to accommodate your needs.
- Have you thought through the time-line? Can you complete the whole project – from design to fabrication and installation – in the timeframe specified?

Everyone in the museum felt an understanding of the project. Laura Baxter, our commissioned maker gave two presentations to the staff. This meant they were confident in explaining the installation to visitors.

Viv Vallack, The Bowes Museum

- Does your proposal show how you will assist the museum to design and implement the participatory community element? Will you lead this element of the work or bring in other makers to deliver workshops?
- Could you lead creative teams or work within a project development team, how might this be conveyed to the museum?
- Do you have a track record of effective client relationships? If you are an emerging maker, or this is a new area of work for you, can you demonstrate your understanding of the factors that will enable you to build strong relationships with your museum client?
- How have you addressed constraints, such as physical and aesthetic considerations before?
- Have you successfully adapted or altered a design in order to meet clients' needs? Are you offering a workable, considered approach that is tailored to the museum?
- Have you considered the 'build ability' and durability of the design? Do you have the ability to make the work you are proposing yourself, or tried and tested contacts with fabricators/technical support to realise your proposal?
- Will the work be interactive? Have you considered audiences with special requirements – i.e. consideration for requirements of the Disability and the Equality Act 2010
- Is the commission part of a new build? Have you an understanding of Construction, Design and Management (CDM) and other Health and Safety requirements?
- If you will be responsible for the installation and fixing of your work, have you thought about the information you will need to prepare a method statement for museum or its contractors can approve.
- Can you illustrate how you have catered for the public's safety within your work or created work in a situation where this was a requirement?
- What factors might cause difficulties in the delivery of the project and how might these be mitigated?
- Might there be running or utility costs for your work?
- Are there any maintenance requirements, who can undertake these? How often will maintenance be required and what will be the cost involved, can you provide examples of similar commissions and their ongoing requirements?
- Have you considered the opportunities to work with the retail team to develop new products?

It is important to give makers creative freedom while also understanding their skills, and the limitations of their skills, and seeking reassurance that the work is proceeding as discussed and in accordance with deadlines.

Christine Lalumia, Deputy Director of The Geffrye Museum, London

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'Place Setting', Eleanor Pritchard, Orleans House Gallery, Richmond-on-Thames, London, 2010. The installation comprised an elegant banqueting table set for a fantasy guest list of people recorded as having lived and worked in the great houses set along the river over the past four centuries. Inspired by the architectural features of Orleans House and its neighbours, Strawberry Hill and Ham House, Eleanor's piece referenced plasterwork, sugarwork and blackwork (a traditional embroidery technique) and included damask napkins specifically designed to tell the personal stories of the individual 'guests'. Each historic property hosted events for the maker-led community engagement programme which included making floats for the 2010 edition of the Richmond Carnival. 'Place Setting' was conceived to commemorate the tercentenary of Orleans House and contributed to Richmond's Cultural Olympiad celebrations.

4 Embedding community engagement and ownership

It's a good idea, people can relate to it, people can see it, feel and experience it rather than just looking

Participant in 'Dinner of Doom', Bompas and Parr, Harley Museum and Gallery

One of the key reasons for investing resources in collaboration between museums and makers is to bring the collections to life for the public. This chapter explores the careful planning and commitment that is called on from both sides to make the most of the opportunities to broaden, deepen and diversify audiences.

4.1 The Challenge

The definition of a museum's community we use here is a broad one. It encompasses both the members of the wider, external environment in which the venue is located and the internal team of staff and volunteers of a venue. A creative collaboration can provide opportunities for a broad range of different individuals and groups to have stretching and memorable experiences. While museums recognize the value of improving the experience of its whole community, there is increasing understanding of the need to differentiate between groups, and to target opportunities in the way that they are designed and marketed. In particular, there is growing awareness that if museums are to deepen, broaden and diversify their visitor offer, they need to think hard about the particular needs of hard-to-reach audiences, such as young people, the workless, senior citizens and minority ethnic groups.

The crafts encourage debate about collecting objects, they bring living, breathing ideas to staff and the public. There's no end to the learning and community projects you can develop with a commission.

Cristine Lalumia, deputy director, Geffryre Museum, Hackney

Benefits, issues and risks of community engagement projects

Benefits	Issues and Risks
Increased audience figures.	Increased numbers can lead to overcrowding and losing the 'undiscovered' quality of a venue.
Greater understanding and engagement with the collection or venue.	Building audiences takes time and is a team-wide long-term commitment. Groups engaged in a short term project can feel 'dropped' once it is completed.
Increased revenue.	
Changing passive visitor into a proactive engaged visitor.	Not all visitors want to be 'proactively' engaged; sensitivity is required to prevent alienating some audiences.
Potential to reach new audiences.	Not being able to meet increased expectation.
Potential to work with partner organisation in the community .	Considerable lead times will be needed to fit with partners' schedules.
Buy-in across the museum can be fostered.	
More rewarding for team members, leading to improved job satisfaction.	
Long-lasting benefits and change of organisational culture can be achieved through embedding learning.	Benefits only during the life cycle of the project, unless resources are provided to sustain the change.
Community programmes can meet external investment criteria where other areas of a museum or a maker's practice are ineligible.	External investment requires management. Not delivering on your application can affect future grants.

4.2 Identifying project aims

Museums

Your museum may have plans to develop audiences and community participation either in their volume or breadth. Are there ways in which a maker can work with you at each stage of this process? Understanding a museum's current audience make-up and any plans for targeting age, socio-economic or specialist groups will help a maker develop a proposal and understand who to liaise with on the museum staff.

Most museums will make decisions and review progress on audience development across departments or at senior management level. How can the maker be involved in this process and how can you capitalise on the maker's background and contacts?

Can a maker be involved in the consultation process? Choosing the right maker might allow working with target groups in ways that may be beyond the normal resources of the museum. The feedback from initiatives such as a master class with undergraduates could inform what the museum attempts in the future.

How can the commission itself be a draw to target audiences? The appeal of a museum can be increased for the young and design-conscious by association with makers and their contemporary take on museum collections.

Have you planned your activities to allow for participant fall-off? Free events are often over-subscribed on paper, but bookings don't convert to attendance. While some members of hard-to-reach groups may find the opportunity life-changing and will participate to the full, others will simply fade away. You need to make provision for this. For example, by recruiting more people than you need to start off.

The key aspect is that the commission must have a tangible connection with the museum, its collections and the target audience. Association with a maker and their work alone is not enough to change perceptions of a museum and visitor habits.

Makers

Often a project has multiple aims; you have the ability to identify how these can be realised in a creative or innovative way. This process starts by asking a few key questions of the museum and yourself:

- How might the events or workshops you run inform your practice?
- Is your role to deliver or facilitate?
- What does your practice offer for museum audiences, how will they engage or be involved in your work?
- Have you previous experience in this area you can draw upon and how did people and the venue benefit from the activity?
- Have you a clear understanding of the make up of the museum's current and target audiences and structure?
- Is the museum looking to appraise a range of future options in collaboration with the staff or board? Might this involve visits to other locations as case studies?
- Does your network include people who can complement your skills and add to the mix required to create opportunities to excite and engage hard to reach groups?
- Is the museum looking to develop its service, might this involve mentoring a local maker or team member?
- Are different staff across the museum involved in the commissions? Might they have different needs?

'Exchanging Luminance' by Richard Jackson for The Lightbox, Woking, 2010. As an intrinsic element of his brief to create lighting to intrigue and delight passers by and draw them through the garden and on into the building, Richard worked with users of a local day centre and secondary school pupils. He incorporated their responses to the architecture, light works and collections of The Lightbox into his design. His work, a permanent sculpture, combining glass, stainless steel and LED, lights up the front garden at dusk and on wintery afternoons.

Valentine's Mansion, Redbridge works hard to ensure that people from across the borough can enjoy their offer. The community engagement project the mansion organized as part of its 'Summer in the City' project with museumaker enabled a group of Asian women to respond to the house and its gardens – in the same way as Timorous Beasties were doing to create the bespoke Valentine's Textile. This plate is from the tea-set that maker Catherine Hammerton helped the women to create by applying their own drawings and photographs to bone china cups and saucers. The culmination of the project was a mela at the mansion.

4.3 Project management and timeframes

The range of community engagement activities and the timeframe in which they might be delivered is extensive. The programme created should be determined by the group/s you want to involve and the level or depth of engagement you are looking to achieve. Organisations may wish to include a member of the target group in the project's development, their involvement in the creation of a brief and selection of a maker can help ensure an appropriate practitioner is appointed and build real understanding of the project and venue. An added role for an individual, or group, might be promoting the project to their networks. Remember that you may need to allow time to recruit, mentor and support community participants in these activities both before, during and after the meetings that they take part in.

Is there expectation for the outcomes of the community engagement to be exhibited alongside or with reference to the commission? Careful thought needs to go into how this is managed and curated. It may be important to make the link between the commission project and the community engagement strand, but equally the commission must also be shown in a suitably professional context.

It is essential when inviting external input to a programme that the suggestions are considered and, where they are not adopted, reasons properly given.

The project management plan in Chapter 3 can be adapted and simplified to provide an outline of community engagement activities.

Projects should be aware of the lead in time required to work with community partners. For example, schools work at least a term ahead.

Peter Boreham, Curator of the Rochester Museum

Making the sugar flowers for the installation 'Life is Very Sweet', Jane Wildgoose for Harley Museum and Gallery, 2010. The installation explored how early porcelain copied the shapes of sugar decoration, which were used in table decoration in the 18th century. Jane worked with cake maker, Christine Ludlum, and a group of women who lived locally to create sugar flowers in four workshops over a period of 4 months.

4.4 Considerations

Museums

- Are there groups you have worked with before who are ready to become more engaged – perhaps with the subject or the primary medium of the maker?
- Are there individuals or groups you would like to involve in the creative process – perhaps as part of the research process or as co-producers?
- Are there people you might include in the briefing and selection process – might this improve the acceptance and appreciation of the work? Are you able to support and mentor participants you involve in this way?
- Are there opportunities to take the museum out to the community – practical workshops or outreach sessions that may help to collect responses?
- Have you created buy-in from across the museum staff, enabling colleagues to contribute their expertise and networks appropriately?
- Have you allowed the lead-time required to identify appropriate external partners, and to achieve buy-in from community gatekeepers?
- Is there an opportunity to put out an appeal for people's own objects relating to the theme – a road show event or image submissions on a website?
- Will the maker be working with children or vulnerable adults and require a Criminal Records Bureau (CRB) check? If so, who will take the lead on this?
- Will photographs be taken of the events that may require permissions from parents or guardians?
- Have risk assessments for the activities been completed with the maker?
- If you collect contact details from participants, have you outlined the museum's data protection policy?
- Does the museum have the appropriate insurance in place to run the activities?
- Have you built in opportunities for participants to contribute to the monitoring and evaluating of the project as a whole? This might include inviting the external evaluator to talk to participants either face to face or on the phone; developing a feedback form written in appropriate language; working with your maker on an element of creative evaluation or using social media.

Makers

- What level of involvement is most suited to your practice?
- Will you undertake this work yourself or lead other makers and practitioners from other visual arts and the performing arts to develop engagement activities?
- What group sizes are best for you to work with? Are you able to offer flexible drop-in sessions, or do you need a timetabled activity with a strict limit on numbers?
- Is the activity suitable for the ages or abilities you will be working with? Do you need to provide an additional activity for those who might be more able or faster working? Do you need helpers?
- Does the activity provide opportunity for a meaningful experience for participants?
- What is the most appropriate media in which to reach your target group?
- Will you want to establish an ongoing relationship throughout the project or are you providing 'one-off' activities?
- How might you build in creative evaluation to get meaningful feedback?

4.5 Marketing

Which are the target groups within the community? What makes them tick? Why is this project relevant to them? What channels should be used to encourage them to listen and engage? Research will win greater insight into identified groups and hone them into clear and distinct target audiences (see section 11.3).

Effective promotion will only stem from real understanding. The approach needs to be focused and sensitive to the specific community's needs, expressed through an endorsing voice in language that is immediately relevant and makes the offering credible. Personal storylines and pictures speak volumes. Whether achieved through appropriate media coverage, sponsorship, community-based project champions, tweets or Facebook postings within virtual social networks, advocacy is a key method for reaching out to community audiences as part of an integrated promotional mix. Chapter 11 looks at the role of champions, PR and digital marketing within the effective promotional mix.

4.6 Digital participation

The range of computer mediated communication (CMC) that can now be utilised to support venues, events or practices has rapidly expanded over the last decade. Websites, social networking sites including: MySpace, Facebook, Cyworld, Bebo and Twitter along with new communication tools such as mobile connectivity, blogging, and photo/video-sharing (YouTube and flickr) has changed the way in which we communicate and enable audiences to co-create. The change in pattern has been evidenced through Arts Council England's annual Taking Part survey[3] the findings of which show an increase in all demographic groups participating digitally[4].

Findings include the following:

In January to December 2010, 34.8 per cent of adults had participated digitally in culture, an increase from 2008/09 (25.1%).

Many venues will have experienced the benefits of incorporating CMC into a marketing campaign, to provide evaluation data through visitor surveys and to enable audiences to engage virtually. Equally they will appreciate the time and dedication involved in keeping the various methods maintained. Perhaps more than any other form of marketing, CMC requires regular updating. An out-of-date or non-functioning website will not persuade anyone to visit; however utilised effectively CMC can reach and engage new audiences.

[3] Arts Council of England, Taking Part: The National Survey of Culture, Leisure and Sport Jan–Dec 2010, Statistical Release March 2011. Commissioned by the Department for Culture, Media and Sport (DCMS) and its partner Non Departmental Public Bodies (NDPS): Arts Council England, English Heritage, Sports England, and the Museums, Libraries and Archives Council.

[4] Digital participation is defined in the Taking Part survey as visiting a museum or gallery, library, heritage, theatre or concert, archive or records office website for any purpose other than to buy tickets or for information on opening hours etc. This measure of digital participation captures activities such as viewing an online gallery or collection, taking a virtual tour of a historic site or viewing an arts performance.

500 people took part in the 'Dinner of Doom', on 6 March 2011, the event that Harley Museum and Gallery, the Welbeck Estate, North Nottinghamshire commissioned from Bompas and Parr, inspired by the exhibition 'Dinner for a Duke' which explores the history of extravagant dining on the estate over the past 400 years.

5 Retail development

Good museum shops graft museum values onto their product. The key to successful selling is to ensure that customers are given a clear feel for the authenticity of the material, integrity of interpretation and clarity of cultural values.

Camay Chapman Cameron, Managing Director, Fitzwilliam Museum Enterprises

Contemporary craft can help revitalize the retail offer of museums and historic properties.

This chapter identifies the factors that museum shops and makers need to take into consideration to collaborate to their mutual benefit. It offers advice and pinpoints potential pitfalls and discusses how customers can be nurtured and encouraged to become collectors.

5.1 Identifying aims for retail development

Museums

A craft-led retail commission can add to the visitors' understanding and appreciation of a collection or site. Their attention can be drawn to a specific feature, concept or theme of the museum by creating a designed and fabricated object which the visitor can purchase and take home. Certain commissions can become a substantial part of the museum brand and extend its promotional reach far beyond the museum shop into people's homes and lives.

The museum shop often reaches a different audience to the craft gallery and provides considerable exposure for makers. Likewise, the opportunity to offer short-run, batch-produced high-quality craft, inspired directly by collections or sites, appeals to museums. The commission may attract collectors of contemporary craft into museums, resulting in the opening up of new audiences and market for the museum.

Income generation is increasingly important for museums, as increasingly the aim is to be sustainable without complete reliance on subsidy, grants and gifts. Many have very well developed buying and merchandising expertise, but this may not extend to contemporary craft. Launching new products into these environments needs careful testing of markets and price points.

A museum or heritage shop should reflect the themes or emphasis of its collections and site. Visitors view spending in the shop as an integral part of their visit. So giving your shop the capacity to support and expand the visitor experience on site in the shop – and then to continuing it at home can be seen as beneficial financially, educationally and emotionally. For the visitor, good museum shops are the ones that continue their museum experience while they are on site, helping to build the impression of what the museum is all about, and offer the opportunity to take home a quality keepsake that sums up the essence of the collection.

If as a museum or heritage site you are thinking about revitalising your retail offer by working with makers there are a few basic questions to be asked:

- Why do you want to work with contemporary makers?
- What plans do you have in place?
- Do you have a retail strategy or mission statement?
- How will working in this way fit in with your existing plans?

It is important when undertaking any new direction to ensure that it can be supported by the wider organisation or policy of the venue. If you can answer this positively, then you are ready to move on to implementation.

