

**Touring  
Exhibitions  
Group**

## **Mapping the Touring Landscape**

A research report into the state of the  
exhibition touring sector

The logo for the Touring Exhibitions Group, featuring a stylized white circular graphic element on the right side of the page. The text "Touring Exhibitions Group" is arranged in three lines within a white square box.

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# Mapping the Touring Landscape

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## Executive Summary

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### Introduction

This report was commissioned by the Touring Exhibitions Group (TEG) in 2004 to provide a survey of current touring activity in the UK. The report enables us to inform the sector and provides a series of recommendations for members, stakeholders, and other interested organisations and professionals. Through this we aim to move this dynamic sector forward.

### Background

TEG is a national membership organisation run by a voluntary committee. It identified the need to pinpoint current and emerging areas of practice in order to be able to: understand the needs of the sector and therefore offer an up-to-date provision for its membership; to structure and prioritise its work internally; identify areas of future business development; and contribute to national touring and cultural initiatives.

### About TEG

TEG is the professional group in the UK concerned with all aspects of organising and touring exhibitions. We are an independent membership network of galleries, museums, libraries, art and science centres and other organisations committed to exchanging exhibitions as a means of sharing ideas, materials and resources. We aim to tour exhibitions as widely as possible in order to extend public awareness, knowledge and enjoyment of historical and contemporary culture.

The research and publication of this report has been made possible by a grant from the Esmée Fairbairn Foundation.



[www.esmeefairbairn.org.uk](http://www.esmeefairbairn.org.uk)

## Research Aims

The two year research project aimed to:

- map current touring activity and define its parameters
- identify current issues and underlying trends which impact upon the state of touring
- investigate and define the motives and benefits in touring for organisations and stakeholders
- identify ways in which touring contributes to social engagement
- outline issues which assist or limit touring qualitatively and quantitatively
- identify under-resourced areas at organisational, regional and national levels
- define what organisations consider to be the touring package and how it impacts on organisations and stakeholders
- identify best practice examples of touring which also reflect the diversity and dynamism of the touring constituency

Over 250 organisations contributed to the research including:

Agencies, Architecture Centres, Archives, Arts centres, Craft centres, Funders, Galleries, Libraries, Museums, Schools, Theatres. Contributors included small, medium, large; local, regional, national; local authority and independent organisations; museum hubs, specialist subject networks and partnerships.

## What did we find?

The report covers wide-ranging issues and findings concerning touring and programming organisations.

Further information, findings and recommendations can be found on the TEG website, [www.teg.org.uk/research](http://www.teg.org.uk/research)



# 1.0

## AUDIENCE DEVELOPMENT IS THE PRIMARY MOTIVE FOR PROGRAMMING TOURING EXHIBITIONS

### Case study: British Art Show 6 (Hayward Touring)

Hayward Touring's *British Art Show 6* was accompanied by a Secondary level education pack that enabled **Manchester Art Gallery** to attract and work with Key Stage 3 and 4 art students. At that time, the gallery rarely programmed contemporary fine art exhibitions in its changing exhibition space, and used this opportunity and pack as a basis for generating new ideas and trialling new secondary level provision. The gallery's core education audience comprised primary school ages. The programming of this touring activity attracted 58% of the gallery's key stage 3 and 4 visits during that time, resulting in an increase of secondary school visits by 309% on the same period in the year before. Several ideas introduced for this show are now permanently included in the organisation's education programme, such as artist-led masterclasses, a gender based schools workshop, and informal talks on contemporary art in collaboration with another local gallery. Their success in embedding these ideas into their ongoing provision reflects the gallery's strategic objective of trialling activities for targeted audiences. Using the touring exhibition to pilot new ideas helped them successfully develop their ongoing programme.

Hew Locke Masterclass at Manchester Art Gallery: Hew demonstrating his process to students from Levenshulme High School and Parrs Wood Technology College.

Photo: Alan Seabright.

Copyright: Manchester Art Gallery.

