

# **A Future for Inverleith House**

## **August 2016**

Report for Royal Botanic Garden Edinburgh  
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## INTRODUCTION

The Royal Botanic Garden Edinburgh (RBGE) has ambition to develop its programme of exhibitions at Inverleith House (IH) to engage with new and existing audiences. This strategic plan for IH aims to map options for establishing strong relationships with a range of partners, aimed at increasing audiences, engagement and revenue streams while enhancing the world-class artistic quality and building the impact of the exhibitions programme.

IH is a highly regarded organisation with a rich historic record of contemporary art shows and events, spanning over thirty years. The challenge for the next period is to reimagine the mission, programme and the resource, without compromise either financially to RBGE or to the quality of the activity that takes place there.

With regular Creative Scotland funding withdrawn in 2015, IH has the opportunity to review its activity and find a purpose fit for future years, providing solutions for the best use of the building while ensuring that as an asset, it delivers expanded audiences and income for the gardens.

RBGE ambitiously seeks not only to solve the funding gap problem but also with a view to developing a profit-making venture of the building. The best way forward for Inverleith House is complex and finding the one 'silver bullet' to take solution this far, without major resource and abandoning its current value, is unlikely. To that end, the approach to this is more strategically aligned to mission, vision and strengths of RBGE and IH to date, providing both an effective and realistic forward path.

What is required is to bring IH into a new decade with a responsive, creative and audience- focussed programme, while being more reflective of its context in one of the world's premiere botanic gardens.

This reimagining comes with the consideration of the following parameters:

- The augmenting of the RBGE mission/vision as set out in its five year business plan and for which it receives government funding
- The culture of the organisation and what is understood of art by the wider staff team, in order to utilise what is available to IH onsite, maximising available resources
- A programme that can match appropriate partners and their funding criteria
- The most effective use of the building year round ensuring consistent activity to augment a garden visit
- The strength of integrity and reputation built up by IH, over 30 years, for exhibiting high quality contemporary art.

## **PROJECT AIMS**

The aim of the report is to assess the current status of IH reputation, costs, human resources, audience and perception to path the future for the building and its purpose, in line with RBGE's mission and vision.

This is with a view to delivering an internationally significant art and exhibition programme that capitalises on the gallery's position within the unique setting of RBGE.

From the initial brief, we have aimed to:

**Produce a business plan evaluating a range of options aimed at securing self-sustaining financial future for IH in the medium and long terms;**

**Consider and evaluate the benefits and potential benefits that the IH art and exhibition programme can bring the people of Scotland as this relates to the strategic objectives and national priorities of the Scottish Government and to RBGE itself;**

**Assess a variety of income streams to determine which might be effective and appropriate to adopt or develop in order to achieve short-term and long-term financial security.**

In addition to the above, recommendations are included that respond to some of the findings we discovered as part of the process, they include:

- Where and how RBGE and IH can share team resource and better utilise the existing staff resources including library/archive, science, marketing and fundraising;
- Promote team understanding and shared mission of IH as part of the RBGE visitor offer including inter-department involvement and participation in the programme delivery;
- Identify where opportunity exists for extending audiences - both transferring from the Botanic Garden experience and bringing new audiences in for both IH and the gardens
- Consider the programme from the point of view of the funding opportunities that exist both at Creative Scotland and outwith in new areas as well as opportunity for commercial/fundraising use, in line with annual calendar of events and exhibitions;
- Assess other financial streams using existing resources such as books, catalogues, posters, cards



## EXECUTIVE SUMMARY

### Method

This plan is the result of desk research, discussions with the IH team and interviews and discussion within the wider structure of RBGE including:

- Education
- Library and Archives
- Enterprise including marketing
- Public Engagement
- Current IH team
- Directorate

It is also based on external conversations and research with peers and potential funders including Creative Scotland, arts and science specialists, gallery directors and other visitor attractions (see Appendix One).