If you do not have any strategy or plans for your retail outlet then this will be a good opportunity to address that, as it will help your day to day business as well as making working with the contemporary craft sector much easier.

Two simple aids are:

A mission statement

This is a useful tool: it helps colleagues to understand how the shop contributes to the overall offer of the museum, visitors to understand your offer. Developing a retail mission will enable you to think about 'Why you do what you do', 'For whom do you do it' and 'What do you do and how do you do it'. Apply this to the following aspects:

- What is your product?
- Who are your team?
- Who are your customers?
- Where are you based, what is the nature of that environment?

A list of your objectives

Alternatively, you can draw up a simple list of objectives for your shop. Examples of objectives might be to:

- support the creative industries in our region.
- stand out from the high street.
- be a destination shop.
- celebrate our textile and ceramics collections through well priced and innovative products.
- have a friendly, well informed staff in a well presented shop.

Makers

When a maker is approached by a museum or heritage site shop, it is either to stock their work or to commission new products for the venue. As a maker, ask yourself:

- What is it about the museum or offer that you are interested in?
- Will this be a new outlet in which to sell and promote your work?
- Will it raise your profile?
- Will it develop your portfolio of work or allow you to work in a new way?
- Are you prepared to change your work or ethos to fit in?
- Is this right for your work?
- Is the brief clear and deliverable for you and do you understand their expectations?
- Can any commissioned work be sold in other venues?
- If commissioned, do you need to undertake the manufacture of the product?
- Is the budget realistic and deliverable?
- Is the timeline realistic and deliverable?

5.2 Reviewing the retail offer and practices

Once you have identified your objectives there are a number of factors you need to consider when developing your offer. It is recommended you undertake reviews of the stock you hold; your accounting process; how you monitor sales of products and price points. Think about the merchandising and display of your work along with

any point of sale literature. This will establish the stage your outlet is at and enables you to collate any baseline data to review an initiative or introduction of new work.

Finance and budgets

Museums

It is important that the shop has its own budget to provide clarity and enable appropriate income targets to be set. Having income targets is important when assessing performance, they need to be realistic. If the shop is part of a bigger venue, try to ensure that some profit is reinvested in the retail offer, which, over time should enable the generation of more profit.

Makers

If you are commissioned to develop a product, include design fees for your initial development. Many commissions are not taken forward and the time and energy you have spent may go unpaid.

Customer profile

Museums

One of the key aspects of retailing is developing a relationship with your customer. Before undertaking any development it is useful to have the information about your existing audiences. This will enable you to buy better and market appropriately.

Useful audience data can be captured by you, but you may also wish to consider the possibility of investing in a CRM system. CRM is point of sale software that enables you to track what customers are buying, what they are spending and how often they visit. Any database should be an active document that is kept up to date and some form of communication introduced which maintains contact, such as an e-newsletter.

Makers

Always inform your mailing list about a new stock. It keeps your profile high as well as supporting the venue and enabling your customers new opportunities to buy your work. If you are working with a museum that is just beginning to work with craft, offer to send out their information or marketing to your mailing list or contacts. In return the museum could offer them an incentive, such as a free visit.

Marketing internally

Museums

Understanding your existing audience is as important as developing new audiences and customers. Here is a snapshot of marketing tools/initiatives relevant to retailers:

- E-flyers for new products, particularly useful if you are working with makers
- A specific shop page on the museum's web site that is updated on a regular basis or has a seasonal focus
- Clear signage to the shop in the rest of the museum
- Working with the marketing team to gain press coverage or creating press releases yourself
- Special retail events that include goodie bags, giveaways and highlights such as 'meet the maker' sessions
- Networking events that can be tailored around a new maker's work – invite the maker to be on hand. Being able to meet the face behind the work is one of the key unique selling points (USP) of contemporary craft: the public love the opportunity and it really helps to sell work.
- Short message system (SMS) alerts – to update clients on sales or new products, creating a buzz
- Specialist retail web-sites such as www.culturelabel.com can also provide retail opportunities

Internal communications

Museums

A shop is in the unique position of being able to deliver an organisation's brand values, introduce new audiences, enhance the visitor experience and generate income. The shop ensures that visitors see what your venue believes in, connects them to the collections and allows them to take a little piece of their experience in your museum away with them.

A good example of how this works is demonstrated by the Millennium Gallery in Sheffield. Here, the commercial manager sits on the project team that runs the major exhibitions and leads a buying team that includes curators, marketers and front of house staff. There is a close working relationship between the Exhibition Curator, Craft and Design Curators and commercial manager. They meet regularly to talk about what is going on in the sector, trends, possible opportunities, designers they aspire to work with or projects they need to find makers for. The Millennium Gallery has a mission statement which permeates the whole organisation. Having these shared ideals makes for a cohesive, focused approach: if a product does not fit into the museum brand, it does not go in the shop.

Staffing

Museums

Selling high end craft objects requires insight into their origin and materials and is usually provided by a knowledgeable sales person trained to explain the ideas or processes behind a piece. This is an ideal scenario, but many venues will not have this level of expertise. The

following are recommendations you could put in place to develop sales of craft work in your shop:

- Undertake a simple skills audit, what are the strengths and weaknesses of your staff? You may unearth some hidden talent and ability that you can utilize.
- Keep ALL staff informed, not just shop staff, but front of house, volunteers and security. They all play a part in your success by directing people to your shop or talking to visitors about what you have on offer.
- Ensure that all your team understand the aims and objectives of the venue and shop and how this is reflected in the stock you have.
- Putting staff development in place, to help staff to talk more confidently about the product or about the maker and explaining the value to the visitor.
- Leading on the retail operation is often an 'extra' commitment for a member of the senior management team who squeezes this responsibility into an already overcrowded work plan; try to ensure your venue gives support to retailing

Makers

As with many retail outlets, museum shop staff have lots of duties and calls on their time, try to provide them with all the information you can to help sell your work. Providing a statement about yourself and your work that can be given out with a sale is useful, but do not include your personal details. Offer the shop staff a chance to visit your studio so they can see where and how the work is made. Tell them in layman's terms how you made it, what materials you used, the amount of time it took to make and the ideas behind the work. Having a 'story' to tell about the work is helpful.

Buying policy

Museums

To present a coherent body of stock for sale, a museum needs to identify its focus and ensure that the work presented makes sense. As previously discussed, having a clear set of objectives or policies for the shop/venue helps when creating a buying policy. Naturally, a range of work that creates connectivity between the site and shop and any changing exhibition programmes is the ideal scenario.

Also try subscribing to a selection of the latest interiors and fashion magazines in order to develop your trend spotting skills and stimulate ideas. If possible, introduce a programme for the front of house and retail staff to visit other retailers to keep up with the landscape in which the shop operates and build understanding of external trends which can influence the public's buying habits.

Makers

Before approaching a new venue make sure you know who the buyer is for your work, some venues have specific buyers for different areas. Enquire about the application or selection process the venue uses and how you might apply. Never cold call, but you may send a sales pack speculatively. This should include images, wholesale prices and some information about you. This initial approach can be followed up with a call but if they are interested they will get in touch.

5.3 Identifying partners and building the relationship

Dealing with suppliers

Museums

Dealing with makers can be different from more mainstream stockists; you are buying something individual and it is worth making an investment in these relationships as over time, they will pay dividends. Ensure that you have a buying policy and an application and selection process. Have clear and workable methods of administration set up for handling makers' stock, payment and delivery and return.

Makers

Museums are not always confident when commissioning or buying from makers. Budget restrictions and lack of experience can prevent them from being able to take creative risks. Unrealistic expectations (on both sides) can make negotiation and contracting difficult. Be clear about what your capacity and offer is and when you are able to deliver. Ensure that you have clear delivery notes, it is a good idea to supply two, one of which the venue signs and returns to you. A delivery note with photos or drawings of the work is helpful to staff. It reduces the risk of pieces being priced incorrectly or wrongly labelled. Keep shop staff informed of any changes and about stories that they can use to sell your work. A good retailer will consider their relationship with a maker is important; they can expend a considerable amount of time ensuring that the makers they work with feel they can trust the shop to represent their work well and make good sales for them.

Product sourcing

Museums

Try to vary your product sourcing. Visits to large trade events are fine for identifying some of the products needed for a shop, such as toys and cards. However, it is always good to add alternative event to your buying schedule, such as the events in the national craft calender detailed in Appendix B. These events bring you into contact with good quality makers and provides a business-focused environment to meet makers. It can also provide ideas for the display of work. You may decide to make

a feature of supporting locally-based makers. Try attending local college or university final year shows. Many maker studios have open days or events where you can go and find out about the work and keep up to date with what's happening near you.

Makers

Museum staff may not be confident talking to makers because they may feel that they don't have the 'right' vocabulary or are unsure about the questions to ask and what constitute 'reasonable replies' about pricing structure, profit margins, lead times, fabricators, copyright, contracts or limited editions. Help these conversations by filling in those gaps and providing the information in layman's terms where possible. It is important that you are communicative and honest about what you are and are not able to do, as many museums will not have worked with the sector. You can also:

- Provide a clear statement about yourself and how the work is made
- Offer to talk about your work at a staff meeting, this will enable staff to pass on the information to their customers and potentially increase sales
- Invite staff to visit you in your workshop
- Provide them with display tips and cleaning methods
- Offer a 'meet the makers' talk for customers

As a maker, have a clear pricing policy and provide the museum with your wholesale price along with any minimum order requirements, if applicable. Ask about their percentage of commission and provide a recommended retail price (RRP) where appropriate. Make sure that your studio price and their retail sale price is consistent – the public get confused and even suspicious when they vary.

Take the initiative, and make connections. If you feel that your work will resonate with a venue because of their collection or locality, then it is worth sending them a sales pack with a letter of introduction outlining this connection or highlighting this when you meet them.

Product development

Museums

Bespoke product development is an exciting and rewarding way of working but for the novice commissioner it requires time, money and clear ideas and can be fraught with difficulties. Below are some questions to ask yourself prior to embarking on commissioning a maker:

- What type of object would you like to commission?
- Why is it needed? Perhaps it is a celebratory item or relates to an exhibition?
- How much do you have to invest?
- Is there a particular strength within the sales you make, for example, jewellery or functional products such as a mug?
- Have you seen other examples of this way of working in other shops that you have liked?

If the cost of commissioning one-off high-end retail craft pieces seems unrealistic, it might be worth considering developing a cheaper manufactured range with the maker. This might include designs that can be applied to mugs, stationary, tea towels etc. If the retail element is developed in conjunction with a commission, the museum might also consider a line of postcards with images of the commission, a small publication or artist's book about the project etc. Think carefully about stock turn – beware of succumbing to the temptation of longer runs for smaller prices.

Following the project management plan outlined in Chapter 3 will ensure that in your written brief you consider how much you want to sell the item for and the quantity you will require. If your venue takes on the production of the work it is vital that the designer is involved at each stage; other commissioning museums have found this to be a key factor for success.

Makers

Product development can offer a new way of working and access to new audiences. If you are thinking of applying for a commission, try to visit the venue so you have a better understanding of where and how the piece will be sold. Find out about the collections and focus of the venue and relate this to the work. When responding ensure you have addressed all elements of the brief, include strong, appropriate images of your work, a clear budget outline for the anticipated commission as well as why you are interested. Commissioners are interested in how you can use your creativity and aesthetic to produce an interesting saleable item, which relates to the brief. In order to make your ideas stand out think about:

- How the work will be displayed?
- Can it be easily packed?
- How heavy will it be, can customers just pick it up and take it to the till?
- How will you mark the item so the customer understands what the work is and how it relates to the venue?
- Does your retail price fit into the rest of the retail space?
- Is the museum able to provide you with information on the average customer spend in the museum shop?

5.4 Creating collectors

Museums

Developing your range of work to a level which will encourage serious high end collectors takes time and investment. It is a good aspiration to have as, of course many collections are bequeathed to museums, so it's a nice way of investing in your organisation's own future. There are other ways you can increase the number of

people who take an interest in what you sell. If your venue already has a community of interest who attend special events, such as concerts or exhibition openings, try to link with them by introducing that audience to special limited edition pieces that relate to your venue. This works well for contemporary craft. You can sell work that is limited by quantity, with each item numbered, or for a limited time period or perhaps in a limited colour palette?

You can commission a piece a year, which over time develops into a collection for the customer. For instance, every Christmas, the Royal Pavilion, Brighton and the Fitzwilliam Museum commission a special tree ornament. Another good way of increasing your market and developing collectors is by introducing annual selling exhibitions in your temporary exhibition spaces. This enables you to show contemporary work which you would not normally sell in the shop, test out the market for new work and raise the profile of contemporary craft at your venue. A useful tool in supporting this is the Own Art[5] interest free purchase scheme.

[5] Arts Council England aims to encourage people to buy art they love. One of the ways they do this is to support galleries that sell high quality contemporary art through the Own Art Scheme. The Own Art scheme is designed to make it easy and affordable for everyone to buy contemporary works of art and craft including paintings, photography, sculpture, glassware and furniture. You can borrow up to £2,000 or as little as £100, and pay back the loan in 10 monthly installments – interest free. The scheme is available across the country. See www.artscouncil.org.uk/ownart for more information.

Makers

Collecting contemporary craft is about satisfying a personal aesthetic and being able to show individualism. It becomes an interest or hobby which collectors pursue by visiting new galleries, museums, open studios as well as craft events and fairs. So, for a maker to develop 'collectors' for their work, it's about visibility, being at the right events and venues as well as in the press.

Anyone on your mailing list can become a 'collector'. If they have bought a mug from you, within three years you should have them buying larger more significant pieces. The key is to nurture that emerging relationship and understanding of the work you do. Collectors often become commissioners, offering a maker the chance to produce something one-off or specific for that client. Try to create your own 'collecting' family, get to know their tastes and what they enjoy about your work, be communicative. Make sure they are invited to all events and gatherings you have, to provide that extra exclusivity, personalize the invitation, so it is just for them.

5.5 Interpretation and display

Museums

To present and sell specialist work of higher value requires particular skills and knowledge but as this is not always available try to employ some of these ideas to help you:

- Ensure that what is shown is carefully branded and labeled with the following details – maker's name, material, method of making, price and if the maker is local or the work relates to specific pieces/stories in the museum
- Ensure there is enough information in the cases to make it clear and understandable that the work is for sale
- Consider the use of shelf-talkers – specially written labels that give an insight into the story that the piece tells and its relationship to the collections
- Make use of hero pieces – large pieces that may perhaps not sell, but will add value to the smaller, more affordable pieces
- Include a statement that all work sold supports the museum
- Ensure that you have mirrors for customers to see how textiles or jewellery may look and an area where you can wrap purchases

'Coal bowl', Rebecca Chitty, part of the bespoke range of retail products for Woodhorn Museum and Northumberland Archives, 2010. Woodhorn is on the site of the former Ashington Colliery. The new range was inspired by the art work of colliery workers – who have become known as the Pitman Painters. They learnt to paint at night school in the 1940s and achieved a lasting reputation for the insight their paintings gave into their everyday lives.

Makers

One of the key messages to come out of museumaker was the importance of communicating the story behind objects. Do you have information that can support Point of Sale such as magazine boards or a helpful statement that the museum can use with your work to tell the 'story'?

5.6 Curated shops

Museums

An interesting way of diversifying your offer or refreshing your space is through 'curated shops'. A curated shop is the concept of offering a selection of products that are as carefully chosen as your museum collection by someone with aesthetic and commercial sensibility.

These 'curators' can assemble a mix of your existing stock as well as selected art, design, and craft bringing a new lease of life or perspective to your space. There needn't be anything linking these items except the viewpoint of the selector. This is a good opportunity to find someone who is seen as a representative of your target audiences (eg a local fashion lecturer who can attract more university staff or students to the shop) and of course you can use your newly commissioned or stocked makers. The sector is well positioned to work in this way. Customers are often looking for an edited-down, manageable number of product choices that have a seal of approval, along with character, stories and 'authenticity'.

One of the ways in which Woodhorn Museum and Northumberland Archives have developed their retail offer is to introduce the concept of the 'curated shop'. By dressing the retail space to give a sense of atmosphere, they extended the experience of visiting the galleries into the shop.

I learnt to listen to makers and let them steer things because they know what they are doing. They always come up with great ideas, you need to let go and explore ideas together.

