

Going Places – Partner Application

We are looking to understand what your involvement in Going Places would mean for your organisation, your staff and volunteers, and your local communities.

The Word version of the application form is intended to support the application process, but final responses should be entered into the online application form and submitted via the portal. Downloading this form will allow you to work on your application offline and will enable your responses to be created in collaboration with colleagues across your institution. Applicants for other projects have reported that this has been very helpful, and provides an opportunity to encourage cross-organisational engagement with the programme.

If you're having technical difficulties with the online portal, or the application portal is inaccessible due to your specific needs or requirements please contact Gracie Divall, Going Places Project Manager, gdivall@artfund.org, to discuss alternative options, and how we can best support your application.

Please ensure that you have read the guidance for applicants before completing this form. Certain questions have word limits (indicated below).

Please ensure that you have relevant consent from any third parties to share any personal details with us. Our privacy policy is available online at the following link: <https://www.artfund.org/pages/privacy-and-cookies>

Your details:

Museum	Name	Wolverhampton Art Gallery
	Address	Lichfield Street, Wolverhampton, WV1 1DU
	Region	West Midlands

Contact	Name	Penelope Thomas
	Role	Learning and Engagement Officer
	Email address	Penelope.thomas@wolverhampton.gov.uk
	Telephone number	01902 552055

About your organisation:

Type of venue

- Historic house or building
- Library or archive
- Public museum or gallery
- University
- Other (please detail)

Governance Model

- Local authority
- Charity
- Non-departmental public body
- University
- Other (please detail)

Visitors per annum

61860 (2022-23)

Number of paid staff

- None, entirely volunteer run
- Under 5
- 5 – 15
- 16 – 25
- 26 – 50
- 51 – 100
- 101 – 200
- 201 – 500

501 +

Which UK nation is your organisation based in?

- England
- Northern Ireland
- Scotland
- Wales
- Isle of Man / Channel Islands

Please tell us why you'd like to be part of Going Places:

What could this achieve for your organisation and staff / volunteers?

(Max 300 words)

Being a part of Going Places would build skills, partnerships and innovative ways of working that will boost our current practices to incorporate new models, new avenues for financial sustainability and new ways to bring audiences into the very fabric of the organisation.

Wolverhampton is a Priority Place and therefore our work is constantly looking to engage audiences who face barriers to accessing culture. Our work to involve underrepresented audiences in the city has so far begun to unlock the potential of our collections, that would otherwise be left unseen and less well understood. Going Places will achieve greater access to parts of our collection that are not regularly on display and achieve deeper connections with our audiences, going beyond access to empowerment. The programme will provide opportunities for volunteering that share power and decision making more effectively with community members.

Going Places would also give us the opportunity to develop capacity and skills through the mentoring and training programme; to gain confidence in touring our collections beyond individual or small loans to other organisations. We have a relatively new team, most of whom have not worked on creating touring exhibitions before. We do have expertise in loaning works in and out of the gallery but feel that taking part in Going Places could enable us to grow our ambitions and reach.

We are committed to improving our environmental sustainability - we have made some changes to our in-house exhibition programme to increase sustainable practices but would benefit from the mentoring of the programme to embed best practices and apply them to touring exhibitions also.

We are also looking to develop new approaches to long-term fundraising, away from the model of project and grant funding, so this programme present some exciting opportunities in this area.

What could this achieve for your audiences?

(Max 300 words)

Wolverhampton is an incredibly diverse city with a multitude of voices and perspectives. Over the past five years, we have put our energies into ensuring that the community of visitors we attract matches up to the demographics of the city. However, we have further work to do in supporting people facing economic barriers to participate. Large swathes of the city still feel that our buildings, artworks and objects aren't relevant to their lives or interests.

When working with partner organisations who support underrepresented and excluded people, we have seen the impact that access to authentic objects, high quality creative experiences and opportunities for being involved in decision making at the art gallery can have.

For example, our work with the City of Sanctuary group has engaged people who are refugees and asylum seekers in creative workshops, tours of the collection stores and selection of objects to be displayed. This project was on a small scale but demonstrated the huge potential for more in-depth work with this audience and others.

Our *Citizen UK: Punjabi Migration Experiences* exhibition introduced us to the model of a community steering group and citizen researchers. The steering group drove the direction of outcomes of the project and the citizen researchers collected the exhibition materials to go alongside the artist portraits. We could

not sustain a long-term impact without the continuing support of the National Portrait Gallery and have not been able to tour the exhibition, despite interest in doing so.