It was commissioned at the end of March 2016 with a shorter timescale than originally intended in its inception.

### Context

The wider context of the mission and vision of RBGE was explored as well as the context of visual arts in Scotland, current resources and performance were also reviewed.

RBGE is a complex organisation with a wide range of activity and purpose. At present IH matches in terms of a world class gallery but there is less connection with the overall vision and mission.

IH has a thirty year history of producing high quality art for the public and an excellent reputation internationally which gives the RBGE a unique asset to develop.

### Issues and Options

Several issues were identified from different stakeholders. These include:

- Programme coherence
- Audience numbers and diversity of audience
- Resources
- Communications – internal and external

The consultancy examined five possible options for the future of IH, these were:

- Paid for exhibitions;
- Commercial use for conferences and events;
- Botanical Art exhibitions;
- Commercial gallery;
- Continuing as an art gallery

From the research it was clear that no single one of the first four options would work on its own. The proposed solution retains IH as an art gallery space but connects the programme and the team with the vision and mission of RBGE.

### **The Plan**

The Plan aims to address the following core objectives of RBGE through its programme:

- Maintaining and developing our internationally important collections in order to maximise their value as a research, education and heritage resource

- Providing learning and training in horticulture, plant science and biodiversity conservation to stimulate people to appreciate, understand, and to contribute to the conservation of plants and our natural environment
- Offering a first-class visitor attraction to enable more communities, families and individuals to enjoy and be inspired by our gardens and their facilities, become more environmentally responsible and to support the work of the Royal Botanic Garden Edinburgh
- To be effective and efficient in managing and developing our staff and volunteers, financial resources, estate and infrastructure, profile, and health and safety at work

In addition it aims to contribute four outcomes from the Corporate Plan.

#### The plan does this with a new aligned mission:

Inverleith House presents a world-class original programme of visual arts that responds to, interprets and reflects the rich history and exciting contemporary activity of the RBGE. It is a place for artistic enquiry on art, science and the natural world.

The plan includes a suggested curatorial framework and programme to deliver this and outlines the rationale for the programme strands with examples. Together these elements make art an integral part of RBGE.

#### Communications

Increase visitors to IH to 40,000 per annual with a continued growth annually.

#### Resource

An alternative staffing model is outlined with a Programme Director leading on development, income generation and partnership. This cannot occur in isolation and requires support from the wider RBGE team.

#### Finance

A sustainable plan requires a healthy funding mix and no reliance on any one funder. Current programme funding finishes in October 2016 and it will take time to raise funds for a future programme.

Maximum funding periods, not just in an arts context are generally three years. There will always be a need to generate income from public and private sources.

Opportunities for income generation are available including the introduction of a daily membership scheme for IH.

#### Recommendations

- Build on the world class reputation of IH and RBGE through a new curatorial framework at IH to develop a meaningful relationship between art, science and the natural world;
- Create a resource space and library in the basement of IH for greater access to IH and the wider RBGE archive and resource for the public;
- Introduce a retail opportunity in IH for new merchandise exploiting design and the RBGE Botanic collections;
- Reduce silos between departments with improved internal communication and integrated planning;
- Review staffing structure and roles to deliver programme at IH;
- Introduce marketing resource to the programme plan for IH including on-site signage & way-finding;
- Improve articulation and interpretation of the art programme;
- Identify and appoint a steering group to support the IH team through a period of change;
- Take time to implement plans and changes to allow for proper partnership research, fundraising and to maintain world class reputation.



## **PART ONE: CURRENT**

### **1.0 CURRENT CONTEXT**

#### **1.1 Royal Botanic Garden Edinburgh**

##### **1.1.1 RBGE Mission and Objectives**

###### Mission

To explore, conserve and explain the world of plants for a better future.