Nadia Brice, Manager Valentine's Mansion and Gardens

5.7 To do list

Museums

- Read the good practice retail studies on www.museumaker.com
- Visit other shops – including, but not exclusively museum shops – and analyse their approach. What lessons can you apply to your shop?
- Read 'Shop!', the column Mary Portas writes for the Saturday Telegraph and watch her series 'Queen of Shopping' on television
- Consider joining the Association of Cultural Enterprises (www.acenterprises.org.uk) and attend their events and conferences
- Create and implement a retail strategy
- Share the objectives of the shop with your staff and wider organisation
- Work to ensure that the shop is understood as an integral part of the museum offer
- Make sure that the shop is signposted on the museum site and on the museum web site
- Take a wider view of the work that you do, visit new trade fairs and buy different magazines, try to keep your offer 'live'
- Work with the external curators who blend economic and aesthetic vision

Makers

- Create and share the stories behind your work. It makes it easier to sell and humanises it for the public
- Be prepared to nurture and work with the museum's shop to develop the knowledge of the sector and its practices
- Make connections with collections and the site and use them as both income and idea generators

Retail products for Valentine's Mansion and Gardens, designed by Timorous Beasties, 2010. The new range includes digitally printed double-sided linen cushions, three badge designs and bone china mugs with black enamel print. Each depict scenes of Valentine's Mansion and Garden.

6 Commissioning briefs and selection processes

You can't pre-empt what someone will make. The whole point is a maker carrying out your brief in their way.

Miranda Stearn, Heritage Education Co-ordinator, Orleans House Gallery

Selecting the right maker for the right commission is fundamental to a successful project outcome. Achieving this starts with creating a strong brief, which needs to be interesting, creative and challenging, whilst demonstrating that the commissioner understands the processes, timeframe and budgets required. As a museum you will want to convey the aspirations for your venue and how this project helps deliver your vision. Equally, makers want to be inspired by a brief and given room to interpret it and add their voice. The skill lies in achieving the balance between the specifics of the commission and allowing a maker space to work with you to develop creative solutions.

6.1 Writing a successful brief

Once you have established the objectives for your project, have funding in place and the support of the stakeholders you need to produce a brief. Briefs provide details on the background, aims and selection criteria for the commission. Details about the nature of the work required should not be overly prescriptive. Remain as open and flexible as possible with regard to location, content and materials.

What to include

The background and context for the commission: Explain the rationale for the creative collaboration and how it delivers an aspect of the museum's business plan or vision. Provide a short summary about the organisation and description of the collection, highlighting any special aspects and artefacts of note. The museum's Development Plans or Learning Strategies should be referenced in this section.

The brief: This should be a description of the commission's anticipated outcomes or expectations including an indication of the type of maker or approach felt to be suitable. It should address the special focus of your collections and explain your thinking about how this might be reflected. Is the commission to be permanent or temporary? Could it involve participative or performance based work?

If a commission is for a designated space, provide details of the proposed location, including any information on how the area is used and by whom. Provide details of any restrictions or considerations that the maker may need to take into account.

Provide some background to the audience or team that the maker may be working with. Information may include the current levels of engagement, whether these are positive or negative, existing programmes of activity and the desired outcomes from the commission.

Commissions including retail development should offer information about your current retail offer and policy, the type of work that is stocked, along with your ambitions for the future.

Context: In this section provide information on future development plans, either the venue's own or external projects that might affect the museum, such as new transport links or the regeneration of the area. The wider context can include information about the visitor demographics or location. Other factors that have the potential to play a role in the project such as festivals, centenary celebrations or events should be included. You may wish to reference local or regional cultural and public art strategies.

Site: If a specific site has been identified, provide a description. Include any accessibility considerations, security or safety issues and photographs of the location. A collaborative approach is to liaise with the selected maker to identify a site.

Funding: If relevant, provide a short summary about the funders or sponsors of the project. Explain why they are giving their support and remember to include their logos on the document.

Aims and objectives: Be clear about the aspirations of the commission and what you hope to achieve through it. These might include reinvigorating the collection, developing partnerships, developing the visitor offer, or raising the profile of the venue.

Technical and physical considerations: Include any specific material requirements, sustainability needs, traffic flow and sightline issues. Your commission may require details about other planned work being and what site preparation is to be included. Ownership of the site and whether planning permission is required should be addressed. This will affect the schedule and consultation requirements.

Also include the approval process for the work's installation; the other professionals with whom the maker will be collaborating; whether there is a need to specify that the work be made of robust and safe materials; the minimum length of time – months or years – you anticipate the piece will be in-situ; if a maintenance schedule outlining relevant costs needs to be provided; Health and Safety requirements; your Equal Opportunity policy; the type and level of insurance cover required; any decommissioning policy; whether the maker will be required to attend project-monitoring meetings and a launch event and if the maker is required to have CRB clearance. Any evaluation process or documentation being proposed, should also be explained.

The maker's role: Be clear about your expectations, whether a maker is to be part of the design team, to undertake a residency, or to create the work on or off-site. Specify if the maker has a curatorial role in terms of the siting, installation and interpretation of the project.

Consultation requirements: Outline what degree of community participation is anticipated and, if known, with whom. Include specific outputs, for example, a series of six workshops for 14-16 year olds leading to a curated exhibition. Indicate the anticipated role for the maker.

Fees and budget: Detail what the budget includes such as design fees and expenses, attending meetings and consultation events, exhibition costs, materials, fabrication, professional fees, delivery, installation, insurance and public liability costs and other services in connection with the work. Any separate costs such as publicity material, documentation, ground preparation, landscaping or lighting of the work need to be highlighted.

Processes and timeframe: List the key milestones or deadlines from interview through to installation

or completion of the project. This should include information about the approval and sign-off stages. Allow a realistic timescale for consultation, ideas development and fabrication.

Project Team or Steering Group: List the members of your team(s) or group(s), their roles or nature of their involvement. The brief should highlight who will be the selected maker's main point of contact and who will be responsible for project management and communication between the stakeholders. Where a less experienced maker is involved, one of the key purposes of the key contact will be to guide them through the process.

Application deadlines and what information is required: This should include a request for a current CV, examples of previous work with the number of images to provide, references and a short statement about how they might approach the creative collaboration.

Selection criteria: What are the key skills or approaches you are looking for? In your selection criteria you might want to indicate that you are looking for a maker with experience of working in a heritage environment, who understands what processes and costs are associated with fabricating and maintaining a work and who can work as part of a team. Be clear about your expectations in terms of community engagement – at the same time as indicating that you are willing to consider different options for this aspect of the commission. Ask for evidence of their ability to deliver exciting, high-quality work and to show that they can deliver projects within budget and on time.

Interview date: If short-listed, to ensure candidates availability.

Additional information: Links to websites, strategies or design proposals.

6.2 Selection options

The process of how expressions of interest can be submitted can vary depending on the nature of your commission, timeframe or development programme. The following list describes three types of selection process and outlines the benefits and drawbacks.

A. Open application:

In an open application, the brief is circulated broadly allowing anyone who meets the criteria to submit an expression of interest. Applications should include a CV, images, and short statement about the maker's work and an explanation of their interest in the commission. At this stage no designs are requested.

Benefits

- Opportunity to discover makers you did not know about.
- Provides opportunities for younger or less established makers. Some may not be suitable for the commission but could support your programme in other ways.
- Promoting the opportunity promotes the venue and funders too.
- Time spent researching makers and accessing contact details is reduced or eliminated.
- A widely promoted opportunity with open application ensures that equality and diversity requirements are addressed within this stage of the process.

Drawbacks

- This approach normally results a high number of applications, not all meeting the required criteria. Open applications can be administratively demanding, taking time to review and respond to.
- This process can take 2–3 months, allowing for lead-in times of publications and providing 4–6 weeks for responses, short listing and interview.
- Advertising your commission can add to your costs, although a number of websites and organisations will circulate opportunities for free.
- Higher calibre or more experienced makers may not apply to open commissions as the process can be time consuming process and success levels vary. If you want to work with a maker who has a substantial reputation, a direct approach is sometimes more appropriate.

B. Invited or limited application:

This approach involves compiling an initial long-list from which between three and five makers are sent the commission details and invited to submit an application.

Benefits

- Time spent initially researching makers can be re-gained through a shorter application period.
- Certainty of applications for the commission or early notice that there is not a level of interest in the project, enabling the brief to be amended accordingly.
- A guarantee that appropriate makers with the relevant experience are applying.
- Establishes an early relationship with a maker/s.

Drawbacks

- Time and knowledge is required to research and contact the makers.
- The selected makers may have existing commitments and unable to apply.
- Clarification needs to be sought to ensure there is no conflict with your organisation's or funders' procurement processes or equality and diversity policies.

- Potentially reduces the opportunity for newly established makers, unless specifically targeted.
- Museums new to this area of work will need to obtain specialist support, this is likely to add costs

C. Initial proposal development or direct invitation:

Where a single maker or small group, normally three to four, are approached and offered an initial fee to develop concept ideas, and, possibly, to cost the proposal to ensure the proposed designs can be delivered within budget.

Benefits

- This is a commonly used method for makers with established or international practice
- The time wastage associated with open or limited applications is removed
- A range of proposals can be considered
- Concept designs can be shown to your audiences or stakeholders, gaining greater understanding or buy-in to the process, along with an initial reaction to the proposal
- Increased ability or confidence to select the maker you feel is appropriate for the commission
- You may be able to enhance or augment a collection that already has work by the maker/makers

Drawbacks

- Several makers are paid to develop ideas, reducing the overall budget for the final piece
- Clarification needs to be sought to ensure there is no conflict with procurement processes and equality and diversity policies
- You may not find the 'unexpected' by approaching makers within your sphere of knowledge
- A maker may have existing commitments that would need to be catered for within your schedule

6.3 Promoting the opportunity

There are a number of websites and organisations that will circulate or include opportunities for free. Make use of local networks such as studio or artist-run organisations and craft membership organisations. Local galleries may have databases they can use to circulate a commissioning opportunity (see Appendix B: Contacts and References for further information). Your Local Authority may have a cultural or arts department with lists of local studios and makers. Magazines and other publications can charge a fee and have long lead-in times, although this could be the first stage in reaching new audiences.

The following is a list of some key organisations that feature commissioning opportunities:

Artist Newsletter (AN): www.a-n.co.uk/jobs_and_opps/listings (subscription site)

Artsjobfinder: www.artsjobfinder.co.uk

Arts Jobs: www.artsjobs.org.uk (managed by Arts Council England)

Crafts Council: www.craftscouncil.org.uk/craft-directory/opportunities

Craft Northern Ireland: http://craftni.org/opportunities/cat/commissions

Craft Scotland: www.craftscotland.org/craft-opportunities-and-training-calendar.htm

Axis: www.axisweb.org

I send you this: www.isendyouthis.com

6.4 Selection panels

The roles and responsibilities of the panel or steering group members will be determined by the nature of your commission. Each member of the steering group or selection panel should play a role within the commission, representing users, community, commissioner and the funders, if appropriate. It can be worthwhile to include a professional maker or expert consultant to provide an independent voice or perspective. Ensure that the size of the group is manageable and that the individuals are available to attend meetings. Once you have selected your group clarify what is expected of them in terms of meetings, advocacy for the project or approval process. Involve each member in the selection criteria, clarify that decisions will be based on these criteria and not personal preference. Subjective approaches can lead to disagreement and delayed decisions.

To achieve an adventurous short-list you might consider including a maker who may not have all the desired experience but has presented themselves well and shown competency in what they have achieved to date. This is not advised if the commissioning panel is also new to creative collaborations. Include a practitioner who might not necessarily be the obvious choice; for example a blacksmith may have examples of gates they have created, however a jeweller might be able to bring their knowledge of working with metals to create an entrance or gate although may not have had the opportunity to work on a different scale to date. The interview process enables you to assess a maker's approach and capabilities and whether they are suited to your organisation. Try to ensure that the selection panel includes someone who has good knowledge and understanding of the contemporary craft world and can help the panel to understand the relative merits of the applications in terms of positioning your project effectively. This is especially important if you aspire to use the collaboration to help develop the brand of your venue, for instance as a place to visit to see ambitious contemporary work.

6.5 Selection

Museums

A museum may wish to consider some of the questions below prior to selecting a maker:

- What kind of maker do you want to work with – a producer of exquisite objects, a communicator of message and meaning, someone whose work can be a bridge between the museum and audience or the historic and the contemporary?
- What kind of maker will flourish in your museum environment? Have you identified the kind of individual who will complement your in-house team or meet a particular challenge?
- What impact can this individual leave on your museum? A maker can leave far more than their work behind. The best commissions can imbue staff with a fresh perspective on what they do and how they can collaborate in the future.
- Are there particular staff that will benefit most from working with the maker – can you build in their involvement? This might be staff or volunteers who are keen to become involved or possibly those you see as critical to a creative collaboration.

Makers

- Can you visit the site or collection prior to the interview? Taking the time to visit indicates enthusiasm and will be looked upon favourably.
- How will you present your work – photographs, PowerPoint, a small selection of material samples, a model or prototype? Can you run through the presentation easily and have you checked they have the necessary equipment?
- Does the brief present the opportunity for a fresh perspective to develop your portfolio, to take on new challenges to develop your career and/or broaden the perspective of craft?
- What is the nature or quality of the promotional opportunities through the collaboration?
- Can you show experience or an understanding of all the requirements of the brief in order to make a successful application and pitch?
- Can you achieve what is being requested in the time and within the budget provided?
- Who will be interviewing, what are their backgrounds or contribution to the project?
- How will you convey your approach and the unique element you would bring to the collaboration?
- If you have already been short-listed or approached by the museum, try to find out what it is about your practice that appeals to them, so you can build on this in the way you present yourself.

Installation 'Twist' by Susan Bradley for Alford Manor, Lincolnshire, 2010. The work is a contemporary garden summer house inspired by the museum's collection of corn dollies. (See illustration on page 66).

7 Building partnerships

Makers are very enthusiastic about working in partnership with heritage sites – they value the time spent discussing their concepts, and the opportunity to draw on new resources.

Abigail Branagan, Business Development Manager, Cockpit Arts and member of the museumaker team.

Successful partnerships happen when common aims and outlooks are established between the collaborators, each having an equal share of the idea, responsibility and ownership. The process is fluid and evolving, making an exact definition or description on how to achieve a successful partnership an elusive one. This chapter offers some advice and pointers as to how you can increase the possibility of success within a creative collaboration.

7.1 Sharing a project vision

At the heart of a museum and maker collaboration is the fact they offer each other different perspectives and skills. If this is acknowledged and respected from the outset a more rewarding partnership can result. Collaboration is not about a division of work but an attempt to share and problem solve together by drawing in the range of expertise and skills available. The mark of a successful collaboration is when ideas come from both sides.

From the heritage sector perspective, the desire to enhance a venue or collection will be at the core of a creative collaboration. Increased visitors and diversity, capturing visitor data more effectively and the management of this information are all potential outcomes that a museum may be looking to achieve.

The potential convergence with a maker's interest in a creative collaboration lies in the depth and quality of an audience's response and the amount of people who visit or experience their work. Why and how people engage with their work is an area of interest to most makers.

7.2 Introductions

In any single collaboration there may be several strands or objectives, which in turn may involve team members in different museum departments working together with the selected maker. Coordinate a time when makers might visit the venue and meet a range of staff as this will provide the opportunity to informally discuss the potential of your collections and sites with makers. Set aside this time to get to know about each others' work and understand the potential skills and knowledge that can be brought to the project. It is important at this stage not to assume prior knowledge either concerning the work that is undertaken or how an activity might be delivered; take time to listen, observe and reflect.

Communication with other members of the team who might not be directly involved in the project can be enhanced by a presentation being given by the maker. Select a time when all the staff are together to coordinate this and encourage a wider sense of ownership and understanding. Encourage staff visits to the studio or create opportunities for hands-on involvement in the installation of the work. Collaboration is an inclusive process, however, this can also lead to different opinions or challenges, which can be problematic but may also lead to a stronger end result.

7.3 Communication between partners

Although it may sound obvious the first step to good communication is ensuring that both parties are motivated to collaborate; reluctance on either side does not bode well for a successful outcome. A project will inevitably not go exactly according to plan and at points it may be stressful and challenging. Without enthusiasm to collaborate and a shared vision at the start, a project can quickly unravel. Arrange how you will coordinate the collaboration, such as holding regular steering group meetings and be clear what is to be accomplished or agreed at these meetings. Both sides need to be organised and thorough, providing what is promised when agreed. Establish a programme or critical path for the duration of the commission; this is particularly important if the project involves busy steering group members with multiple commitments.

If communication issues arise, tackle them straight away. Talk on the phone, or set up a face to face meeting if at all possible. You may find it helpful to involve a third party who has experience of collaborative projects in your meeting.

Museum staff were amazing and open and very, very supportive at all points of contact. Brilliant. Real team work was at play in this commission.

Clare Twomey talking about 'A Dark Day in Paradise' installation at the Brighton Pavilion

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7.4 Establishing an approach

Share information, from the basics such as what other projects you might be working on during the planning stage to avoid clashes, through to exchanging ideas or research in order to develop open and constructive debate. Discuss when it might be more appropriate to undertake research in the collection stores – is the venue closed on a particular day when staff may have more flexibility to accompany the maker?