1.1 Funders / stakeholders all consistently prioritise improving relationships with audiences. Whilst it is difficult for exhibitions *per se* to attract funding, they can be successfully used, and therefore funded as part of an audience development package. 68% of organisations prioritise audience development as the main reason for programming hired exhibitions.

1.2 The most common recurring priority explicitly listed for major stakeholders and funders for *audiences* is working with education and learning (explicitly listed as a key aim by 13 out of 20 main stakeholders / funders mapped), followed (in order) by young people, communities, access and disability, participation, and cultural diversity.

1.3 A significant proportion (42%) of venues however, do not plan strategic audience development. This therefore limits the opportunity to attract new funding and to increase / diversify audiences.

1.4 The *process* of touring (ie the combination of the touring package and relationships between originating and receiving staff) enables staff to learn new ways of working. Touring exhibitions enable venues to trial new types of programming, test the water, and can provide an objective, safe space in which to engage audiences with locally relevant issues.

1.5 National organisations can learn from smaller / regional venues about targeting specific social or cultural groups, as well as reaching wider national audiences; whilst receiving venues can benefit from the profile that major / national exhibitions bring, pulling in larger visitor numbers or new audiences for that venue.



## 2.0

### INCREASING ACCESS TO COLLECTIONS REQUIRES GREATER INVESTMENT IN THE INFRASTRUCTURE OF REGIONAL AND SMALLER VENUES

#### Case study: Bristol City Museum & Art Gallery

**Bristol City Museum & Art Gallery** hosted a series of partnership touring exhibitions with the National Gallery and the Laing Art Gallery. The majority of works were from the National Gallery collection, with Bristol and the Laing contributing additional exhibits. The partnership has been developed over several years and has many advantages particularly in staff and audience development. To be able to receive the National Gallery's works, however, Bristol needed significant investment to update the environmental and security aspects of its galleries. This was a time-consuming and costly process, not least due to the usual machinations and bureaucracy of working cross-departmentally at local authority level. However Bristol is now in a position to safe-guard works of national importance for future shows, demonstrating that the resources are worthwhile if they can be found.

*Work, Rest & Play*, featuring artists such as Monet, Manet, Gauguin and Canaletto, is the sixth National Gallery touring exhibition, in partnership with Bristol's Museums, Galleries & Archives Service and Tyne & Wear Museums. Since it opened at Bristol Museum & Art Gallery on 27 January 2007, more than 50,000 people, including over 1,400 school pupils, have visited the exhibition.

Copyright Bristol City Museum & Art Gallery.

2.1 Touring exhibitions can widen the reach of museum collections by accessing audiences outside a museum's own locality. They enable receiving venues to change the way they look at their collections by linking visiting themes to their own works, and supplementing the exhibition with their own items. In addition new commissions created for touring exhibitions can become acquisitions for originating or receiving venues. These issues address current national agendas developing from the *Collections for the Future* report and action plan, as well as policy-led plans initiated by MLA's museum Hubs and Specialist Subject Networks.

2.2 Working jointly arranging loans and partnership exhibitions for touring improves curators' professional development. In addition they free up time for curators to research, facilitate access to, and improve conditions for their own collections.

2.3 Increasing access to collections requires an improvement of infrastructure. The costs to small and regional museums in meeting national government indemnity standards are too prohibitive, presenting a major barrier in receiving items from national collections. Expertise in small regional museums needs developing particularly around the installation, packaging and handling of significant historical works, both two and three dimensional. Further work is required in developing shared interpretation, to balance the curatorial expertise of national museums and galleries with the more local, accessible, sometimes specially adapted approaches developed by non-national venues. This requires sensitive negotiation and can be difficult to achieve with mutual success and confidence.

2.4 Audience development, professional development and collecting are all current priorities for museum Hubs. However because of the commitment of resources touring exhibitions can require to deliver greatest impact, some Hubs and individual Hub museums currently perceive touring as an obstacle rather than a tool to deliver their objectives.