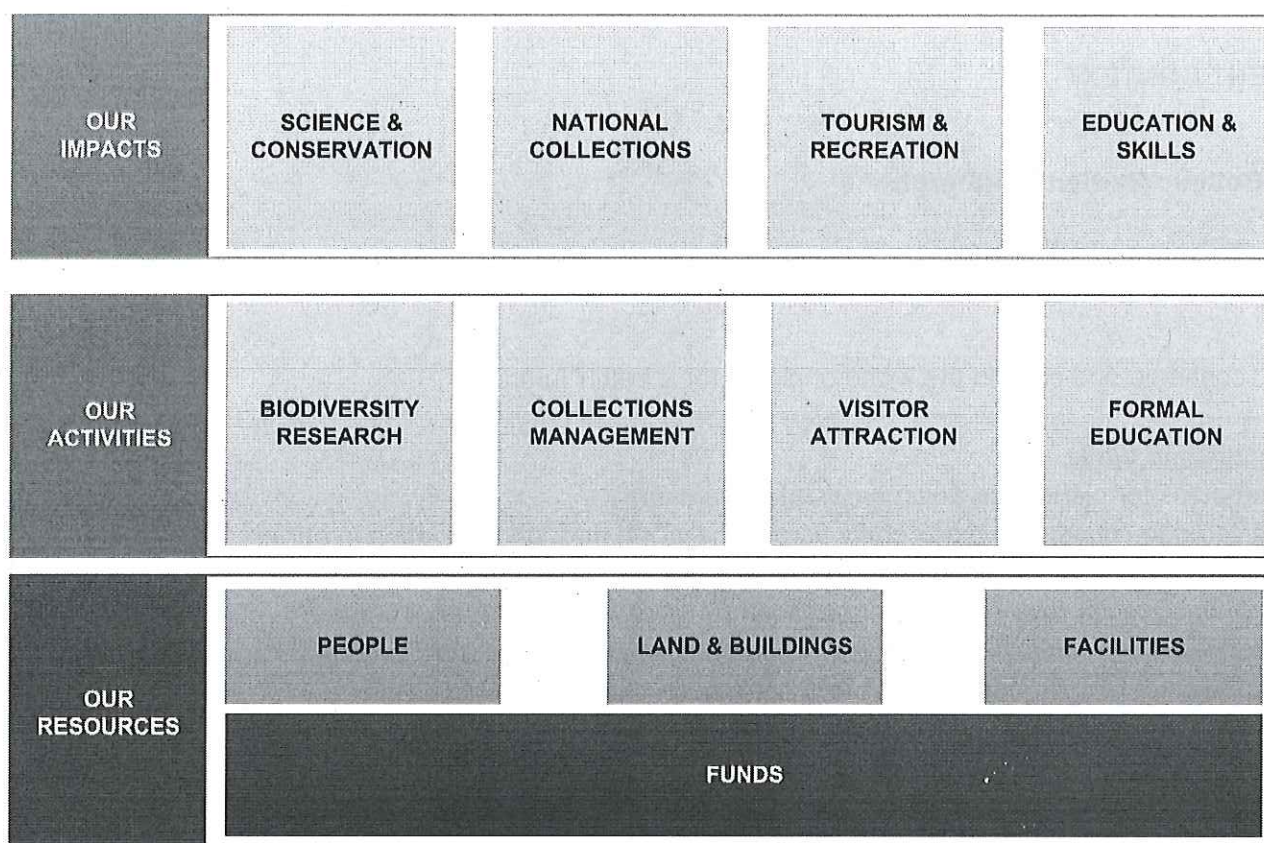
###### Values/What RBGE does:

- Champions for plants and environmental sustainability
- Dedicated to conserving biodiversity across the world through innovation in our practical action
- Providers of a Scottish and global centre for expertise on botany and horticulture
- Determined to improve people's engagement with plants and the environment
- A responsible organisation committed to being a great place to work, learn and be inspired
- Respectful of people, communities and our natural world