Keep people informed of progress; this builds understanding of the process and helps inform areas such as the interpretation, whilst allowing team members the opportunity to contribute information or advice.

7.5 Roles and responsibilities

For the contract, letter of agreement, or when devising a more detailed project plan, roles and responsibilities need to be clearly established for the partners. It may be difficult to predict all the aspects that might arise when the nature of the final work is unknown and nature of the process is dynamic and evolving, however, most essential elements can be predicted.

Some areas are self evident such as fabrication of the work but others may depend on the partnerships within an individual project, a venue's capacity or the approach a maker wishes to adopt. Identify whose responsibility each element will be and, where applicable, which budget the costs will be allocated to.

7.6 Marketing and press campaign

Both museum and maker may have their own existing marketing and media relationships to bring to the promotional equation. From networks and mailing lists to websites and PR strategies, agreement needs to be found on how to share opportunities and bring together marketing identities in a sensitive manner which also speaks to the mutually agreed target audiences.

Messaging must be clear, consistent and relevant. At times storylines may put a more distinct focus on either the museum or maker, but there needs to be agreement that the project context is ever-present. Spokespeople from both sides should be identified and briefed to this effect.

The partnership behind the project is a good news story to be celebrated even before activity gets underway. An inclusive approach with external partners such as the media and potential sponsors as well as internal teams and stakeholders will serve to strengthen relations from the outset and build interest in and loyalty to the project as it progresses.

The inherent wider audience appeal delivers immediate potential for new marketing partnerships. Tourism marketing organisations and other venues or attractions may be attracted by the added value which the project may bring to the destination offering (see section 11.4: Attracting the cultural tourist). Opportunities to buy in to campaigns, share networks and contacts or develop joint initiatives can have immediate payback and create excellent foundations for valuable long-term relationships.

Chapter 11 gives detailed information about marketing and promotion.

7.7 Evaluation programme and legacy planning

Evaluation also plays a role in building the partnership. The methods used to capture information such as professional photographs of the activities and concluding work can be incorporated by the maker in their own publicity material and promoted to their networks, ensuring the venue, photographer and funders are credited.

The partnerships might be enhanced through a maker's assistance with the development of evaluation methods. Simple but structured evaluative techniques monitoring areas such as language used, associations made throughout the process will enable qualitative information to be gathered complementing any quantitative data being captured.

Chapter 12 gives detailed information about formative monitoring and evaluation

Clare Twomey (left) and conservator (right installing 'A Dark Day in Paradise' at the Royal Pavilion, Brighton, together.

7.8 Considerations

Museums

You will need to be as specific as possible about the technical, financial and staff resources available to the maker and clear about where and how their commission fits into the wider work of the museum. They will need to know:

- What access can they have to staff support, equipment, collections and public spaces throughout the project? This will not only allow them to make the most of the environment, but minimize the risk of the commission having a negative impact on other programmes of work. This will be particularly critical if the commission fits with other areas of programming.
- What are the needs and requirement of the conservation team?
- Is the work to be completed for a specific date or are events associated with the commission timed with public holidays or other fixed dates?
- Will you need to involve the maker in programming meetings or schedule studio visits to monitor progress?

Communicating the progress of the commission and the impact it is having on the organization and community can be critical to keeping stakeholders on board. Trustees, partners, funders and volunteers can quickly lose touch with a project and opportunities for engagement can be missed. A piece in a newsletter, an email bulletin, maker's blog, an invitation-only event can really keep people in support of the project and potentially enable others to contribute.

Makers

At their best, collaborations allow something exceptional to occur, creating a mutually beneficial experience for all involved. However, not all makers can collaborate. Take time to reflect on the skills you have and whether you or your practice is suited to working in this way. Do you enjoy being open and sharing your ideas whilst listening and incorporating other people's points of view? The list below is to assist the process of building a partnership.

- What factors assist in building strong client relationships and what experience can you draw upon or bring to the team. Equally what don't you know and might learn from the collaboration?
- Are you able to meet with museum staff and discuss the project to find out more about their collections or future plans for their venue?
- What is your status within the project team?
- What level of stakeholder engagement will there be and what skills might they bring to the project?
- How flexible will your proposal be; are you able to adapt aspects of it to accommodate possible requests from the client?
- Has a contract or letter of agreement been provided, were you able to negotiate any aspects?
- Are you clear about what information is required and by when?
- Has a person within the project team been identified as your point of contact
- Do you find them knowledgeable about the project, sympathetic and has authority to make decisions?
- Do the project team or stakeholders share a vision; is this an area you may need to clarify or lead?
- If things start to go wrong, are you willing to have a timely face-to-face meeting to identify the issues and reach a shared solution?

Nicola Malkin in her studio. Her installation 'Crafted Footnotes' was planned to coincide with the opening of The Women's Library's major exhibition for autumn 2010.

8 Budgets

Good budgets for participatory projects are vital. In museumaker the size of the budget made possible a very special project.

Commissioned maker, museumaker 2011

This chapter analyses the process of collaboration from start to finish, identifying the items in the process that will incur costs.

Unlike other areas of procurement it is standard practice when commissioning a maker to provide the allocated budget within the application information. To do otherwise could lead to the selected maker designing something that can not then be realised within the budget. This is frustrating and futile for all parties and can discourage the more experienced makers from applying. Some commissions provide an indicative figure, to be confirmed once the costs for the proposal have been provided.

8.1 A commission budget

There are no minimum – or maximum – amounts, but for some types of commission it is advisable not to go below a certain limit if you want to ensure the commission is 'fit for purpose' and good practice has been observed. Works designed to be integrated into a building or requiring foundations usually have a minimum value of £10,000 in order to cover additional structural engineering and other associated costs. All bases in the following sections are covered. Some of the issues involved in large scale, permanent commissions are explored. However, commissions can, of course, be much 'lighter touch', and require minimum interventions to the fabric of buildings.

What to include

Inviting expressions of interest: A number of specialist publications and websites will advertise opportunities for artists for free, however if it is a significant commission you may wish to place adverts in specialist publications. Remember to check lead time dates.

Interview and selection costs: Decide whether the travel and/or expenses of the short-listed makers will be covered. Will a room need to be hired or a technician, will your selection or steering group require payment? Remember to allocate resource to receiving the bids, and circulating them to the panel.

Legal fees: It is good practice to seek legal advice in order to tailor the maker's contract to a specific commission (see Chapter 9 for further information).

Design fees: A maker's design fees should be set at an equitable level with other professionals, a guide can be found on the a-n website – Artists' Fees and Payments (www.a-n.co.uk). The value of the design fee is usually identified within the overall budget; standard practice is for this to be between 10-20% of the commission, depending on the budget. A maker's expenses are usually included in this fee, an indication of the number of meetings or visits required being agreed at the outset.

Research: This element is often incorporated into the design fee where visits to the location or collection are integral, however if your commission requires a specific area of research or engagement you may wish to identify this within the budget allocation; this is separate from research with audiences which is covered below.

Exhibition or consultation costs: The commission may involve exhibiting the designs and maquettes for comment or information, along with background material that informed the proposed designs.

Workshops and community engagement programmes: See 8.2 below

Applications and planning: A Planning Application and Listed Building Consent can be time consuming to acquire, therefore it is worth identifying who will be responsible for applying and the costs involved.

Production/fabrication: This element of the budget normally accounts for between 60–80% depending on installation and other associated costs. A maker is usually responsible for acquiring the materials to construct the work. On some projects an external fabricator may be used for part or all of the work, in this instance the maker will oversee their appointment and the work's production unless a venue has an existing relationship with a manufacturer for retail products. In some cases, such as a new build, a building contractor may be required to commission the fabricator directly; they may charge a management fee, often calculated as a percentage of the budget. A venue may wish to split this section of the budget into the fee for making or managing the fabrication and a materials budget, this should be done in discussion with the selected maker. There may also be accommodation costs for the maker, if they are travelling a distance and need to work on an installation over an extended period.

Professional fees: Depending on the piece, allocate funds for a structural engineer to provide calculations for the work's foundations, etc.

Site preparation: Foundations, supply of electricity or water to a site and any landscaping work where appropriate need to be costed.

Delivery, installation and security: This can include costs for the hire of flatbed trucks or cranes, depending on the scale and weight of the piece, to deliver the work to site and traffic management by an approved contractor whilst the works is being off-loaded (see Chapter 3 for further information).

Interpretation: Clarify whether interpretation panels, plaques or digital information will be provided by the maker or venue. Often the venue will undertake this responsibility and cost if there is an 'in-house' design team. Style-guides for information and literature, meeting DDA requirements or tailored for the museum's audiences may be established. However, consideration also needs to be given to the style signature and aesthetic of the maker. Makers have well honed visual and design skills, which may be very effectively applied to publicity and promotional materials. Effectively used, a maker's design signature may even help to freshen up a museum's promotional style, and reflect the aesthetic of the commission.

Documentation: A professional record of your project, including professional photography of the commission, should be costed in community engagement and retail development.

External marketing and launch: Promotional material, the printing and design costs for posters, postcards, private view invitations, etc. Organising a launch for the opening or 'unveiling' of the work where stakeholders, funders, press and friends groups are invited can be a cost effective way of ensuring support and promoting the venue.

Evaluation and outcomes: It is good practice to employ an external evaluator to monitor and analyse the impact of the project (see Chapter 12 for further information) and provide a framework for discussing lessons learnt.

Insurance and Public Liability costs: Insurance cover for the work usually remains the responsibility of the maker until it is delivered, at which point the venue should list it within their insurance policies or cover.

Maintenance and running costs: There may be regular maintenance costs, for example, replacement of bulbs or cleaning requirements. The maker should supply the venue with a maintenance schedule including estimated annual costs and contact details if a specialist firm is required to provide this service.

VAT: Confirm if the appointed maker is VAT registered.

Contingencies: Depending on the scale of your project it is good practice to allocate 5–10% of the overall budget for contingencies.

8.2 Community engagement budget

The details in this section can be added to either 8.1 or 8.3 or used for a project in its own right. When a maker does not feel their skills lie in participatory projects they are usually happy to work with or suggest another maker who can perform this aspect of a commission.

Advertising the events: Where a venue does not have existing promotional material for events and activities, cost in the design, production and distribution of the information. If targeting new audiences, not currently being reached by the venue's marketing, appropriate budgets should be established. If the aim is to work with hard-to-reach groups, then conventional approaches to marketing may well not be appropriate. The most effective way of reaching such groups is likely to be through partnership with a 'community gate-keeper'.

Ancillary costs for participants To ensure your programme recruits participants from your target group, you may need to build in costs such as transport, a crèche and foreign language interpretation.

Checks: If the maker is going to be working with children and/or vulnerable adults a CRB check is required and the application fee varies depending on the organisation or individual applying. Clarify with the maker what the application process will be, and whether the museum or maker needs to take responsibility for this. Ensure that lead-times are taken into consideration.

Research and development fee: A maker will need to devise workshop sessions or activities for the specific aims and outcomes identified by the venue for the project. Ensure that a period of research and development for the workshop proposals is required. Often this is done by creating a fee for delivery that includes preparation.

Workshop fees: A maker's fees should be set at an equitable level with other professionals; a guide can be found on the Artists' Fees and Payments page of a-n (www.a-n.co.uk). A maker's workshop fees may vary in relation to the location and length of the contract; clarify whether travel and material costs are included.

Materials: A venue usually supplies basic materials such as paper, pens, paint etc. for activities. A budget may need to be allocated for specialist materials or equipment, such as glass, enamels or cameras. The maker can usually provide suppliers' details and the estimated costs per participant, or alternatively supply the materials themselves and be reimbursed by the venue.

Research visits: Where the venue team or target user group is involved in a development programme, visits to other venues or sites may be incorporated. These costs may involve salary costs, transport and entrance fees.

Exhibition or launch event: Community engagement projects often include the development of self confidence, pride and self worth in their objectives. A culmination to the community project is an effective way of helping to realise this objective, to cementing good relationships with participants and partners and to raising the profile of your work and your organisation. Allocate a budget to enable a professionally designed display or interpretive information to be produced and a celebratory launch. Aim to make this special – perhaps by including music and having refreshments.

Evaluation: Precise figures for evaluation are difficult to quantify as they will depend on the complexity of the project, overall budget and whether an external evaluator is employed. A general rule-of-thumb is to allocate between 3–10% of the overall budget.

8.3 Retail development budget

Commissioning a product for retail follows the same principle as commissioning a site-specific work. It is important to go through an application and selection process to identify the most appropriate maker; establish the design and research fee and the proposed retail price points.

Research and design: Prior to making a final selection you may work several makers, allowing them time to further develop their ideas or include your feedback. This is vital to getting the product right. You will need to add sensible research and design fees per person into your budget – for instance £500 a maker.

Production: Makers often have existing relationships with manufacturers – as do some venues – so find what works best for you. Production costs will vary depending on the work but do include any delivery charges, particularly if work is being produced overseas, and any duty or VAT charges.

Young designers pitching their proposals for retail product for Alford Manor House, as part of the 'Twist' project. The winning proposal, a series of four seed boxes, was put into production and sold through the museum shop.

Point of Sale: The aim of all this work is to make sales. Ensure your stock display and Point of Sale materials make this possible. The product should have some form of labeling, such as a swing label or back stamp on a mug, which includes the logos of the venue, maker and project funders. Examples of good practice are the backstamped butterfly mug designed by Clare Twomey for the shop at the Royal Pavilion, Brighton and the 'story cards' provided by the South Bank for their project with Cockpit Arts. These cards were displayed alongside groups of work by makers, enabling the customer to understand and engage with the product.

8.4 Marketing budget

Ideally, promotional activities should always be driven by customer needs: effective marketing stems from an informed and focused approach to distinct target audiences, using appropriate channels. In reality, resources available in-house may be limited and costs to outsource all marketing activities considered prohibitive.

As a minimum, an on and off-line marketing presence to support the project is desirable (even just a leaflet and a dedicated web page). Other promotional methods can then drive traffic towards these. Unless dedicated design and production resources are available in-house, budget should be allocated to commission external professional services to deliver these key tools.

Skill sets, team availability and existing marketing initiatives will all impact on the choice of marketing methods for the promotional mix. Fundamentally what matters is that messaging is targeted and consistent and marketing plans are strategic to ensure that budgets – whatever their size – deliver integrated campaigns.

Chapter 11 offers guidance on identifying audiences and considering how best to reach them. Many promotional methods such as new media channels and PR, internal communications and external networking get their impact from the enthusiasm and eye for a storyline behind them. The museum and maker teams, being closest to the project, are best placed to deliver this. Writing a press release (see 11.6), blog or e-bulletin are 'marketing' skills that can be developed by following a few basic guidelines. The investment is in time and relationship-building, which will creates a legacy in its own right. Budget allocation to support team training and build confidence may be appropriate; www.mediatrust.org offers comprehensive support and cost effective training opportunities.

Interventions by makers in cultural spaces help you understand the space in a different way. For example they can turn a sacred space into a play room. Building a bridge between the contemporary and the historic is an integral part of what a museum should do. Nothing else can do that, it has to be a physical link.

Nadia Brice, Manager of Valentine's Mansion and Gardens

'Summer in the City' by Timorous Beasties at Valentine's Mansion and Gardens, Redbridge, London, 2010. Traditional hardwood deckchair, windbreaks and parasols with digitally printed fabric, some of which is thermo-chromatic and changes colour in the heat. The designs show silhouettes and outlines of outdoor features such as the walled kitchen garden, the 18th Century Dovecote and the Valentine's vine, which was grown in the garden before being transferred to Hampton Court. The design was also applied to retail products, including a set of mugs and badges.

Whether the project is maker or museum led, it is good practice to have a formal written document clarifying the roles and responsibilities for the project. This document may take the form of a contract or a letter of agreement between the parties involved, this will depend on your organisation's governance and requirements. Creative collaborations by their nature are unique and therefore contracts should be tailored to the individual commission. Although sample or template contracts are available and can help as a starting point it is recommended that independent legal advice is sought, for the specific set of circumstances relating to your commission.

9 Contracts and agreements

A well-drafted contract can be used by museum and maker as a project management tool. Use it as the basis for discussion in milestone meetings – and check off together what has been achieved to date and agree the next steps.

Diana Hatton, independent consultant and member of the museumaker field team.

Whether a project is maker or museum led, it is good practice to have a formal written document clarifying the roles and responsibilities for the project. This document may take the form of a contract or a letter of agreement between the parties involved, depending on your organisations governance and requirements. Creative collaborations are, by their nature, unique and therefore contracts should be tailored to the individual commission. Although sample or template contracts are available and can help as a starting point, we recommend that independent legal advice is sought, for the specific set of circumstances relating to your commission. This chapter provides generic guidance on the different types of contracts and letters of agreement and the details they need to cover.