Our Esmée Fairbairn funded Living with Difference project has also used our collections to engage with asylum seekers and people new to the city, as well as other marginalised groups.

Going Places would enable us to build on this work to both test out new models of community engagement that will bring communities into the heart of our practice, but also to do so in a more sustainable and embedded way.

Please outline any themes you would be interested in exploring through this project, including the relevance of these to your organisation and / or audiences, and the potential benefits of collaborating with a network to do so (you may include multiple suggestions)

(Max 500 words)

We would be interested in exploring the theme of conflict and resolution through this project. This theme is relevant to our collections, specifically with the collection of contemporary art relating to the Troubles in Northern Ireland, but also other artworks and objects that can host powerful conversations about conflict that are relevant to our city and wider society.

The Northern Ireland artworks are a unique collection of challenging pieces showing the changing landscape of Northern Ireland. Through ongoing research and discussion around these themes, the gallery is committed to developing this collection in order to facilitate responses to the conflict and the changing political and cultural climate in the region. 2028 will mark thirty years since the signing of the Good Friday Agreement. After 30 years of bloody violence, this milestone covenant gave Northern Ireland's divided society fresh hope for a peaceful future. The collection considers the role of visual artists in presenting Northern Ireland's contested past and future and the potential for reconciliation.

Our Troubles works have huge national relevance but are currently an underused part of the collection, not on permanent display. This project could give these works greater visibility and use them to facilitate wider conversations around conflict.

We're excited about the potential to collaborate with a network and other organisations with relevant collections and audiences. This could include Northern Irish Museums who have expressed an interest in being part of the network, to create lasting relationships that could activate the collection in a long-lasting way.

The relevance of this theme to our audiences has a number of avenues. The specific aspect of conflict linked with the Northern Ireland collection has become increasingly part of the national discourse. With the impact of Brexit on the relationship between the four nations, it is more relevant than ever that people understand the history of the conflict and the importance of an ongoing peaceful solution.

The wider theme of conflict is something that touches the lives of many people in Wolverhampton. It is a city with a significant population of refugees and asylum seekers. Many of these people have experienced conflict in their lives. Our existing work with this audience has included creating a safe space where they could use creative expression to share their stories and experiences. The objects they engaged with enabled discussion about their positive memories of home and surprise at finding these links in their new hometown.

There are numerous conflicts taking place in the world that are difficult, contentious and far from resolution. We hope that artworks can facilitate difficult conversations and explore the potential for resolution.

Do you have suggestions of any organisations that you would like to partner with? If yes, please share details (you may add multiple suggestions)

We have not identified any specific organisations in the network who we would like to partner with. There are a number of community organisations within the city that we would like to work with, such as City of Sanctuary, the Refugee and Migrant Centre and TLC College and other ESOL providers.

Please outline any underrepresented local communities that you would like to engage with, and what positive change would you like to see as a result of taking part in Going Places. How could the programme help you achieve this in ways that might otherwise not be possible?

(Max 500 words)

We would like to work with our local community as a means of exploring their lived experiences and supporting them to take on decision making roles in the organisation. The people we have so far worked with from the City of Sanctuary have significant barriers to accessing arts and culture; with transport, restrictions to their educational or employment options, and language barriers being some of the issues that they face.

We would like to work with this community as we have delivered a programme of ESOL lessons in partnership with TLC College that has enabled participants to broaden their vocabulary and opportunities for practicing their English but also accessing collections that enabled them to share their own life experiences and cultural heritage. This has had a powerful effect, on bringing a group of people to the gallery who had never visited, and for the organisation learning more about our collections. We would also like to work with a wider audience to facilitate cross-cultural connections and understanding.

We'd like the positive change to contribute to practical benefits for the people taking part, such as improved English skills, social experiences, and volunteering opportunities that provide a sense of belonging in their new home. We need the support of the Going Places project to explore models of best practice to provide the best care to participants with potentially emotionally challenging topics.

The current ESOL project has been time limited and unfortunately unsustainable with our current model. Taking part in Going Places would enable us to deepen this work and find ways of embedding it into our offer that are financially sustainable.

About your organisation:

Do you have a display space for temporary exhibitions?

Yes No

If yes, roughly how large is the display space (in m²)

m²

If yes, does this have GIS approval?