###### Strategic Objectives

1. Delivering world leading plant science and conservation programmes to reduce the loss of global biodiversity and to achieve a greater understanding of plants, fungi and environmental sustainability
2. Maintaining and developing our internationally important collections in order to maximise their value as a research, education and heritage resource
3. Providing learning and training in horticulture, plant science and biodiversity conservation to stimulate people to appreciate, understand, and to contribute to the conservation of plants and our natural environment
4. Offering a first-class visitor attraction to enable more communities, families and individuals to enjoy and be inspired by our gardens and their facilities, become more environmentally responsible and to support the work of the Royal Botanic Garden Edinburgh
5. To be effective and efficient in managing and developing our staff and volunteers, financial resources, estate and infrastructure, profile, and health and safety at work
6. To be environmentally sustainable in our operations

The principal strategic objective that IH contributes to is point 4. above: that of being a first-class visitor attraction to inspire the public and support the work of RBGE. To bring IH as an entity that exists to deliver art, further in line with the RBGE mission, we would ideally incorporate more than just this one objective. This strengthens the offer in the minds of the public and funders and thereby creating a more coherent approach to delivering IH as a part of the visit and educational experience. Therefore, the programme and resource recommendations detailed in this report reflect an ambition to align IH with the above additional objectives 2. 3. and 5.



In addressing these strategic objectives, the manifestation regarding programme plans refer to the above impacts: National Collections, Tourism and Recreation and Education and Skills. Collections, as a core idea, have been explored in a possible future exhibition strand, as well as more education based activity. The aim is to present IH as facilitator to these core objectives of RBGE; to be integral to the delivery of the organisation's aims of education and knowledge of plant life through artistic endeavours.

### 1.1.2 RBGE Audiences and Current Impact

	2013	2014	2015
RBGE Edinburgh	679,756	806,810	836,755
Regional Gardens	95,274	102,767	104,283
Inverleith House	17,353	20,504	20,963
% of total RBGE visits	2.55%	2.54%	2.50%

### 1.1.3 Comparator Visitor Figures

Looking across Edinburgh and UK attractions (see following table), whether paid or free admission, we see a decrease in museums and historic locations and an increase in both science-based and arts pastimes. RBGE shows healthy increase across both Edinburgh as well as regional gardens in line with these statistics.

The opportunity to capitalise on the appeal of the combination and in particular constant increasing numbers for science/outdoor and 'natural world' activities is extensive against this backdrop of visitor trend.



RBGE continues to increase year on year as does IH, holding performing well against others in the sector and within an overall increase to attractions across Scotland of 3%.



In addition to numbers for horticultural and garden activity on the increase, the figures in the last two years present a healthier picture of rising interest and attendance in contemporary visual art as compared to some more traditional, museum and historic attractions.

#### 1.1.4 A Snapshot Analysis of RBGE Visitors

Key Stats from RBGE 2013 visitor survey (across 12 months), produced by Scot Inform:

Nearly 2/3 female;

63% Edinburgh residents, 5% Lothians, 9% elsewhere in Scotland. 22% resided outside Scotland (11% overseas, 10% England);

It should be noted that this changes significantly during summer months, typically reflecting the tourism surge to the city from outside Scotland. The June-Sept only survey undertaken with 1918 respondents presents the stats as: 41% Edinburgh residents, 3% Lothians, 10% elsewhere in Scotland. 46% outside Scotland (27% overseas, 18% England);

USA by far the most significant proportion of visitors at 33% of the international visitors to RBGE.

VisitScotland research cites the US as the largest proportion of international tourists at 19% to the city;

Enjoying landscape and plants cited as main reason (55% annual, 85% summer only (plus walk/exercise and relaxation) across both the annual research and the Summer-only research;

First time visitors to the Gardens 19% versus 81% returning. In Summer, this changes to 42% being first time, with 58% repeat;

Working full time (38%), retired (27%), part time workers (13%) and students (6%);

Research suggests visitors to RBGE Edinburgh don't also visit other sites (16% Dawyck, 9% each for Logan and Benmore) – potential new audiences;

Visits to these regional sites has been steadily increasing over the last three years – in terms of income from ticket entry sales this shows that many of the visitors may be members making repeat visits;

1/5 made a purchase in shop.