9.1 Overview

It is good practice for the museum to share a draft contract with the maker. The maker needs to feel confident that they are engaged in a two-way process of negotiation, and they can ask for terms to be explained and clauses to be changed. No work should take place before contracts are exchanged, and, to protect themselves and their business, the maker should not formalize any sub-contracts or spend any money on materials.

A single contract can be written to cover the whole contract. An alternative approach is for two contacts to be written: the first for the design and research stage and the second to cover fabrication, installation and maintenance. The benefit of the two contract approach is that if the final design is not approved, then the partnership can be stopped. This can be helpful if, for instance, the plan is for the maker's work to be integral to a new build or a re-development involving third parties. However, it can involve additional work and legal fees and gives the maker less security.

9.2 Areas to address within a standard contract

Design and research

Contacts: The details of the parties involved i.e. their names and addresses should be provided. Within the agreement include the details of the coordinator who will be the maker's point of contact throughout the process, and likewise if there is a group or collective being commissioned.

Dates and definitions: Clarification of any wording or references within the document and the date on which it has been made should be provided.

Project scope: The contract should provide a brief description of the commission or refer to the maker's brief, adding this as an appendix to the document. The details of the commission may include what is required and when, such as models, maquettes or CAD drawings.

Fee, schedule and methods of payment: Include the budget and any breakdown of expenditure and clarify the position in relation to VAT, expenses and status of the makers with HMRC e.g. self employed and if they are responsible for their National Insurance and Income Tax contributions. It is good practice to provide a proportion of the fee to the maker on signing of the contract. A schedule of payments is normally linked to project stages, such as presentation of concept designs and sign-off for the selected design. Variations on this can be made depending on the requirements of the commission.

Schedule of work: List the timeframe for the key milestones throughout the project such as research, design, fabrication, delivery and installation. The selected maker and museum should then work together to develop the proposal and schedule in greater detail.

Approval process: Concept ideas are usually provided initially so that the commissioner can give a steer as to the preferred direction of the project. Clarification regarding the number of initial concept proposals is recommended; often this is set at three but can depend on the nature of the commission and maker's practice. Detailed design drawings are then worked up and costings undertaken for constructing the selected option. It is anticipated that some revisions to the design may be required, however, significant reworking of designs or additional options beyond that stated in the contract may require the design fee to be re-negotiated. The final design should include enough detail and specifications for materials to allow discussion of the work's buildability, durability (or 'fitness for purpose') and if any on-going costs will be required such as utilities or maintenance.

Construction/ Fabrication

Construction: A maker may wish to make the work in its entirety, have part of it fabricated by another maker or company or all of the work fabricated externally. The choice of fabrication will often depend on the nature of the commission and whether it is for retail, a 'stand alone' piece or an integrated work within the fabric of a new build or extension. If a work is an integrated element within a new development it is advisable to discuss the responsibility for commissioning either the maker or 'identified fabricator' with the appointed building contractor or architect.

Legal and Health and Safety requirements: Clarify responsibility for risk assessments, CDM Regulations and the Health and Safety requirements, etc.

Specialist's fees: Ensure the contract is clear about who is responsible for any additional specialist's fees.

Fees and payment schedules: Depending on the agreed construction process, the maker may be commissioned to deliver the project in its entirety; alternatively the commissioner may pay directly for elements of the commission such as the materials or request the building contractor to sub-contract the required services. As with the design element of a contract, staged payments linked to milestones should be specified. A payment at the commencement of the construction is standard to cover what can be, for a sole-trader, significant material costs.

Completion deadline: The date for the work to be completed. Studio visits may be arranged with the commissioner to view the work prior to its arrival on-site.

Installation: The installation of small scale, free-standing work can be relatively straight-forward, however for larger or integrated works this final stage can have significant cost implications and therefore it is advisable to address these separately.

Site preparation: This may relate to external foundations being laid or the painting of a space depending on the specific requirements of a commission; clarify whose responsibility this will be.

Delivery: If the work is of significant scale, specialist vehicles for delivery as well as protective crating and equipment to off-load the work may be required.

Site access: Confirm when access is allowed or when it will be appropriate to deliver the work in order to mitigate Health and Safety risks in terms of the venue's programme of activities. Highlight if there are any restrictions such as gates, weight limits or access routes to the venue for large vehicles.

Delivery and installation fees: If necessary, clarify who is responsible for the above site preparation, traffic management, transport and delivery, installation fees and if this is an inclusive or separate cost from the commission budget. This is essential when working on an integrated work for a new building. The main contractor may require his team to install work, with the process being overseen by the maker. The maker may be responsible for their own team of specialist contractors installing the work, providing the venue with a risk assessment and the relevant checks and insurances for the processes involved.

Landscaping and design: Any landscaping requirements or 'making-good' of the site should be addressed. Where a maker is to collaborate with a landscape designer or architect, this should be specified along with the budget responsibilities.

Installation schedule: Dates for the above stages should be provided in the contract.

Interpretation and signage: Clarify whether it is the venue or maker's responsibility to provide interpretation along with any design or style guides, logos and other information that may need to be incorporated.

Acknowledgement of funders: all materials placed in the public domain need to include funders logos. Clarify whose responsibility this is.

Use of photographs: clarify what agreements have been made with the project photography about acknowledging copy write. Ensure that the venue, maker and funders will be acknowledged in perpetituity whenever and where ever images of the project are used.

Insurance and Maintenance

Maintenance: The method and responsibility for on-going maintenance and Health and Safety surveys should be detailed within the contract. Where appropriate, the maker will be required to produce a manual listing any condition checks or maintenance requirements along with the required regularity for these checks. The contract should specify for the maker to provide an estimated cost for this work, whether undertaken by or in consultation with the maker or another specialist. It should include the contact details of any named specialists if the work will not be undertaken by the museum's staff.

Guarantees, warrantees and repairs: A period of time is agreed – eg a year – during which the maker will rectify any flaws or defects that may appear in the work at their own expense. This clause should clarify that acts of vandalism or damage caused by 'unprecedented' circumstances are excluded from this condition.

Insurance: Insuring the work usually remains the responsibility of the maker until the work is installed or delivered, unless being created in-situ. Ensure appropriate cover, Public Liability and Professional Indemnity insurances are in place.

Relocation and decommissioning: It is recommended for works within the public realm to have an anticipated lifespan at which point the work may be considered for decommissioning. It is important to agree the period of its anticipated use or siting – the proposed lifespan – and specify this in the contract. It is good practice to consult with the maker prior to any renovation, relocation (for fixed work) or decommissioning, unless another agreement is in place.

Ownership and copyright

Copyright, reproduction rights, credits and moral rights: Clarification relating to Copyright, Intellectual Property Rights, Moral Rights, attribution and acknowledgements should be addressed within the agreement. Rights to reproduce the work should cover two and three-dimensional reproductions. Detailed design work, models or drawings are usually held by the maker or designer with an agreement to loan these if required. The terms may cover a guarantee of originality and indemnities against intellectual property breaches. Clarify the position for the commissioner and maker regarding any copies of the work; reproduction rights should address photocopies and photographs, models, etc and where or how these may be used i.e. publication, film video, television broadcast, etc.

Ownership and acquisition: The contract should specify who will own the work. The ownership of the work does not need to be the same as the owner of the land on which it is sited; a third-party such as a local authority might become the eventual owner even if they have not contributed financially.

Termination and arbitration

Disputes procedure: On the rare occasion that parties cannot resolve an issue, it is advisable to have a disputes and arbitration clause in the agreement. This should cover grounds, process and, where required, mediation procedure along with associated financial responsibilities.

Termination: This point covers grounds and process for

termination, including notice periods and an assessment of payments if the agreement is terminated.

Other

General clauses: Other sections in the contract may include: Variations; Anti-corruption; Equalities; Health and Safety and Proper Law.

Launch or unveiling: Publicity, marketing and celebration plans should be included. If you have specific plans or dates include these in the agreement.

Working on new builds: Where a commission is for work to be integrated into new builds or extensions, contract requirement with the main contractor should be discussed at the start of the process, this can mitigate potential complications later on in the process.

9.3 Requirements for a community engagement contract

A contract or letter of agreement for a community engagement programme will include an amended version of the 'design and research' stage outlined above. In addition you can include some of the following points:

CRB checks: Confirm whether the maker will be working with children or vulnerable adults and requires a Criminal Records Bureau (CRB) check. Agree who is responsible for securing the CRB check and the time scale.

Risk assessments: Clarify who is responsible for undertaking any risk assessments for the activities.

Data protection: If the maker will be collecting personal details of participants ensure the ways in which these are collected, stored and used comply with the museum's data protection policy.

Insurance: Confirm who is responsible for the required insurance cover, particularly if the activity involves other locations or travel arranged as part of the activity.

Documentation and evaluation: Confirm who is responsible for providing and implementing the use of any permission forms (such as photo permission) for participants, parents, guardians, etc. Specify arrangements for collecting feedback from participants.

9.4 Requirements for a retail production contract

The following are some of the points you may want to consider in addition to the above when issuing a production contract. Which points you incorporate will be dependent on the type and volume of the products a retail outlet may be commissioning. It is unlikely that all the following will be relevant in a single agreement.

Quantities: Specifies the production run quantities, often a minimum order is required.

Licences to produce and renewal of licences: Covers whether the design is to be licensed to the retail outlet and if this is to specify a fixed quantity, with an option to renew or extend.

Retail mark-ups: The maker and outlet may want to specify what the wholesale and retail cost of the work will be or the parameters an outlet might work within regarding mark-ups or reductions. If work is supplied on a sale or return basis clarify who is paying for the delivery and return of any unsold items.

Acceptance and quality control: Clarifies who is responsible for quality control for the product. This may also cover the procedure and timeframe with which to notify the maker or manufacturer of work considered to be of poor quality or faulty.

Damaged items and faults: Clarifies who is liable, depending on when or where damage may have occurred and specifies a period of notice in which to inform the maker or manufacturer.

Product liabilities: Clarify the details of any liabilities associated with the product.

Exclusivity: Either the maker or museum may require exclusivity of the work to be retailed; this may be in totality or cover a specified area or period of time.

Trade marks, patents and design rights: Addresses the specifics of the design.

Packaging and labeling: Clarifies who will be responsible, either the museum outlet or maker may have their own promotional packaging.

Delivery and display: Costs for delivery are usually borne by the maker and costs for display borne by the retail outlet, details of the work's display may be negotiated with the maker.

Confidentiality: Addresses whether either party requires a clause covering confidentiality.

Merchandising: This may cover what forms or mediums for reproduction and/or uses are required or permissible.

Fees and royalties: Addresses whether the work will involve royalty payments and at what percentage, if there is to be a flat fee or even both.

Acknowledgement of venue, maker, funders: Through use of logos as backstamps and on Point of Sale material. Confirm the requirements and expectations of all partiers and who is responsible for ensuring that these are included in the final products.

For comprehensive advice on retail production contracts it is advisable to contact a specialist legal firm.

Advice and support is also available to members from The Association for Cultural Enterprises. www.acenterprises.org.uk

Left: Fabricating a panel for the glass triptych for 'Architectural Glass', by Laura Thomas for the House of Art and Knowledge, the New Beaney Museum and Library, Canterbury 2009 – 12. This is an example of a project where having two contracts worked well. Laura's original proposal needed to go through several iterations as a result of discussions with the architects working on the re-development of The Beaney. Once her final design for an internal window was signed off, a second contract was issued, and Laura went ahead and sub-contracted the fabrication.

Top: One of the three panels, showing the scale of the work. The triptych is now in store and will be installed in 2012, ready for the opening of the new Beaney.

10 Attracting investment

Embarking on any new partnership or way of working means you need to have the appropriate funds to support it. Whilst it is important to find external funding, it is as important to be able to support and contribute to the project internally. Make sure that you have the support of the senior management team and work with your curatorial colleagues and those in marketing, retail, learning and access to embed the project in their business plans. Having ensured that the project has support within your own organisation, you are in the position to start to build the case for investment from other sources. This chapter examines the steps you need to take.

10.1 Tailoring your application

Securing funding from any grant provider requires certain essentials. Firstly, you need to determine what it is that you want and then whom you are going to approach. It may sound obvious but it is essential, whether you are a museum or a maker, to determine the following points at an early stage:

- What is the project?
- Why is it needed?
- How much is it going to cost?
- Who will benefit from the expenditure?
- How much can you afford to contribute?

Identifying the most appropriate funders is an important stage in the application process. Thorough research at this point will avoid applying to funders who may not be interested in your project. A funder's criteria will be on their web site or in the grant guidance they provide. Before you do anything else, read it carefully.

When writing your application, assume nothing. The funder may have no prior knowledge of you or your work, therefore try to be clear. Use plain language and avoid the use of acronyms, abbreviations and jargon. What may be obvious to you may not be obvious to the person assessing your application. Make sure you follow any advice the funder provides about how to present your application and their requirements about the information they need to assess it.

Be specific, avoid making vague statements such *'this will be a popular event, attracting a large audience'* and be as precise as possible for example *'We will market the event to 10 arts venues in the region and 20 local schools and based on this we expect 100 people to attend'.*

Be positive, use confident, active words like: 'increase', 'maximise', 'save', 'assist', and steer clear of words that suggest doubt or uncertainty such as: 'could', 'should', 'might' and 'may'.

Essentially, applications are a form of selling. When writing your proposal try following this framework which should provide both makers and museums with a simple plan which you can then utilize for most grant making bodies or investors.

- Provide a clear outline explaining the activity or plan. It is worth remembering that the majority of funders do not fund ongoing running costs, such a rent and overheads. Include a full descriptive explanation of what you want to do.
- When is it going to happen, include a timeline in your application as this demonstrates to funders that you have a project plan that is deliverable.
- What difference will the investment make? Make sure that you are showing clear benefits or impacts for you and for the funders. A funder wants to understand the benefits their money will bring, so demonstrating these is vital.
- Define the geographical location of where the project is happening
- If possible, try to use facts and figures to support your request; this may include audience attendance figures or annual visitor statistics. This can be shared with any partner that you are working with, making it mutually beneficial for makers and museums.
- Double check deadlines for assessment rounds.

Examples of benefit

Museums

Some examples of the benefits for museums working with the contemporary craft sector include:

- Providing audiences with an opportunity to experience new work, leading to opportunities for learning, enjoyment and inspiration.
- Developing new partnerships.
- Showing contemporary work in an historical context, thus expanding the range of audiences

Makers

Demonstrating benefits is often difficult for makers to articulate, but here are some examples:

- The activity will provide an opportunity to work on a different scale or with new materials and techniques
- The activity will show your work in a new context.
- The activity may involve working with members of the public, who have previously had limited access to the arts.

One size does not fit all

Do be aware though that 'one size does not fit all' – be sure that you modify the basic plan described above, according to the specific funders you apply to. You may decide to emphasis particular areas of activity or different aspects of your project according to the objectives of specific funders. Look carefully at the language you use, it may be that it will work best to use specific nouns or identifiers with different funding organisations.

Finances

This is another potential pitfall for applicants. If your budget is not balanced your application may not be considered. General finance rules to remember are:

- Keep the budget simple and work to an income and expenditure model.
- Make sure that the projected income does equal projected expenditure.
- Work out a breakdown of the costs and be realistic. People sometimes think that by asking for less they have a better chance of being successful, however if the budget does not match the aims it gives the impression that it has not been costed properly.

- Make sure the budget tallies with what you are asking for i.e. if £20,000 appears in the budget line for materials, provide description as to what this will be spent on.
- Likewise do not inflate the budget artificially. Experienced grant assessors can always spot over budgeting. Your figures and cost breakdowns must be accurate.
- Many funders do not like to fund 100% of a project, so provide a summary of other funding or sources of income you are applying for or have committed. These can include you own income, other public funds, income from sales and sponsorship or support in kind. Check the funder's criteria regarding eligible 'match' funding.
- Before making provision for contingency, do double check that the funder likes to see this line in the budget. Contingencies are calculated as a percentage of the expenditure budget. Elsewhere we mention 5–10% being considered appropriate for a commission of work to be integrated into a new build. For other kinds of project, 3–6% is likely to be more realistic. An over large contingency indicates that the budget has not been properly researched.
- Include reference to the assumptions on which the expenditure budget is based eg your organization can/cannot reclaim VAT; you have or have not made provision for inflation etc.

Be aware that, although funders like to see the museum involving its staff resources in projects, when they ask to see a cash match, generally they will not consider the costs of salaried staff as counting towards this.