## 3.0

### MEETING THE NEEDS OF A WIDENING SECTOR: Architecture Centres, Archives, Libraries and Schools

#### Case study: Crafts Council

The **Crafts Council** worked with three schools to develop a tour of items from their collection (themed by material). For the Crafts Council their aim was to increase the level and quality of crafts activity in schools, build on national audience development and outreach, and increase access to their collections. The tour was accompanied by education and curatorial support including training on how to run gallery / exhibition led events such as launches and talks. This *Making it Yours* project attracted funding from Esmée Fairbairn Foundation. 50% of arts specialist schools who have, or are planning dedicated purpose designed / built exhibitions spaces also have a budget allocated for exhibitions in that space. Only 5%, however, have in-house staff with experience in curating or installing exhibitions – so a strong feature of what schools want to buy in is the professionalism that touring exhibitions can bring, in the form of quality work, presentation, staff expertise and profile.

*Making it Yours: Ceramics*, The Crafts Council has developed two touring exhibitions of major works from the Crafts Council Collection for specialist school venues.

Copyright: Greenfield School Community and Arts College



3.1 The touring sector is widening beyond museums and galleries to include new types of organisations and spaces. For example:

3.2 All 23 **Architecture Centres** throughout the UK show exhibitions, in their own spaces or in partnership with others, and have commented on the lack of current, relevant architecture / built environment exhibitions available. Many would welcome exhibitions of this type but lack staff time or expertise to create them in-house. Museums and galleries also identified architecture as a gap in touring exhibition provision.

3.3 **Archives** are being challenged to make their collections more accessible. Their accommodation and environmental needs often rule out regular or high visiting numbers. A more feasible option is to take their collections out. Some archives already run successful touring programmes, but others are much less active. Since archiving skills differ from exhibition / curation skills, staff may require support in exhibition planning but would be interested in working with other organisations to tour individual items within exhibitions.

3.4 **Libraries** aiming to increase and diversify their users see exhibitions as a way of achieving this by repositioning the public profile and perceived function of libraries – providing visitors with alternative, often less formal, motives for visiting. However since this is not their core function, display spaces are often limited and rarely purpose designed. Library staff often welcome the idea of professional touring exhibitions in order to raise the library's profile but lack the knowledge to source them or the experience to create them. Basic level small scale, short term 2D shows with minimal environmental care,

accompanied by installation advice, marketing support, and worksheets are ideal. In more specialist libraries touring exhibitions provide an opportunity to make links with particular collections and highlight specific objects – much as with museums. In these situations libraries are more able to invest staff time; more likely to have suitable spaces or facilities; possibly dedicated budgets or special project funds; and the capacity for planning on a more collaborative basis.

3.5 Creative and capital investments / initiatives in education mean many **schools** are also developing professional level exhibition spaces. Aspirational staff within them have acknowledged the need for, and set aside, funding towards the hire / installation of high profile shows to help raise educational attainment. However schools are not equipped with the staff or expertise that exhibiting and interpreting professional level work can demand, but welcome this support from the touring package.

3.6 These less traditional exhibition spaces tend to need more support with installation. Shorter exhibition durations are preferred to balance with various other commitments – a maximum of one month is common. However these types of venues can have unrealistic expectations. More work needs to be done between professional exhibition organisers and community spaces to advocate the benefits of a slightly longer duration which is more beneficial for audience development; makes the investment of staff time and finance required to produce the show more realistic and worthwhile for curating organisations; and in turn makes the marketing, education and installation support non-traditional venues really need more viable.