#### Visitor Source

Visitor source	Local	Scotland	UK	International
Edinburgh and Lothians 12 months (2015)*	36%	23%	20%	21%
RBGE 12 months (2013)	63%	14%	10%	11%
RBGE Jun-Sept only (2015)	41%	13%	18%	27%

\*Visit Scotland Key Facts in Tourism 2015

\*\*RBGE Scot Inform survey 2013

\*\*\*RBGE Scot Inform survey 2015

#### 1.1.5 Resource and Priorities - The Public and Non-Public Presence of RBGE

RBGE is an organisation that needs to split its resources across a number of missions. At once a visitor attraction and research organisation, its activities are both public and non-public facing. The wealth of achievement in the science research, conservation and archive/documentation is largely hidden from the public, impacting the perceptions of what it exists to deliver for Scotland.

This presents opportunity for IH as a tool to uncover some of this science research and 'behind the scenes' work of RBGE. For those who engage on a leisure basis, there is opportunity to help project and unpick the eminent work of a botanic garden, exposing this work by art projects in the galleries and by process of artist working on site and directed to produce work inspired by the inner workings of the science and research team.

In addition, the communication and fundraising teams have an arduous task of spreading their manpower resource and time across the public/non-public activity. The issues around prioritising are challenging when there is a real commercial target to achieve as well as seeking funds for scientific endeavour for the research team. This presents a challenge in covering all bases to attract the widest audience, particularly



when there is opportunity and ambition to realise audience diversity ideologically, as well as income, more practically, from visits from event (creation) and glasshouse ticketing, catering and retail.

Much of the effort is currently undertaken with 'umbrella' marketing - that is, covering the basis of general marketing to maintain awareness of the gardens for a local and tourist markets and ensuring Edinburgh and regional gardens are on the visitor's radar in the competitive day-trip marketplace. There is little room at present in current resources for more bespoke fundraising and communications effort.

IH has had no dedicated fundraising or marketing resource attributed in recent years. Much of the issue around future success of IH lies in adequate resource in this area that is now a matter of urgency if IH is to survive in any form. There is a need for co-working with RBGE and key skills development of the curatorial team, to get them to think more strategically about sources of funding.

## **1.2 Inverleith House**

### **1.2.1 Programme and Reputation**

IH is one of the foremost galleries in the country for showing contemporary visual art. It has exhibited some of the most admired visual artists of the day, identified up and coming artists who have gone on to represent Scotland at the Venice Biennale or been shortlisted for the Turner Prize. In 2016 it was one of three venues in Edinburgh to host British Art Show 8 with high attendances recorded and celebrates 30 years as a gallery with a retrospective exhibition. And significantly, this happens in an outstanding building for exhibiting with surroundings that makes a gallery such as this, within a world-class botanic garden, highly unique.

Admiration and advocacy undoubtedly exists for IH, across the art world and from those familiar with the achievements of the programme over the years. The building is considered by loyal followers and peers to be a huge asset to the gardens. Currently however, this strength is not being capitalised upon to sustain its future, in the uncertain funding environment as now exists.

In considering the future use of the building as an asset, the relevance and standing of IH should not be dismissed. As with any business plan, the strengths and existing USP's are to be defined in order to establish what the focus of the building's activity and programme can be, in a modern political and funding environment.