Evaluation

Think about how you will show what you have accomplished. All funders now expect applicants to include information about how their project will be monitored and evaluated.

(See Chapter 12 for advice and information).

Before submitting your application

- Ask someone not associated with the project to read the application once it is finished. This will give you a good idea of how it comes across and that it makes sense to someone unfamiliar with your work.
- Make a reference copy of the final application form, this will also help when it comes to evaluating what happened during the project.

If your bid is unsuccessful, try to get feedback as to why. This can provide valuable, constructive – and at times – surprising insights that will help you to improve future applications.

10.2 Nuturing philanthropic individuals and friends

A study by Arts and Business (A&B) on charitable giving has demonstrated that *'"giving" motivation is enhanced when the donor experiences some form of involvement with the cause supported. Three-quarters of donors were engaged with the organisation in some manner from members/ visitors, a friend, patron, on a mailing list, volunteers through to trustees'.* [6]

Nurturing existing visitors so that they have a real sense of ownership of the organization is as important as attracting new visitors. Think about what is important to them and why they are involved in the venue. How can you use this information to involve them further and benefit your project? Developing such relationships can have lifelong impact. See www.culture.gov.uk/publications[7] which links to a paper that considers the advantages, disadvantages and challenges of endowment funding for the cultural sector.

[6] Ana Gaio, Senior Lecturer, Department of Cultural Policy and Management, City University, Local pride Individual Giving: to the arts in England, Arts & Business and City University London, 2009, p40.

[7] Neil MacGregor, A Report for the Secretary of State for Culture, Olympics, Media and Sport on the role endowments could play in DCMS funded museums and galleries, www.culture.gov.uk/images/publications/Endowments_paper_20101208.pdf April 2011. The Secretary of State for Culture commissioned Neil MacGregor to look at the characteristics of the UK's National Museums and Galleries and the features of endowments.

10.3 Building business investment and sponsorship

Museums

Corporate sponsorship for cultural events is about association with a certain image or brand.

If you aspire to attract business investment or sponsorship to support your activities, think about what you have to offer from the potential sponsor's point of view.

First, ask yourself these questions:

- Why would the company be interested in supporting you?
- Do you share the same values and audiences or do you have audiences they want to reach?
- What are you able to offer them and what are you able to ask of them?
- How does what you want support for relate to their work? Does it have strong local appeal? Perhaps you can offer them access to a popular event or venue which will help raise their profile?

Next, provide a clear outline of the monetary amount of sponsorship you would like and how the sponsor will benefit e.g.

- £1,000 for one banner at event, two tickets to VIP dinner and a quarter page advert in your programme.
- £2,000 for one banner at event and in the entrance to venue, two tickets to VIP dinner and a full page advert in your programme.

Evidence the anticipated impact – to do this, you need to have methodologies in place to acquire and analyse audience data, such as how many people attend your exhibitions or visit your grounds. If this is new territory for your organization, there are useful resources available to help you. The Visual Arts Sector Toolkit for Collecting Audience Data[8] is a useful report. It looks at how to improve the quality of information available about visual arts audiences, enabling organisations to inform their programming, marketing, communications and education.

[8] abl Cultural Consulting, Visual Arts Sector Toolkit for Collecting Audience Data, Arts Council England, May 2008. A scoping study undertaken by abl Cultural Consulting, on behalf of Arts Council England.

10.4 Relationships with investors

If you are successful in securing funds, this is not the end of the process. Don't forget to keep your funders informed of all your progress. All funders ask you to use their logo where appropriate. Think about this requirement positively – it can offer real benefits for you and your organisation: it means that you have won the endorsement of funders and you can associate your brand with theirs. Of course, you also need to be aware that not acknowledging funding support may result in them reclaiming their funds.

Whatever the outcome of your funding bid, remember to keep a positive relationship going, funders are a good source of advice and are well networked. Make sure that they become part of your network, add them to your mailing lists and invite them to all your events.

The case can be made to persuade commercial companies to invest a percentage of their marketing budgets to support programmes which have the potential to attract national media attention. The thinking that underpinned projects such as 'The Modern Jewel', Middlesbrough Museum Service and 'Twist', Alford Manor House, Lincolnshire was highly original and caught journalists' attention. The Guardian sent a journalist from London to cover the Modern Jewel story, while media friendly poet Andrew Motion spoke – and read poetry – at the launch of 'Twist'. Top: Susan Bradley, with the inspiration for 'Twist', her contemporary summer house. Middle and bottom: Workshop, Lin Cheung and Laura Potter, for 'Pas de Deux' as part of the 'The Modern Jewel'.

10.5 Further information and advice

Never underestimate the value of your own organisational, professional and personal contacts and networks.

Ask people you know who have written successful bids to let you read them – it will help you to understand the level of detail that you need to include. Make a point of looking to see how they have been specifically tailored to the particular funder being approached.

There are many sector specific sources of funding and advice, including web sites and trade journals.

www.funderfinder.org.uk lists all arts and cultures opportunities

Be aware that there are some public grant making bodies and private trusts and foundations that have specific geographical remits. For instance, the landfill tax credit scheme (LTCS) which is maintained by Entrust, was designed to help mitigate the effects of landfill upon local communities. It encourages partnerships between landfill operators, their local communities and the voluntary and public sectors. Further details on this fund and application process can be found on: www.entrust.org.uk

Museums

Sector information and advice are available from a variety of sources such as the Museum Development Officers network, the Museum Association (eg the Museum Journal and the MA's programme of workforce development events) and the Collections Link.

Makers

Craft specific resources include sector representatives such as the Crafts Council, Crafts Northern Ireland and Craftscotland. You should also look in trade journals such as a-n magazine and Crafts.

'A Garden of Lantern Birds', Laura Baxter at The Bowes Museum, Barnard Castle, County Durham 2010. Working with a contemporary maker enabled the museum to contribute to its forward development plan – to engage further with young artists. This builds on the way that the founders of the museum, Josephine and John Bowes, put their collection together originally. A former actress, Josephine believed strongly in supporting the making of new, adventurous work.

11 Promoting the project

No single method of promotion guarantees effective communication. An integrated approach, incorporating relentless customer focus, consistent messaging across a selection of promotional channels, and optimizing word of mouth and click of mouse opportunities works best.

Lindsay Want-Beale

A collaboration between museum and maker can be presented as a strong news story. It has the potential to ignite the curiosity of the media. There are lots of different angles to chose from: such as the choice of maker, the new take on the collections (which might perhaps be cause of controversy), the personal journeys of the participants in the community engagement activity. This chapter discusses the range of promotional tools available and how to combine them to best advantage to catch the interest of journalists and raise your media profile.

The evening launch of 'Sitting the Light Fantastic' by Kei Ito for The Geffrye Museum, Hackney was timed to be part of the London Design Festival, September 2010. This enabled the museum and museumaker to benefit from the major promotional campaign orchestrated by the Festival.

11.1 The promotional mix

Museum and maker may have their own existing marketing and media relationships to build upon. They will have their own ideas about relevant target markets. Some museum teams will have the ability to draw on and feed into dedicated marketing and PR resources that are already in place and working to a strategic communications framework; others will need to develop new skills and be more self-sufficient. Time and budget will inevitably influence choices.

Marketing focuses on the customer (museum visitor/ audience/ service-user/ friend/member) and making it as easy as possible for them to experience or purchase the service or product. This clear customer profiling is at the heart of effective promotion and enables the identification of other relevant customer groups that could be mined for future audience expansion.

Marketing incorporates a number of disciplines, using **research** to identify what the customer wants, **product development** to anticipate what they might need and **monitoring and evaluation** to check that product or service is delivering customer satisfaction.

Promotion is the process of communicating the benefits of the product/service to the customer. It involves elements of style and design and generally operates within a branding framework. The overall aim is to progress the customer along a journey – the Customer LifeCycle(CLC) – from gaining awareness of the offering to experiencing it and becoming a future advocate. Alongside the product itself (the offering), place (availability), people (customer service) and price, promotion is just one of marketing's key strands, often referred to as the 5 Ps.

11.2 Making the most of the promotional mix

No single method of promotion will secure effective communication. An integrated approach is required, incorporating relentless customer focus, consistent messaging across a selection of promotional channels and optimising both word of mouth and click of mouse opportunities. Budget, resources and skills also have influence over the choice of methods in the mix.

11.3 Creating customer awareness

As your marketing activity moves customers from unawareness of your offer to loyalty, different communication tools will be useful. This diagram illustrates which tools work best at different stages of the journey.

	Awareness	Understanding / Knowledge	Desire / Consideration	Action / Selection	Conviction / Satisfaction	Advocacy	Loyalty
New media							
Mobile Technology	X	X	X	X	X	X	X
Social Media (Facebook / Twitter / Flickr/Youtube, Etc.)	X	X	X				X
Blogs		X	X				X
E-Newsletter	X	X	X	X			X
Virtual Catalogue /Brochure		X	X				X
Website	X	X	X	X	X		X
Traditional Media							
Literature		X	X				X
Direct Mail	X	X	X	X			X
Destination Exhibitions	X	X	X				X
Advertising	X	X	X				X
Sponsorship	X	X	X				X
Personal Sales	X	X	X	X	X		X
Event	X	X	X	X	X	X	X
Pos							
Point Of Sale					X	X	X
PR							
Pr – Press Releases/ Press Briefing	X	X	X				X
Private Viewing / Event	X	X	X	X	X	X	X
External Networking	X	X				X	X
Internal Communications						X	X
Intranet/E-Bulletins / Briefings	X	X					X
Internal Networking	X	X				X	X

11.4 Internal marketing and communication

'The Tinkerbell Theory holds that if you can get enough people to believe in something, it will almost certainly happen.' – Tim Smit, entrepreneur and founder of The Eden Project www.edenproject.com

Ensuring buy-in from local teams, satellite organisations and stakeholders is fundamental to project success. Both the project and extended teams in and around the museums and the makers have the potential to be the very best ambassadors – a positive backbone of support behind promotional effort – if invited to share in and experience the project's development from conception to completion. The sense of ownership, the understanding bred through being involved in or party to the challenges, successes and any failures is invaluable. Advocacy is the strongest of promotional tools and yet often one of the most neglected.

Team development

Traditional brainstorming sessions can be complemented through online resources such as blogs to invite discussion and openly innovate. Social media sites deliver live personal commentaries and maker-museum dialogues on developments, gathering further ideas and endorsements along the way.

Encouraging individuals within the team to take up any networking opportunities extends their contextual understanding of the project, forges new partnerships and enables them to share their enthusiasm about their experiences first hand.

Stakeholders, policy makers and opinion formers

It is important to give these busy and fact-focused internal customer groups the opportunity to share the journey from the outset. Encourage them to experience the project first hand through a familiarisation visit so they can to see the product and experience it for themselves, meet the team and have their own questions answered directly by those at the sharp end.

Communications need to be written with extreme clarity and enthusiasm with a degree of objectivity, focusing on headline information that will have resonance. Their attention should be drawn to milestones achieved and press coverage attained: to elements that contribute to the bigger picture and nurture the feel-good factor. The skill set to deliver this may be created within the project team itself. Alternatively the team's developed advocacy skills will help present clear briefs for communications experts to produce appropriate material.

11.5 Promoting to new and existing audiences

Through the creative collaboration, the museum offers a stimulating reappraisal and new in-depth treatment of part of its collection and the maker may be initiating a new approach to his/her work. Communications will handhold existing audiences and followers, aiming to excite at the same time as reassure. The tone, the language, the detail and the overall messaging is specific for a customer group or audience 'already in the club', familiar with the maker's style of work, the museum collection or the venue.

New audiences will have different priorities and a different set of expectations.

New and existing audiences are not always the most comfortable of bedfellows. Care needs to be taken to build on the current customer base and marketing activity, to develop but not alienate existing markets at the same time as identifying and engaging with new ones.

Reviewing existing venue marketing

A creative collaboration may demand some dedicated promotion, but a good place to start is with the promotional activities that are already in place for the venue. The new impetus of such a project provides an excellent opportunity to stand back and review current venue marketing activities.

Asking key questions afresh may reveal that communications styles have simply evolved or are essentially niche-market focused; the catalogue, the flyer/invitation, the media advertisement or positioning of editorial will all speak volumes – but only to the customers or audiences for which they are intended. The project organisers should ask:

- Who is this project aimed at?
- How are we intending to reach these audiences?
- Are these the best promotional methods for the job?

Then, more specifically consider:

- What/how could we adapt to accommodate a wider audience?
- Is there a chance to reiterate more general unique selling points (USPs) and put the offering into a wider context?
- Could we afford to service more audiences with this style of promotion? Could we print more postcards / issue more direct mail / spread the above-the-line advertising wider?
- Should our campaigns be online?

Finding answers to these kinds of questions is likely to open up some new opportunities, reserve others for specific market segments such as museum friends, and encourage an extension of the promotional mix.

Additional guidance about access to further information regarding potential audiences for the arts and culture sector is available through the website of the national network of Audience Development Agencies, www.audiencesuk.org

The selection of the promotional mix

A range of different factors will influence the promotional methods finally selected to achieve the objectives of a particular project. Understanding the behavior and preferences of key audiences will demand research into the following:

- Where they go
- What they read
- How they make their choices
- Who they would look to for recommendation
- Whether they are comfortable with internet or mobile technologies

The nature of the refined customer group or target market will be key, but costs, the skill pool available, demands on team-time and promotional lead times will all be significant factors in the decision-making.

Securing champions

Collectors and friends groups warrant special attention. Their dedication and enthusiasm offers an exciting opportunity to secure some first class advocates.

Exclusive viewings, talks or workshops; loyalty rewards and retail offers; regular newsletters and an especially commissioned seasonal greeting card are examples of more subtle promotional devices which will hold and develop interest and a sense of ownership. Invited to share, they may be happy to write a blog, comment on Facebook, recommend a friend, help out on a local marketing exercise such as a Residents First Day, or support community engagement by satelliting their museum/ maker interests into other elements of their lifestyle e.g. nurturing interest within schools, minority communities etc.

Market segmentation

Segmentation – the division of audiences into identifiable, distinct customer groups – is a key technique utilised to understand markets and develop targeted promotional strategies. It provides valuable insight into how and why different kinds of people engage with the arts and culture and is a crucial part of the process when seeking to build new audiences effectively. The following two sources give information about different segmentation models, including ways to reach potential target groups.

www.artscouncil.org.uk/about-us/research/arts-based-segmentation-research

www.insights.org.uk/articleitem.aspx?title=Segmenting%20the%20Tourism%20Market

People are fascinated by the ways that contemporary makers exploit and re-invent traditional craft techniques, drawing on their finger tip knowledge of tools and materials to push the boundaries. These two images show makers at work in contrasting ways. The stories that lie behind their choice of materials offer great potential for exciting visitor interest. Above: Paper quilling, Eleanor Pritchard pushing the boundaries of this delicate 19th century decorative technique to enable her to respond to the inspiration of plaster work on the ceilings of Strawberry Hill and the Octagon at Orleans House, for her installation 'Place Setting' for Orleans House Richmond, 2010. Below: Kei Ito, who is best known for her sculptural fashion garments and operatic costume design, used the opportunity of her commission for 'Sitting the Light Fantastic' for The Geffrye Museum, to explore metal working for the first time. It meant a change of habitat for her – she exchanged her textile studio for a welding workshop, and needle and thread for oxyacetylene and mild steel.

11.6 Creating the Marketing Mix - Guidelines for Promotional Methods / Communications

	Outlay Cost	Servicing Cost	Skill Level	Ongoing Time Commitment	Lead Time	Demographic Appropriate*
New or Emerging Media						
Mobile Technology	Fair	Fair	Specialist	Low	None	16 - 55
Social Media	Low	None	Low	High	None	16 - 75
Blogs	Low	None	Low	Fair	None	16 - 75
E-Newsletter	Low	None	Expert/ Fair	Fair	None	16 - 75
Direct E-Mail	Low	None	Expert/ Fair	Fair	None	16 - 75
Virtual Catalogue /Brochure	Fair	None	Expert/ Fair	None	Long	16 - 75
Website	Variable	Variable	Expert/ Fair	Fair	Long / None	16 - 75
Traditional Media						
Literature	Variable	Variable	Expert/ Fair	Low	Long	All
Direct Mail	High	Variable	Expert/ Fair	Low	Fair	All
Destination Exhibitions	High	Variable	Fair	None	Long	All
Advertising - Awareness-Raising	High	None	Expert/ Fair	Low	Long	All
Advertising - Event Specific	High	None	Expert/ Fair	Low	Short	All
Sponsorship	Variable	Fair	High	Fair	Long	All
Personal Sales	Fair	Fair	Fair	Fair	Fair	All
Event	Fair	None	Fair	None	Fair	All
Pos						
Point Of Sale	Fair	Fair	Expert/ Fair	Low	None	All
PR						
Pr - Press Releases	Low	None	Fair	High	Fair /Long (Media Dependent)	
Private Viewing / Event /Press Briefing	Fair	None	Fair	None	Long	
External Networking	Low	Low	Fair	Fair	Ongoing	
Internal Communications						
Intranet/E-News Bulletins / Briefings	Low	Low	Fair	Fair	None	
Internal Networking	Low	Low	Fair	Fair	Ongoing	
Stakeholder Etc. Updates	Low	Low	High	Fair	Fair	

11.7 Attracting the cultural tourist

Cultural tourism can be defined as *'the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs'.*[9]

Even in a harsh economic climate, people need to refresh and recharge and choose to spend their leisure time with relaxing and fulfilling experiences. Days out, short breaks away, even longer stays are must-haves as much as indulging treats. Discovery and experience are prime motivators, and new or special offerings such as festivals, exhibitions and events are key drivers.