# 4.0

## IMPROVING THE BALANCE OF SUPPLY & DEMAND

### Case study: The Photographers' Gallery and Impressions Gallery

**The Photographers' Gallery and Impressions Gallery** initiated and researched touring potential for their shared *Once More...With Feeling* exhibition from the outset. The concept of the photography exhibition was created collaboratively and a number of likely partners and hosts approached to discuss what they might need including within the touring package. This included, for instance, what range of hire fees were achievable and comparable with other touring exhibitions on similar scales and what strategic links and outcomes potential partners would be looking for. This early research enabled the two galleries to develop a realistic financial forecast to include within a grant application, based upon a sliding scale of fees depending on the added value hosts could bring to the project. This experience highlighted the complexities of negotiating around the planning schedules and strategic / programming needs of other galleries, providing valuable professional development for the show's curators and their organisations. As a result of this the show's originators are now in a stronger position to create a fit-for-purpose tour programme which is both secure and flexible enough to accommodate the varying requirements of different venues.

Vampiros en la Sabana, reproduced courtesy of the artist Maria Isabel Rueda. From *Once More...With Feeling* (Photographer's Gallery and Impressions Gallery touring exhibition).

4.1 Touring is too often organically or opportunistically developed – packaged and sent out as a response to queries once a show has opened. A lack of strategic overview is leading to an imbalance of content - a flooding of the market in visual art shows, and a lack of exhibitions in other fields. The following subject areas have been identified as gaps with a demand in the touring circuit: anthropology / ethnography; child-focused exhibitions; architecture and the built environment; social history; climate change.

4.2 Exhibitions developed jointly through early research and collaboration enable partners to share aims and interests more successfully. For instance, many receiving organisations stated that the capacity to make exhibitions relevant locally was a priority. All organisations expect marketing / PR support and educational suggestions to be part of the basic hire package, regardless of the scale, cost or content of the show. However there is a cost to producing this type of support and more work needs to be done in advocating the balance between expectation and reality regarding the pricing of exhibitions, in order to reduce the perception that hire fees are excessive.

4.3 Touring exhibitions do not make a profit. Even large organisations with dedicated touring teams at best break even. Whilst hire fees *may* cover real costs such as transport, packaging, insurance, exhibition materials and so on, they rarely if ever cover staff time and organisational overheads. These costs tend to be subsidised by the originating venue or through fundraising. The motivation for creating touring exhibitions has to be broader than simply financial or the quality and delivery of exhibitions will be less than

adequate. Sustainable and strategic planning must also underpin decisions to create touring exhibitions if they are to be successful.

4.4 For receiving venues touring shows present value for money – as outlined above, the hire fee rarely represents the real cost of production. For example, an investment of 15% of an annual exhibitions budget could generate perhaps 25% of the exhibition programme, yet provides several times that in return if calculated against the cost to the receiving gallery in real, staff and overhead costs if they were to research, prepare, install, interpret, market and compile education activity themselves. However many venues, local authorities in particular, are unable to programme effectively because of minimal exhibition budgets.

4.5 Rural venues have other specific requirements from the touring package. These may be the only venue for miles and need to encourage regular repeat visits so an 8-10 week period maximum, or less, is ideal. Such venues often work with challenging or unrealistic programme budgets and dense workloads. They require exhibitions which are simple to install, cost effective, and have some marketing and education support. For rural venues, especially in remote areas of Scotland and island venues, transportation costs are prohibitive and the touring package needs to explore the options of covering, subsidising or finding extra funds for transport.



## 5.0 CREATING NEW MODELS OF TOURING

### Case study: British Museum

The single item tour is demonstrated by **British Museum's *Throne of Weapons*** project. Staff at British Museum and partner museums throughout the tour commented that its success is largely due to exhibiting such a multifaceted object that could cover art, design, construction, industry, contemporary history, global and local issues. It had excellent educational, outreach and community potential, and could be shown in informal spaces. Importantly, the British Museum created and covered all the necessary insurance for the object, so that regional and especially community spaces did not have to work with government indemnity standards.

Eleri Evans from the National Museum of Wales (a partner in the British Museum's *Throne of Weapons* project) with pupils at Mount Stuart Primary School, Cardiff.

*Throne of Weapons* (height 101 cm x width 61 cm), by Kester, 2001.

Copyright of the artist.

Reproduced courtesy of the British Museum.