Yes No

If the display space does not have GIS approval, is this something you're hoping to achieve for this space in the future?

Yes No

If the display space does not have GIS approval, can you summarise the current environmental levels and security arrangements:

Do you have a collection?

(please note this is not a requirement)

Yes No

If yes, please provide further details of the areas of collection that you would like to activate through this programme, and why?

The Northern Ireland collection, Palestinian collection and other works relating to the theme of conflict and resolution. These are areas of the collection that are only occasionally displayed in our gallery spaces but which have huge importance and power to facilitate conversations around lived experience, and hopefully healing.

If yes, and you are able to lend objects, please could you summarise requirements for loan?

Our standard loan form requests:

Relative Humidity: 40-60% RH% +/- 10% in 24 hours

Temperature: 16-25°C +/- 10°C In 24 hours

UV Light Levels: All loan 75 µWatts per Lumen

Visible Light: Oil Paintings 250 lux maximum; Organic materials 50 Lux maximum

Our Loan Conditions include full details relating to the care of items during the loan period and who pays for what. We would expect borrowers to arrange and pay for packing and transport by an approved courier, as well as any fees for conservation (although this cost is sometimes shared). We also expect loaned items to be handled only by trained members of staff, and to be carefully condition checked on arrival and during the loan period and before they are returned.

We ask to see the borrower's standard UKRG Facilities Report and Security Supplement before approving a loan. Loans are approved by our Director of Service.

Have you previously been involved in touring exhibitions (temporary displays that have been exhibited at more than two locations)?

(you may select multiple options)

- Yes, we have previously organised touring exhibitions from our collection
- Yes, we have previously received touring exhibitions from other institutions
- Yes, we have previously lent objects to touring exhibitions organised by other institutions
- No, we have not previously been involved in any touring activity

If yes, please detail how participation in Going Places would build on this previous experience?

In the previous 5 years we have gone through a time of staff changes that have resulted in a relatively new team. Due to factors such as lack of capacity and the Covid-19 pandemic, we have focused our energies on the exhibitions in our venues and have not been able to build staff expertise or experience in creating touring exhibitions. This programme would provide huge opportunity for new learning for staff, informed by current best practice and would build our confidence as a team to be able to tour exhibitions.

Although the Gallery team regularly receives touring exhibitions and lends objects and artworks to other touring exhibitions, experience of touring exhibitions from our own collection pre-dates the current team. We would really benefit from the training and mentoring on offer.

Would your organisation require additional capacity and / or support to participate in the Going Places development phase?

- Yes
- No

If yes, please share the amount required (up to £500) and include in the detail how this support would enable your participation, and what this would fund.

Amount (£)

Detail:

We would request 3.5 days of time for a Curatorial Assistant to backfill the staff taking part in the programme.

Skills Audit

This section must be completed as part of your application but is not assessed with regards to your participation in Going Places. This data will be used separately to inform the Going Places training opportunities, skills sharing and mentoring programmes.

Are there any particular skills or experience that you would like to gain through this programme?

For example:

(please select all that apply)

- Lending / borrowing
- Evaluation
- Community engagement
- Community co-creation / co-curation
- Use of digital / social media
- Marketing
- Audience access needs
- Sustainability
- Packing objects for loan
- The practicalities of touring
- Object installation
- Making use of exhibitions tax relief

Please detail any additional areas:

Are there any particular areas of expertise that your organisation would bring to the programme?

(Please note, this is not a requirement, and please also consider if you'd like to apply for one of the consultancy roles – we welcome applications from interested parties to all strands of the programme, participation as a partner will not exclude you from a consultancy role, and vice versa).

- Loans in and out – loans administration
- Evaluation and data analysis for audience development
- Digital media and innovation
- Community engagement and co-creation

Do you currently undertake audience research and evaluation?

- Yes No

If yes, please share details:

(i.e. methodology, frequency, aims/objectives)

We currently collect a variety of types of audience research and undertake data analysis. This is part of our requirement as an ACE National Portfolio Organisation and also to report to the City of Wolverhampton Council, and other funders. We utilise this data to inform our programming and assess our performance against aims, objectives, KPIs and our overall mission. We collect and evaluation both quantitative and qualitative information. We undertake evaluation both in-house, and have commissioned external Evaluation Consultants to support this work.