Creative collaborations that create cultural experiences out of cultural products are ideally positioned to add value to the destination offering and thus profit from cultural tourism business. Potential benefits include securing more visitors and audiences from a wider cross-section of society, additional retail and catering spend and a more balanced number of visitors all year round.

Addressing the cultural tourist, however, demands a departure from the 'regular' marketing approach. Communications replace art-speak with a more inclusive, friendly and familiar tone and 'destination marketing' -angled message. Lead in-times are longer with a need to feed information in to campaign organisers and the travel trade up to a year in advance. Promotional material competes with that of other 'attractions' in tourism publications, websites, tourist information centres and hotel 'bedroom browsers'.

Local tourism partnerships can result in effective packaging and cross-sale promotions such as passport cards and short break offers. Familiarisation visits can help to court packaging co-operations through destination management organisations, with travel organisers, tour operators and transportation companies. Feeding relevant releases into tourism press offices and regional databases that supply information into local, regional, national and international tourism websites immediately propel the offer into significant new dimensions. The local council is a good first point of contact to ascertain what tourism marketing support may be available.

VisitEngland (www.visitengland.org) is the national body for promoting tourism to England. It provides market intelligence, coordinates promotional campaigns and PR, particularly for domestic markets, is a point of trade liaison and supports overseas campaigns through the international marketing arm for Britain, VisitBritain (www.visitbritain.org).

9 Association for Tourism & Leisure Education (ATLAS) conceptual definition (1991).

11.8 Web and digital marketing

The percentage of people visiting museum and gallery websites to find out about or order tickets for an exhibition or event increased from 47.9 per cent in 2005/06 to 54.1 per cent in January to December 2010...[10]

Internet presence is an integral part of any marketing campaign. It can take the form of a dedicated website, micro-site or specific project pages within an umbrella site. The web provides an access-it-anytime-anywhere shop window or, given the appropriate level of functionality, can even be the walk-in shop itself. From a marketing perspective it provides not simply a promotional hub, contact list generator or potential sales tool, but invaluable insight into customer type and preferences, by tracking customer behavior.

Websites create and keep their credibility through carrying relevant, timely information. Devices such as blogs and case studies also introduce reasons to re-visit the site. The ability to update some or all of the hub pages in-house through a content management system (CMS) is vital and the regular investment of time required for this must be acknowledged.

Websites need to present information in a clean, clear and branded way. Images lend immediacy and understanding to the offering, likewise embedded video footage which is popular with search engines. Traditional print can be translated into downloadable portable document format files (pdfs) and virtual brochures. Effective online text generally equates to half the word count of print, is written in a more informal tone with a view to being scan-read.

Mailing lists, including campaign lists, email lists, social media friends, blog subscribers – (where segmentable databases are available) are at the heart of internet strategy.

Direct (e)mail can be a personal and very well-targeted, environmentally friendly and low cost promotional tool. Quick to deliver, it is suited to time-sensitive communications as well as regular planned bulletins or newsletters. It serves to build both relationships and the brand and its effectiveness is highly measurable. Over-zealous spam filters and the brimful inbox syndrome are risks here. However the rewards can be significant as long as the mailing lists are live and the sender, the audience-relevant offer and the call to action are all clear.

Mobile marketing – Short Message Services (SMS), Multimedia Message Services (MMS) and smart phone applications or 'apps' – is becoming an increasingly popular way to communicate and engage with audiences

in an interactive and relevant manner through any mobile device or network. As more handsets have Global Positioning Systems (GPS) geography can be used to make the message even more relevant.

Social media sites such as Facebook; the short message site, Twitter; the video-clip site, YouTube, and the image-sharing site, Flickr, have undeniable value as communication tools as they encourage 'community build': regular interaction and discussion with both existing and new customers. They have the potential to extend messaging across a huge range of sectors. Participation can raise brand awareness, enhance customer service, build email lists and drive traffic to websites.

Participation is free, but effective marketing through social media sites is all about engagement: it requires commitment, investment in terms of time spent populating the site and establishing a strategic approach. Even though effective social media presence is informal rather than corporate, motivation and objectives need to be clear and content planning is vital: posts must be steady in flow and interesting (as well as reactionary) to maintain credibility and develop a following. A regular social media audit is a useful practice to identify key topics, themes and key influencers.

If more than one 'Community Manager' is put in place, then it is good idea to have an agreed set of ground rules, including how to handle negative posts. A compelling welcome page, nurturing customer champions and empowering others to run polls, discussions, post pictures or video clips will help engagement. Tracking tools are easily available to measure success.

10 Arts Council England, Taking Part: The National Survey of Culture, Leisure and Sport Jan-Dec 2010, Statistical Release March 2011. Commissioned by the Department for Culture, Media and Sport (DCMS) and its partner Non Departmental Public Bodies (NDPS): Arts Council England, English Heritage, Sports England, and the Museums, Libraries and Archives Council.

11.9 Achieving media coverage

Media coverage can deliver immediate profile to a project. It is highly cost effective and can be very keenly focused, enabling key messages to reach target customer groups through an authoritative third party voice.

Creative collaborations provide positive news stories about real people, their inspiration and their visions.

museumaker partners found their collaborations were very well positioned to win the attentions of the media at local, regional and national levels.

The blend of heritage and contemporary delivers stories which, though still highly relevant to traditional arts audiences, have a wider local interest and lifestyle appeal. Local, regional and national lifestyle magazine media, travel and destination-led media all assume a sudden relevance.

Long lead-in times and the need to sell the story means that any approach to magazine media demands an element of planning. An outline PR plan can help confidence and keep momentum going over the period of a project. It can also ensure that adequate lead times are given to events and launches to secure coverage.

Feel good news such as recent investment, community engagement and human interest stories will win attention from local media. Creativity can pay dividends here too and storylines which then tie in with in-vogue messages can be sold up to regional and national level.

A note on media contact lists

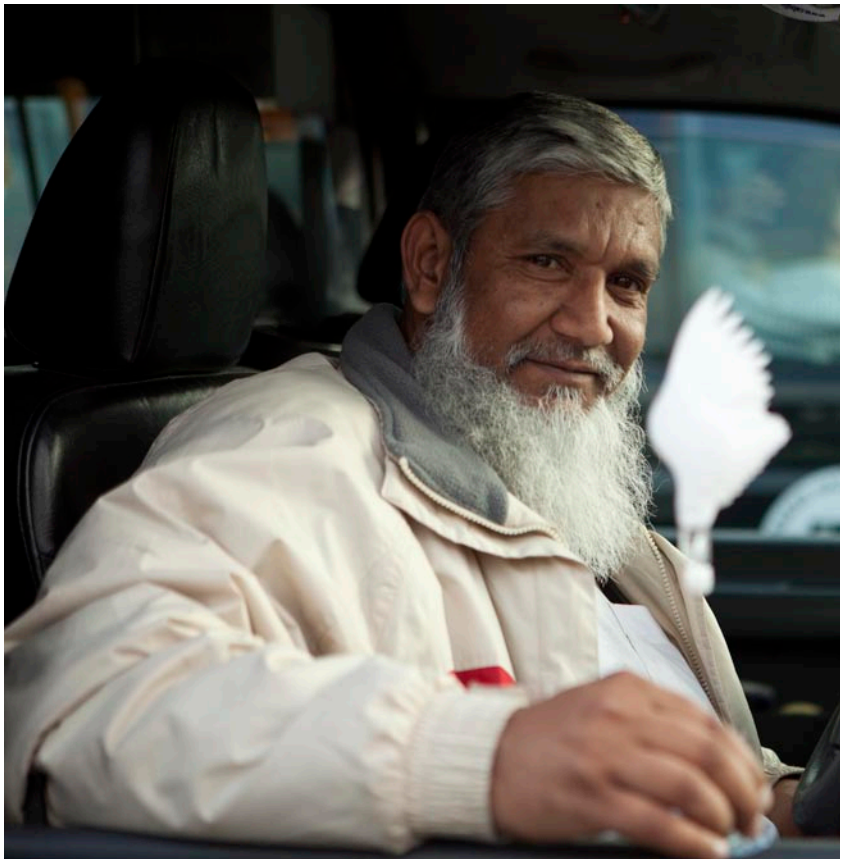
Media lists should be kept up to date and refined appropriately for each communication. Regular networking with key local media contacts will raise chances of them being receptive when communications are issued. Media lists with well-researched named contacts are more likely to perform.

Lists of local media may include: weekly newspapers, community publications, local radio; local/destination and community websites etc.

Lists of regional media may include: regional newspapers, local radio (BBC); regional TV; selected regional magazine titles across relevant sectors etc.

Lists of national media may include: national newspapers (relevant sections); magazine titles across relevant sectors etc.

Partnership networks offer excellent opportunities for syndicating and satelliting messages such as local, regional and national museum, galleries and arts organisations; relevant destination management organisations; the VisitEngland press office; writers' guilds and associations such as the Guild of Travel Writers; clubs/societies/community organisations relevant to target markets etc.



'I'm too busy for art', an initiative to engage with taxi drivers led by Atelier Ted Noten for mima, as part of 'The Modern Jewel', Middlesbrough Museum Service's museumaker project. The basic idea was innovative and straightforward; mima, like so many cultural venues, works hard to find ways of broadening and diversifying its audiences – and to catch the eye of the media. What better than to partner up with cabbies and get them to act as ambassadors? Dutch jeweller, Ted Noten, spent a day, traveling around the city in taxis, talking to the drivers about the kinds of bespoke items he could make to help them pimp their cabs. They explained that health and safety considerations meant they couldn't dangle items from their mirrors or wear chains around their neck. Ted's solution was to create 300 lapel badges and a winged dashboard ornament, referencing Hermes: the messenger of the gods commonly regarded as the patron of travellers. The story appealed to journalists, the Guardian sent a columnist up from London to interview the drivers, the maker and museum staff. Crafts magazine also covered the project.

11.10 Writing a press release

Using this template will help you to write a punchy, informative press release.

1. Issue date: day – date – year.
2. Headline: make it interesting, simple, factual, punchy.
3. Opening paragraph: sum up the whole story here. Outline the most important facts. If the story is an event or a photo opportunity, include the venue, the time, the date here.
4. Feature key messages early. If the media need to shorten a piece, they cut from the bottom up. Answer the media's burning question: what's in it for me and my readers? Keep content simple and to the point. Give the media the information they need: who's involved, what's going on, why and where it's taking place, how it came into being, how much did it cost. Who's paying for it (if appropriate).
5. 'A quotation is included early'. Use bold type, and attribute it to an appropriate spokesperson – the more well known the better.
6. Don't use bullet points. Aim to make the media's job easy. Provide a stand alone story which can be cut and pasted straight from the release. Don't describe something as 'unique' – it's a tired, overworked adjective. Do use short punchy statements; jargon-free language; active not passive verbs.
7. Use double spacing – it's easy to read and makes the text stand out clearly.
8. Final paragraph: include sign off points – who to contact, website.
9. Include logos and branding as appropriate – make sure you include logos of stakeholders and investors as well as your own.

Notes to Editors

1. These provide additional context. They are clear, factual, single spaced and numbered.
2. Include background information about the creative collaboration initiative in general, such as when, where and why the project was adopted.
3. Include background information and website address for each of the key players in turn: the maker, the museum, the stakeholders, key funders. Get each player to sign off their own information.
4. If a support image with caption is available, mention this here. Include a low resolution image with the offer of a high resolution image to follow on request. Better still – give details of the press area on your web site so that the media can download images direct. Remember more is less: one strong image will excite more interest than half a dozen weak ones.
5. State who is available for interview, and any interview protocol.
6. Finally provide details of a dedicated media contact: Name, Position, Company, Direct telephone mobile, Direct email, website address.

12 Evaluating and evidencing outputs and outcomes

It is important that what and how you are going to evaluate is established in the initial stages of the project, and that your evaluation framework is determined by the aims and objectives of your project plan.

The basic principle of evaluation is to enable a comparison to be made between the start and end of a programme, so the nature of the activity and its impact can be understood, and lessons learnt can be identified and used to inform legacy working. Importantly, the evaluation process should also be understood as a formative project management tool throughout. An evaluator has an important role to play as a critical friend. Ideally, their independent and non-judgmental feedback will inform interim learning, and enable the museum, their maker, stakeholders and funders to come together to share thinking about how the project is progressing towards achieving its goals, and what, if any actions are needed to ensure it continues to remain on course or to respond to new developments.

This chapter defines formative monitoring and summative evaluation, explains the difference between outputs and outcomes and gives an overview of how a logic model can be used.

12.1 Why evaluate

Formative monitoring and summative evaluation support project management, learning and the collection of evidence.

Formative monitoring can help improve a project, it has a fast turn around and is targeted at activity-based evaluation. Its purpose is mainly to monitor progress and inform mid-project modification and improvements.

Summative evaluation provides a longer, more reflective look at a project, addressing whether the programme worked the way it was proposed. Its focus is on the intermediate outcomes and impacts. Summative evaluation helps to evidence value or worth based on the project's results in relation to the quality and effectiveness of a programme. As a result it is usually the area investors in a project have more interest in. However, knowing that you have a robust system of formative monitoring in place will help to give them confidence in you.

Both styles of evaluation provide the potential for learning and improvement. It is the implementation of the evaluation findings – and taking forward the Lessons Learnt – that will capitalise the value of a project and ensure sustainable, long-term benefits for your organisation or practice.

12.2 Getting started

The range of potential evaluation models is extensive. A good place to start is by outlining the purpose of your evaluation. List the ways in which you plan to make use of the evaluation information in order to clarify what is required. It is important to identify what resources may be available, i.e. time, money and expertise, so that the evaluation programme can be designed in a manageable way. Consider the level of external assistance that may be required – will you need technical assistance to support in-house personnel or a completely independent evaluation? External factors that may support or influence the programme should not be overlooked. A useful tip is to ask whether knowing the data will help or improve the programme or your efficiency. Who and how many people are interested in the information?
When developing an evaluation programme start with **the outcomes** (ie qualitative achievements) you want the project to achieve. Identify which outcomes are long-term and short-term and be specific. Ensure there is a consensus amongst the stakeholders about the programme, the problems being addressed and the intended outcomes.

Short-term outcomes may look to address any of the following: attitudes, behaviours, knowledge, skills and status or levels of functioning, and whether within an individual, organisation, community or systems; longer-term outcomes are designed to build on these. Longer term impacts may include increased capacity or policy changes.

Agree internally and with your funders **the outputs** (ie countable targets such as number of visitors, number of participants in community engagement projects, number of creative opportuntities for makers) you plan to achieve.

Ensure the outputs and outcomes identified are achievable within the funding and specified period, and that the impact or improvements are not beyond the capabilities of the project.

Don't agree too many different countable outputs. Make sure that while these targets are stretching they are realistic. It is so much more rewarding to be in the position of over delivery against targets rather than having to re-negiotiate them half way through the project.

When identifying the needs, look to real data to evidence them; use information such as assessments or mapping exercises. The data can be used as baseline information to measure the progress of your programme. Consider the context that the resulting programme will operate within; these may include the economic, social or political factors that influence either by providing support or presenting potential barriers for a project.

Quarterly reporting is a helpful way of making sure that your project is achieving against its milestones. It is worth forecasting not just the total number of outcomes you will achieve by the end of the project, but the breakdown quarter by quarter. This is a simple and timely way of quickly identifying if things are beginning to go off kilter, and gives you the scope to take mitigating action where needed.