5.1 Motivations for touring are changing. Exhibition originators are developing more strategic relationships, and receiving spaces increasingly aim to show work with particular, often local, audiences in mind or to increase their cultural profile. This requires more specifically created content, interpretation, selection and promotion.

5.2 Two or more venues working in **partnership** to create exhibitions showing in each venue can maximise staff expertise, share workload and attract funding more successfully. Joint planning and decision making can take longer but strategic aims are more likely to be achieved with a bespoke touring package. Venues working this way have repeatedly commented that it enables them to create exhibitions which couldn't exist individually; to raise the bar for their content, catalogues, interpretation and audience development; and to build professional development and networks. Partnerships occur at large, formalised national levels led by major museums and galleries such as the *Tate Partnership Scheme* or Subject Specialist Networks; at regional levels in similar sized partners, such as *Creative Tension* by **Gallery Oldham, Touchstones Rochdale, Harris Museum & Art Gallery** and **Bolton Museum & Art Gallery**; and informally between smaller independent galleries, such as, *Once More...With Feeling* by **Impressions Gallery** and **The Photographers' Gallery**.

5.3 In **concept touring**, curators and host venues plan changes as an exhibition progresses. This combats difficulties of attracting press once a show has opened, and keeps – especially national – PR interest alive from venue to venue. Here it is not a single exhibition which tours, but the curatorial concept expressed through a core selection of works that are then added to as the

exhibition tours; or through commissioning artists / curators to respond in a site-specific way to each venue so that the show becomes a changing installation. Audiences never see the same exhibition twice, and press have a new hook to respond to for each venue. Although this can be more time and cost intensive to plan and maintain throughout the tour, it can also lever a broader range of funding. These shows tends to occur in fine and contemporary art organisations, as **Hatton Gallery** demonstrated with *Aggregate: Jamie Shovlin* in which a new commission was added at each stage, culminating in the complete showing of 4 installations in this final venue.

5.4 **Split-venue touring** show in several sites simultaneously rather than (or as well as) consecutively, for example **Hayward Gallery's British Art Show 6**. Working across different sized venues enables larger organisations to support smaller ones. This helps venues work with exhibitors / artists they might not normally gain access to. Cross-venue planning builds relationships between staff, so strengthening networks and improving professional development. It attracts new audiences by raising overall profile through cross-promotion and by venues 'swapping' regular visitors. Split-site working can also attract funding as the benefits to investors are more widely spread. Challenges to be aware of include: deciding which works are best placed in which venue; sharing / availability of the same pool of freelance technicians over several venues; satisfying individual sponsorship / funding and branding agreements across all the venues; working with many different agendas, governing structures and programming priorities; and an agreed, centralised finance and cost-sharing system.



# 6.0

## STAKEHOLDERS: MANAGING CHANGE

### Case study: Sheffield Galleries & Museums

At the time of mapping key stakeholder priorities in early 2006, **Environment** was listed as a priority in only 3 out of 20 cases, however other signs demonstrate that this area will continue to grow considerably in the near future. DEFRA (Department for Environment, Food and Rural Affairs) has supported a number of cultural projects as part of the Climate Challenge Fund operating from 2005-08 such as **Sheffield Galleries & Museums Trust's** *Whatever the Weather*, a touring exhibition and project targeted at families and children, exploring weather and the likely impact of climate change. CABE, the Commission for Architecture and the Built Environment, are commissioning a touring exhibition about climate change and the built environment drawing from experimental work in growth areas and shrinking cities. **The Centre for Life**, Newcastle, together with **Museum of Science & Industry**, Manchester; **Thinktank**, Birmingham's science museum; **At-Bristol**; **Science Museum** London have devised the exhibition *Wasted? The Trouble with Rubbish*. The exhibition has been devised to minimise its own waste impact, demonstrating that it is not just the new content area to be explored, but also the actual carbon footprint that exhibitions, particularly touring ones develop.