This includes:

- Visitor surveys (800 from April to November 2023)
- Event surveys (300 from April to November 2023)
- Visitor comment books (Each exhibition)
- Focus groups (Specific projects)
- Case studies (Specific projects)

If no, are there particular reasons why not?

(select all that apply)

- Lack of capacity
- Not relevant to organisation
- Not a current priority

- Lack of skills
- Unsure where to start
- Other (please detail)

Do you currently collaborate with your local community, and / or with local community groups?

- Yes No

If yes, please share details:

Living With Difference (March 2022 - March 2024) – This project has engaged with marginalised or underrepresented parts of the local community, including ESOL groups and asylum seekers at TLC (a local college) and members of the African Caribbean Cultural Initiative.

Making Space (March – October 2022) – we worked with over 1000 people to codesign a new community learning space in the heart of the gallery.

Citizen UK (November 2022 – June 23) – we worked with a steering group and team of citizen researchers to explore Punjabi Migration Experiences and select key community members to be photographed and these portraits accessed to ours and the NPG collection.

Community Picks (2022 Ongoing) – we have worked with the following community groups who have selected objects for display and created interpretation sharing their reasons for these choices: Women of Wolverhampton, City of Sanctuary, Head4Health, and Zebra Access BSL Group.

Microworld Wolves (May – July 2023) – the Art Gallery youth group, ArtForum, mentored a group of young people in the Saturday Art Club to create digital artworks for our summer exhibition.

This year we have collaborated on a number of artist-led projects including Artism, providing creative workshops for adults with autism, the Indian Women and Textiles project exploring the recent history of cottage industry in the Punjabi community, and most recently the SUITS Recovery Art Group for recovering addicts.

If no, are there particular reasons why not?

(select all that apply)

- Lack of capacity
- Not relevant to organisation
- Not a current priority
- Lack of skills
- Unsure where to start
- Other (please detail)

Do you currently have a sustainability strategy?

- Yes Yes, but it needs updating No

If yes, please provide brief details:

We are required to report to Arts Council England as part of our Investment Principles Plan on our Environmental sustainability. This is also a requirement as an Accredited Museum.
We are also working within the context of the City of Wolverhampton Council Carbon Neutral Policy.

If no, are there particular reasons why not?

(select all that apply)

- Lack of capacity
- Not relevant to organisation
- Not a current priority
- Lack of skills
- Unsure where to start
- Other (please detail)

If you have a collection:

Do you currently lend works from your collection to other institutions?

Yes No

If yes, please share details:

We loan objects to local, national and international galleries and museums.
So far this year (2023/24) we have loaned 8 works to UK and non-UK institutions. In 2022/23 we loaned 9 works to other institutions and in 2021/22 we loaned 13 works.
We do not charge for these loans and have a policy of trying to support loans if we can.

If no, are there particular reasons why not?

(select all that apply)

- We've never been asked
- Impractical (too delicate / large / etc.)
- Lack of space for packing / unpacking
- Lack of expertise in packing / transport
- Lack of loans in / out system or paperwork
- Lack of capacity
- All objects needed for current displays
- Unsure where to start
- Other (please detail)

If you have a display space:

Do you ever borrow works / exhibitions from other institutions?

Yes No

If yes, please share details:

We programme a mixture of in-house and touring exhibitions, many of which include loans from local, national and international galleries. Lenders have included Tate, V&A, the British Museum, the National Portrait Gallery, and Hayward Touring for British Art Show 9.

If no, are there particular reasons why not?

(select all that apply)

- Our display space is taken up with static permanent displays
- We have so many of our own objects to create temporary displays from
- Costs involved in borrowing and transporting objects
- Lack of space for packing / unpacking
- Lack of expertise in packing / transport
- Lack of loans in / out system or paperwork
- Lack of capacity
- All objects needed for current displays
- Unsure where to start
- Other (please detail)

Please detail any key areas or staff members who could benefit from mentoring in relation to this programme (for example, Learning / Curatorial / Director / Finance / Project Management / etc.)

Curatorial – none of the team have organised touring exhibitions from scratch. We would benefit from mentoring in current best practice for co-curation methods.

Learning – we would benefit from exploring new models of community engagement and cocreation, alongside methods of community care and emotional support for challenging topics and conversations.

The Arts and Culture Manager would benefit from mentoring in leading our organisation in utilising touring exhibitions as a means on financial sustainability and explore exhibitions tax relief.

We anticipate that all departments in the team would benefit from taking part.