### **1.2.2 Scotland and Art: Perception and Opportunity**

Alongside IH's stature and reputation is a current context of expanding interest and footfall for gallery going as a pastime and crucially, a growing international reputation for contemporary visual art in and from Scotland:

- Turner Prize, arguably the most commercial and high-profile event on the international art calendar was hosted in Glasgow in 2015
- The investment in promoting the country's national visual art from Creative Scotland has resulted in their funding of the Scotland + Venice collateral project at the Venice Biennale, the premier global art event, for the last decade
- Visual art attendance has seen a steady increase across Europe. Through their knowledge of tourism in Edinburgh, the Edinburgh Tourism Action Group describes how:
  - Cultural tourism represents 35-40% of all tourism worldwide with growth of 15% per annum – 3 times rate of general tourism (source: ETAG report referencing World Tourist Organisation)



- Up to 47% of tourists visited a museum on their trip to Edinburgh; 29% an art gallery and 23% an exhibition - audiences being 45% local, 20% elsewhere in Scotland, 19% overseas, 16% UK. - 85% of UK (over 16) market are interested in arts, culture and heritage, equivalent to 46,688,100 individuals (source: Culture Republic)
- In the last 12 months in Scotland, 32% visited a museum, 21% a gallery, 17% an exhibition and 17% street arts which includes art in parks (source: Scottish Household Survey 2014)
- Frequency of attendances tends to be "Less often than once a month but within the last 12 months" – this is true for 89% museum visits, 87% gallery visits, 91% exhibition visits and 93% street art visits
- British Art Show 8 in Edinburgh 2016 - 58% across all venues were new visitors
- Typical contemporary art audience is young-middle aged (BAS 26% = 20-24 years old)
- Politically, the new ministerial combination of Culture and Tourism, in the form of Fiona Hyslop, presents the arts more opportunistically within targeted tourism initiatives, in addition to the government's and education wellbeing agenda for the arts in Scotland.

*"I spoke then of the immense value which this Government places on our cultural life in Scotland. I emphasised that we saw public funding of the arts as a positive force in its own right, that we value the arts primarily for their intrinsic worth rather than for the wider or secondary benefits, such as contributing to the economy."* Fiona Hyslop, extract from 'The Future for Culture in Scotland' speech at Glasgow School of Art, July 2014

### 1.2.3 IH Audiences in a Scottish Context

IH figures have grown 3,500 in three years - equivalent to 2% year on year in the last few years without any additional marketing. This would reflect the national trend for increased art-going as well as the increasing footfall to Edinburgh City and to the gardens.

Although IH is not underperforming in comparison to some smaller / medium sized venues - contemporary visual art outwith large organisations such as GOMA in Glasgow, SNG Modern Art generates modest audiences depending on size and frequency of programme - there is opportunity for a more 'middleweight' stance in terms of overall visitors across the year given the opportunity for audience conversion, currently 2.5% of garden visitors).

As evidenced recently with the British Art Show (BAS) in 2016, a key factor in the success of the audience uplift is of course the event or programme marketing. The real success of BAS shows that when more collateral material, city and garden visibility, social media, purchased outdoor and advertising space is accounted for in the push for an event, the attendance will reflect the awareness. The marketing section later in this report covers the basics of what is achievable regarding marketing IH within reasonable budget and using simple tools to ensure the profile - and audience figures - are elevated as they were during BAS.

It should be noted also that during annual and biennial art festivals - i.e. Glasgow International and Edinburgh Art Festival, audiences typically increase across the board at venues by 200% with help from additional marketing and wider art-visiting intent. This highlights the strength of summer in Edinburgh and the opportunity to attract locals and tourists alike for a first-time visit to IH and to potentially extend the relationship with the gallery beyond the festival month.

A snapshot of visitor monthly numbers from other comparable galleries is shown in the table below:




[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]

The general trend across Scotland is one of uplift in gallery going year on year. The setting and time for art going as a valued and sought pastime is a healthy backdrop for IH's future.

However IH currently has low visibility in the city to provoke a destination visit, and in the gardens on arrival. Spontaneous visits should be healthier than at present, even from uninitiated visitors to the arts.