Snakes and Ladders exhibit from from *Whatever the Weather* touring exhibition, developed by Sheffield Galleries & Museums Trust in collaboration with The Museum of Croydon and Tyne & Wear Museums and funded by Heritage Lottery Fund and Department for Environment, Food and Rural Affairs-Climate Challenge Fund. Copyright Sheffield Galleries & Museums Trust.

6.1 Stakeholder **priorities** are difficult to identify as plans and funding change regularly, often annually. This leads to a web of overlapping plans, strategies, headings and targets covering differing periods, and which include inconsistent headings for key aims and goals. Although this enables stakeholders and funders to respond to change, it creates a challenge for organisations to respond to constant changes and plan their 18-36 month cycles of exhibition programmes. Furthermore consultation exercises take place concurrently with new funding announcements – so just as changes are identified, staff are also aware that consultation might move the goalposts again before an exhibition schedule is confirmed or project plans fully developed. Locating and mapping these shifting parameters is complex and unnecessarily time consuming for exhibition organisers already managing pressured work loads.

6.2 Of all the priority areas mapped, education, communities and professional development ranked most highly, followed by visual arts, galleries and young people. The ability of touring exhibitions to fulfil these priorities are clearly demonstrated earlier in this report. That visual arts and galleries rated higher than museums or heritage is worthy of further consideration given the imbalance of supply and demand of touring exhibitions regarding visual arts versus objects / historical items, noted in section 4.0.

6.3 In terms of **exhibitions content**, touring was included in 8 out of 20 funding priorities or schemes as a viable means to an end, though not a core priority *per se*. Museums were eligible for funding from 10 of the organisations mapped; galleries in 13 cases; visual arts

in 13; heritage in 7; collections in 6; science in 4.

6.4 Rural support is also likely to increase under the cultural-environmental spotlight. In 2006 Arts Council North West funded a conference exploring the relationships between rural areas and the creative industries led by arts organisation **Littoral**. Littoral organised the programme as a response to the Rural Development Programme for England 2007-2013 launched by the government in September 2006. This combination of DEFRA priorities around the environment and rural affairs, the launch of this new rural development programme, and Arts Council and other creative industry support in this area indicates the beginnings of a move towards much greater interest and activity in rural culture.

6.5 **Local authorities:** 75% of local authority exhibitions staff state that their biggest barrier to receiving touring exhibitions is a lack of core budget; yet 91% of them see attracting increased or new audiences as the main benefit of receiving these exhibitions. Staff also commented that touring exhibitions save time particularly when often one person programmes the exhibitions, education, and marketing activity etc, or where staff cuts are taking place. Touring exhibitions clearly represent value for money in delivering local service agreement targets but only a quarter of staff are financially able to make this investment. Against a current backdrop of cuts and closures in local authorities across the country, greater advocacy is needed to demonstrate the value for money, and capacity for audience engagement touring exhibitions present.

## Additional Information

### Strengths

- National partnerships
- Regional partnerships
- Hayward Touring / ACE collection programme
- Delivering audience development
- Profile raising
- Capacity to save time / money for receiving venues
- Increase access to collections / exhibits
- Professional development for exhibitions / curatorial / education / access / technical staff
- Range of different models of touring now operating (single object, shared across several venues, partnerships, concept touring)
- Meeting stakeholder priorities

### Opportunities

- Positive actions schemes: Diversify! Decibel fellows / trainees; Inspire
- Renaissance in the Regions
- Hubs: explicit reference to touring in business plan guidance document
- ACE emphasis on 'distribution'
- Increasing number of capital projects with temporary exhibition spaces
- MLA subject specialist networks
- ACE visual arts research
- Esmée Fairbairn priorities
- Esmée Fairbairn regional museums initiative
- Olympics (funding for cultural projects)
- Collections for the Future report
- Interest from non-traditional exhibition spaces e.g. libraries, schools
- Funding for social projects from non-art / heritage sources
- Re-emphasis on collections for prioritisation (hence more resources for increasing access to collections)
- More partnerships forming organically and strategically
- Ecsite-uk touring research and development
- ACE Visual Arts Turning Point strategy / focus
- Research into touring and regional partnerships being carried out National Museums Liverpool
- Informal research into international large-scale touring carried out by Natural History Museum
- Touring exhibitions are one of Scottish Art Council's 4 funding priorities for core funded organisations
- Increasing funding for rural development and climate change – more scope for addressing difficulties of touring exhibitions in rural areas – needs of audiences, specific needs of rural venues – transport cost, exhibition duration etc.