12.3 Inspiring Learning for All

The Inspiring Learning for All (ILFA) approach to planning and evaluation was established by the MLA[11] and continues to be a useful tool. The ILFA framework involves developing Generic Learning Outcomes (GLOs) and Generic Social Outcomes (GSOs). This framework was designed to support organisations to improve services, measure performance and articulate impact. GLOs focus is on measuring knowledge and understanding, skills, attitudes and values, enjoyment, inspiration and creativity, activity, behaviour and progression of individuals; whereas GSOs focus on health and wellbeing, stronger and safer communities and strengthening public life. Further information can be found at www.inspiringlearningforall.gov.uk.

[11] MLA: Museums Libraries and Archives, see Appendix A Glossary for further information.

12.4 Logic models

One of the tools that can help effective planning, implementation and evaluation of a project is a 'logic model'. Logic models clearly illustrate the links between different aspects of a programme, the 'what works and why'.

Basically, a logic model is a systematic and visual way to present and share your understanding of the relationships among the resources you have to operate your programme, the activities you plan, and the changes or results you hope to achieve.

W. K. Kellogg Foundation, Logic Model Development Guide, January 2004 p1.

A logic model provides an organized and methodical approach to programme planning, management and evaluation. The format illustrates the sequence of activities within a project or how a programme will function. Logic models show the connection between how change is brought about via the activities of the anticipated programme, thereby supporting an outcomes-based approach to programme planning and evaluation.

A logic model has five basic programme components: factors (resources and barriers), activities, outputs, outcomes and impacts.

Developing a logic model

Start with the basic information; be concise about the problems you propose to address. Include any assumptions, the resources and actions believed to be required to achieve the results and why the project will work within the specific context. Populate the model with what you plan to do, using the model to clarify your programme theory of why it will work. Documenting the connections between resources, planned activities and the results you expect to achieve will help you to identify if the project has any gaps or weaknesses, as well as where its strengths lie.

Once you have decided how you are going to evaluate, check the following have been addressed:

- Do the questions or methods of data capture address all the priorities?
- Does the evaluation gather beneficial information which relates to the programme?
- If using questionnaires, does each question ask only one thing and is each question specific about the information required?
- Are diverse audiences taken into consideration and captured?

Installation 'Sitting the Light Fantastic' by Kei Ito for The Geffrye Museum, London, 2010. The community engagement element included a festival of light family day, exploring the use of light in celebrations such as Halloween, Diwali, Hanukkah and Christmas.

Template for a Logic Model Programme Planning and Evaluation

An evaluation should be designed around the project objectives that derive from the context and identified needs of your organisation. Ensure your desired objectives are SMART: Specific, Measurable, Action-orientated, Realistic and have a Timeframe in which to be delivered.

<table>
<tr><td>Input</td><td colspan="2">Output
Quantitative information is mainly utilised.
The direct results of a programme. Size or scope of services and products delivered or produced. Numbers of events/ material produced/ participation rates and demography/ number of hours provided. Targets of service.</td><td colspan="3">Outcomes> Impact
Qualitative information is mainly utilised.
(Impact: 7-10 yrs - organisations, systems, communities)
Intended and unintended results or changes occurring, behaviour, knowledge, action, conditions, skills, status - within the organisation or audience.</td></tr>
<tr><td>Resources</td><td>Activity</td><td>Participation</td><td>Short 1-2 yrs</td><td>Medium 3-4 yrs</td><td>Long 4-6 yrs</td></tr>
<tr><td>Information about what is required to deliver the project.
Funding/ Existing organisation/ Potential partners/ Existing networks/ Staff/ Volunteers/ Time/ Facilities/ Equipment/ Supplies
eg. The Learning Officer and a Maker to dedicate 1 day a week for a 3 month period.</td><td>The nature of the activities/ products to be delivered through the programme.
Processes/ Techniques/Tools
Events/ Technology
Action Plans/ Implementation
eg. Ten x 2 hour, weekly workshops over a ten week period to curate an exhibition from the collection and present it on-line.</td><td>Specific information on who, how many, when, etc.
eg. Creative workshops targeted at over 65’s, maximum of 12 people per session - total 120.</td><td>Changes in participant behaviour, knowledge, skills or role.
eg. Workshops ran at 80% capacity with a total of 96 participants. All participants had a greater knowledge of accessing the collection on-line.</td><td>eg. Visitors within the target group have increased by 30% over a six month period since the project.</td><td>eg. The target group has developed an on-line archive, recording their personal histories in relation to selected objects within the collections complementing the museums information and interpretation. Communicating their experiences has provided interpretation from a personal perspective, enabling a deeper understanding of the collection for visitors.</td></tr>
<tr><td colspan="3">Assumptions: Example - interaction with the museum on-line and its collection is limited to the over 65’s due to restricted access or training on using the internet.</td><td colspan="3">External Factors: Example - a new community fund was established allowing the group to purchase recording equipment.</td></tr>
<tr><td colspan="3">Formative monitoring: On-going analysis of a project which can help inform development during its life time, Short-term outcomes that may help refine a project mid-way in its delivery.</td><td colspan="3">Summative evaluation: Analysis of the results or learning that took place, the values and effectiveness of a project, the lessons learnt.</td></tr>
</table>

12.5 Meeting Investors' requirements

Project evaluation and strategic reporting is important for funders, community and stakeholders. Illustrating how you will collect relevant, credible and useful performance data will strengthens the case for investment.

Once you have identified the areas your project is to address and what you propose to do, outline the reasons or needs for your approach. This should include the proposed measures for identifying your achievements throughout the project. Most funding applications are clear about the proposed activity but less so when 'joining up the dots' between the activity and the outcomes anticipated.

Investors look more favourably on an application that shows the project's design and planning alongside evidence that your proposed approach has been successful in other contexts. The evidence might be take the form of research extracts or a literature review, whether examples of good practice or from experts within the sector. The inclusion of this information will also provide you with confirmation as to your assumptions or belief in a process – demonstrating how and why a project will be successful. The clearer the how and why aspects are of your project the easier to assess once it has been completed and the evaluation findings presented. Focus on evaluating areas that have real value for your stakeholders or investors.

12.6 Regional and national context

The investment required in a creative collaboration can be significant, therefore ensure the project is ambitious and has the ability to raise your – and the sectors – future aspirations. The dissemination of a project's evaluation, findings and lessons can help position your project and your venue and help shape future direction as the heritage and contemporary craft sectors come ever closer together.

Not only does contemporary art have a direct relevance to what you do every day, but when artists and museum curators encounter one another, the fruitful and innovative exchanges that occur can bring a new understanding of what a museum or a historic building is and does, and can provide illuminating, enriching and engaging experiences for audiences of all kinds.

Sir Christopher Fraying, Extract from Key Note presentation, Museums Association conference, Liverpool, 2008.

Laura Baxter enabled The Bowes Museum to take the 'inside out' and encourage people to come into the Museum to discover for themselves the birds that inspired her installation 'The Garden of Lantern Birds'.

Appendix A Glossary

Apps – Applications for smart phones

CDM – Construction, Design and Management (CDM) www.hse.gov.uk/construction/cdm.htm.

CLC – Customer Life Cycle

CRB – Criminal Records Bureaux

CRM – Customer Relationship Management (point of sale software)

CMC – Computer mediated communication

CMS – Content Management System

DEA (Disability and the Equality Act) 2010: from 1 October 2010, the Equality Act replaced most of the Disability Discrimination Act (DDA).

GLO's – Generic Learning Outcomes, part of Inspiring Learning for All framework www.inspiringlearningforall.gov.uk

GSO's – Generic Social Outcomes, reference as for GLO's www.inspiringlearningforall.gov.uk

GPS – Global Positioning System

ILFA – Inspiring Learning for All, a formative monitoring and evaluation framework www.inspiringlearningforall.gov.uk

HMRC – Her Majesty's Revenue and Customs

LTCS – Landfill Tax Credit Scheme

MMS – Multi Media Service

NEET – Young people who are Not in Education, Employment or Training

PPC – Pay Per Click

RRP – Recommended Retail Price

SEO – Search Engine Optimisation

SMS – Short Message System

SNS – Social Networking Sites

RSS – Really Simple Syndication

USP – Unique Selling Point

Terminology and definitions

Accreditation – a voluntary scheme setting universal standards in collections care, visitor facilities and user services across all museums. Previously administered by the MLA, this scheme passes to Arts Council England in October 2011.

Accessioning – the formal, legal process of accepting an object into a museum collection permanently. Once an object has been accessioned, under the MA code of ethics, the museum has responsibility for caring for it in perpetuity, unless it is able to demonstrate an acceptable rational for de-accessioning.

Critically engaged – aspiring to be recognized as making a unique and progressive contribution to critical debate.

Cultural tourism – 'The movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and edxperiences to satisfy their cultural needs' Association for Tourism & Leisure Education (ATLAS) 1991

Museum – 'Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens which they hold in trust for society.' Museums Association 1998

Appendix B
Contacts and Reference

Organisations

A&B: Arts and Business provides learning and development opportunities, tailored fundraising advice and resources for organisations seeking partnerships with business.
www.artsandbusiness.org.uk

ACE: The Association of Cultural Enterprises promotes commercial best practice in the cultural, heritage and visitor attraction sector by providing training and networking opportunities and facilitating the sharing of information and experience between its members.
www.acenterprises.org.uk

Arts Council England: the national development agency in England for the arts and, from October 1, 2011 museums and libraries, distributing public money from the Government and the National Lottery. Regional offices can advise on agencies, galleries or studio groups in their region.
www.artscouncil.org.uk

Association for Independent Museums (AIM): supports of independent museums, heritage centres and historical interpretation projects,
www.aim-museums.co.uk

Audiences UK: the national network for Audience Development Agencies, organisations that specialise in understanding how to engage and develop audiences.
www.audiencesuk.org

Crafts Council: the national body that supports and provides information and expertise on contemporary crafts.
www.craftscouncil.org.uk

Craft Northern Ireland: sector-lead body for the promotion and development of the design-led contemporary craft industry in Northern Ireland.
www.craftni.org

Craftscotland: an audience development agency for craft.
www.craftscotland.org

Culture 24 (previously the 24 Hour Museum): provides the latest news, exhibition reviews, links, event listings and education resources from thousands of UK museums, galleries, archives and libraries.
www.culture24.org.uk

DCMS: Department for Culture, Media and Sport
www.culture.gov.uk

Engage: works through its members to help people to learn about and enjoy the visual arts. It is a membership organisation representing gallery, art and education professionals in the UK and in 15 countries worldwide.
www.engage.org

Group for Education in Museums (GEM): promotes learning as a core role of museums and training and development for members.
www.gem.org.uk

Inspiring Learning: a self-help tool to enable museums, libraries and archives to develop their learning offer.
www.inspiringlearningforall.gov.uk

Institute of Conservation (ICON): the lead voice for the conservation of cultural heritage in the UK.
www.icon.org.uk

MLA: Museum, Libraries and Archives. Until October 1st 2011 the MLA is the national government agency for the museum, archive and library sector. At the time of publishing the museumaker tool kit (June 2011) changes within the cultural landscape were taking place, with Arts Council England assuming responsibility for Renaissance, developing agendas for the regional museums and libraries and cultural property functions.

Museums Association (MA): advocates for museums, set ethical standards and organises professional development. Publishes the Museums Journal monthly, holds large annual national conference. Membership organisation.
www.museumsassociation.org

Museums and Heritage Show: the UK's leading industry event each May includes free seminars and the M&H Awards.
www.museumsandheritage.com

The Collections Trust: UK organisation, aiming to ensure cultural collections are available for use and enjoyment by everyone, now and for the future.
www.collectionstrust.org.uk

Tourism Insights: a service that monitors, analyses and interprets trends in the UK tourism market.
www.insights.org.uk

The Collections Trust: a network which enables people working in archives, libraries and museums to share their knowledge and learn from the experiences of peers through access to online groups and resources.
www.collectionslink.org.uk

Visit England: the national body for promoting tourism to England.
www.visitengland.org

Visit Britain: the international tourism marketing arm for Britain.
www.visitbritain.org

Welsh Crafts Council: includes a membership database of Welsh craft makers.
www.walescraftcouncil.co.uk

Exhibitions and fairs

British Craft Trade Fair: annual show with over 500 exhibitors held in Harrogate, North Yorkshire.
www.bctf.co.uk

COLLECT: annual event in the international cultural calendar, held in London, presents the work of the best international applied artists and attracts private collectors, museum curators and galleries.
www.craftscouncil.org.uk/collect

Dazzle: organizes contemporary jewellery fairs taking place at locations across the UK.
www.dazzle-exhibitions.com

Goldsmiths' Fair: annual jewellery and silversmithing fair, at Goldsmiths' Hall, London.
www.thegoldsmiths.co.uk

Great Northern Contemporary Craft Fair: annual event in Manchester. www.greatnorthernevents.co.uk

Lustre: annual contemporary craft event held in Nottingham showcasing makers.
www.lakesidearts.org.uk/Crafts/Lustre.html

Museums and Heritage Show: the UK's leading industry event held annually in May, it includes free seminars and the M&H Awards.
www.museumsandheritage.com

Origin: annual contemporary craft fair with over 200 makers taking place in London.
www.originuk.org

Tent: annual event in London, part of the London Design Festival, showcasing emerging designers and makers
www.tentlondon.co.uk

The Contemporary Craft Fair: annual event with over 160 makers held in Devon.
www.craftsatboveytracey.co.uk

100% Design: annual, international event held in London showcasing cutting-edge contemporary interior design. www.100percentdesign.co.uk

Online databases

Axis: an online database of artists that includes a range of craft disciplines. www.axisweb.org

Collections link: an online network to support people working with museums and archives to share their knowledge and experience. www.collectionslink.org.uk

Cornucopia: an online database of information about the 6,000 collections in the UK's museums, galleries, archives and libraries. www.cornucopia.org.uk

Crafts Council's Craft Directory: lists makers (the National Register of Makers), organisations and opportunities. The National Register of Makers lists over 3,000 makers based in the UK. The directory is searchable by maker's name, location, craft discipline, and a host of other search terms. www.craftscouncil.org.uk/craft-directory

Photostore Image Library: a database of around 1,000 contemporary, innovative makers selected by a panel on behalf of the Crafts Council, along with images from the Crafts Council's Collection, Crafts magazine, exhibitions and fairs. www.photostore.org.uk/home.aspx

Craft Northern Ireland: includes an online directory of craft in Northern Ireland. www.craftni.org/directory

Craftscotland: includes an online directory of Scottish contemporary craft makers. www.craftscotland.org/Directories.htm

Public art online: a website with case studies of public art projects that include makers. www.publicartonline.org.uk

Welsh Crafts Council: includes a membership database of Welsh craft makers. www.walescraftcouncil.co.uk

Publications

Craft Galleries Guide: currently in its 10th edition, includes essays and details about galleries, how makers came to choose their medium and what inspires them. The Guide features 118 galleries, 450 makers illustrated with 689 colour photographs.

Crafts Magazine: bi-monthly periodical featuring contemporary leading and emerging makers work, reviews and opinions.

Ceramic Review: bi-monthly periodical featuring a mix of practical and critical features on contemporary ceramic art and craft from around the world.

Museums Journal: leading source of news and information for the museum and gallery sector It includes news, profiles, comment and analysis as well as features on working practices, museum politics and ethical debates. Published monthly.

Museum Practice: on line journal, which addresses the key practical, technical and management issues that face museums. It provides expert analysis on subjects such as access, learning, marketing, interpretation, collections, conservation, multimedia, and management.

Selvedge: bi-monthly periodical covering textiles in every context with illustrated features on fine art, fashion, interiors, ethnographic textiles, important collections, travel and shopping.

Guilds, membership, studios or makers subscription organisations

The Devon Guild of Craftsmen: a leading national educational charity, with exhibition and retail spaces for contemporary craft. www.crafts.org.uk

Cockpit Arts: an award winning social enterprise with studio spaces for makers. The UK's only creative-business incubator for designer-makers. www.cockpitarts.com

Contemporary Applied Arts: a membership organization, with exhibition and retail spaces. www.caa.org.uk

Craft Central: a not-for-profit organisation established over 25 years dedicated to building a strong future for craft and design. www.craftcentral.org.uk

Hidden Arts: helps designer-makers and designers transform their passion into products. www.hiddenart.com

Websites to promote or look for opportunities

Artist Newsletter (AN): www.a-n.co.uk/jobs_and_opps/listings

Artsjobfinder: www.artsjobfinder.co.uk

Arts Jobs: www.artsjobs.org.uk

Crafts Council: www.craftscouncil.org.uk/craft-directory/opportunities

Craft Northern Ireland: http://craftni.org/opportunities/cat/commissions

Crafts magazine: www.craftscouncil.org.uk/crafts-magazine/

Craft Scotland: www.craftscotland.org/craft-opportunities-and-training-calendar.htm

Axis: www.axisweb.org

I send you this: www.isendyouthis.com