### Weaknesses

- Lack of strategic planning
- Minimal core budgets for exhibitions
- Lack of clarity re touring package
- Perceived cost of touring exhibitions
- Reliance on individual staff (i.e. when staff move on touring programme sometimes changes / ends)
- Balancing touring amongst other workloads
- Imbalance on control – receiving venue needs to tailor to make relevant to local audience; originating venue might not want it adapting
- Infrastructure of regional museums isn't of a standard that can receive touring works from national museums and galleries
- National gallery / museum touring can be seen as a duty not an aspiration so there are still many issues with getting access to key works, trust in regional staff's abilities, interpretation, and financial expectations

### Threats

- Frequent change due to financial reviews: ACE, HLF, NESTA, Crafts Council, British Council, DCMS, ACW, SAC / Creative Scotland
- Olympics (funding move towards sport)
- Lack of acquisitions / collections funding
- Loss of HLF touring fund
- Restructure of Arts Council England, loss of touring team
- Re-emphasis on collections for prioritisation (hence less resources for temporary touring exhibitions)
- Unrealistic expectations of non-traditional exhibition spaces
- Lack of professional expertise in non-traditional exhibition spaces
- Unfulfilled potential for Hubs to develop touring practice
- Scottish Arts Council funding for touring (for non-core funded organisations) comes from project funds, which are closed in 06-07.
- Temporary (touring) exhibitions tend not to be associated with collections development for many curators (except nationals)
- Lack of widespread expertise of touring exhibitions in Scotland



## Additional Information

The research has focussed on touring activity across the UK, but recognises the widespread interest and activity in international touring.

**International:** New policies are being developed at government (DCMS) level regarding international cultural activity, particularly against the backdrop of the China and UK Olympics, and partly against newly emerging / dominating economic development in key countries such as China and Brazil. Similarly agencies such as Arts Council England have recently developed international policies and priorities. Other arts and culture organisations are already highly active and supportive of international touring and exchange such as Visiting Arts, British Council and Shisha; whilst some of the UK's galleries and museums already tour and exchange exhibitions on an international basis or in partnership with particular overseas venues. This reflects current and newly emerging areas of development, whilst efforts to work inter-culturally and cross-culturally have been growing over the past 5+ years as cultural diversity policy and activity has improved, reflecting investment priorities for cultural funders. Both cultural diversity and international cultural policy are also key objectives in funding associated with the 2012 Olympics in terms of the specially commissioned exhibitions programme for London, and the 'Cultural Olympiad' priorities which form the basis of funding available from Legacy Trust UK. In addition changes have recently been made to import and export regulations which have had significant cost and logistic implications for organisations exporting work and arranging international tours.

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[www.fortresources.co.uk](http://www.fortresources.co.uk)

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[www.craftspace.co.uk](http://www.craftspace.co.uk)

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The following papers are available at [www.teg.org.uk](http://www.teg.org.uk)

**List of the individuals and organisations who contributed to the research**

**A fuller overview of each research topic including recommendations**

**Details of all case studies collated for the project**

**Bibliography of reference reports, papers and strategies**

**Appendices containing interviews, policy excerpts and other methodology examples**

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Sun interactive exhibit from *Whatever the Weather* touring exhibition, developed by Sheffield Galleries & Museums Trust in collaboration with The Museum of Croydon and Tyne & Wear Museums and funded by Heritage Lottery Fund and Department for Environment, Food and Rural Affairs Climate Challenge Fund. Copyright Sheffield Galleries & Museums Trust.

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