Programme variety can aid this, along with improved visibility, including targeted marketing to raise awareness of IH and articulating its mission and activities. There are good recent examples in Scotland of this kind of re-thinking/reinvention - incorporating programme diversification and awareness raising effort - that resulted in effective audience lift. [REDACTED]

Collective Gallery, given its position atop an iconic tourism destination (Calton Hill) - with visitors attending as a secondary pursuit to the climb and the views - is the closest model in the city to IH/RBGE. Calton Hill is different to RBGE because of its central position. The nature of the gallery comparisons, their setting and their circumstance makes it difficult to align IH as like-for-like with other galleries, however the aspiration of Collective's way of appealing to visitors can apply to the RBGE/IH.

The Common Guild, a similar organisation in some ways to IH, regularly do 'offsite' events garnering hundreds for outdoor film screenings and one-off events to promote their activity and be more explicit about their mission, outwith the confines of the building. This has proven very successful - along with more educational partnering with community groups, schools and universities - in creating a larger loyal following for their work.

Some ideas around marketing and audience development arising from opportunities from a new programme are detailed in the section on Marketing later in this report.

### 1.2.3 IH SWOT Analysis

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>- International art status of Inverleith House</li> <li>- Contributes to ambition to achieve 5 * visitor attraction; attract international visitors</li> <li>- Media profile of gallery – contributes to ambition for 5* status; status of RBGE</li> <li>- Open access to the building – accessible to the public, equality of access</li> <li>- Setting of the gallery – view and relationship with the gardens</li> <li>- Advocacy - art peers and existing relationships in Scotland and abroad</li> </ul>	<ul style="list-style-type: none"> <li>- Not related to the rest of the gardens – needs to take advantage of collections and botanics;</li> <li>- No clear vision – create a clear vision enabling case for support, funding and bringing about understanding</li> <li>- Not valued within RBGE – increasing value through communication, shared vision and clear plan</li> <li>- No public engagement – integrate with public engagement to deliver key outcomes through art</li> <li>- Not visible within RBGE – simple internal communications through signage and introduction in JH Gateway</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>- Programme development – closer relationship with the remit of the gardens, addressing science and art together</li> <li>- Academic partnerships – utilising the MofU with the University of Edinburgh and its new postgraduate courses</li> <li>- Develop diverse funding portfolio – trusts and foundations</li> <li>- Political environment - enthusiasm for educational and participatory art projects</li> <li>- Co-production – smart use of resource to develop work</li> <li>- Extending programme into the gardens</li> <li>- Increase Botanic visitor conversion rate</li> </ul>	<ul style="list-style-type: none"> <li>- Relationship with current personnel – no will to support</li> <li>- Current programme funding finishes in September</li> <li>- Budget cuts at RBGE so easy to pick off</li> <li>- Pressure for buildings in RBGE to increase income</li> <li>- Skill/manpower shortage among RBGE/IH personnel or external resource to support and develop future plans</li> </ul>

## 2.0 CURRENT ISSUES

### 2.1 Programme Coherence

IH has in earlier years of the programme been considered to produce work more closely aligned to RBGE mission and vision, projecting a clearer 'connection' with plant life, botanics and the garden context.

In recent years, the curators have been responding to budget cuts and a reduced level of investment that has developed a reliance on programming collaboration and co-operation with commercial galleries in arrangements with the likes of Gagosian Gallery and Hauser and Wirth. These deals are mutually beneficial in promoting the galleries' artists and their international profile by providing and funding their work for IH to display.



This has proven commendable as regards the development of IH's selective relationships in the art world, maintaining its artistic credibility and the IH teams' ingenuity to generate highly respected exhibitions on a tight cash budget.

There are several negative implications however to this development:

- Lack of comprehension from the public to the reason behind certain shows and selection of artists at IH. This is in part due to a lack of clear written or visual interpretation explaining how the show connects with RBGE conceptually. But arguably, it has also allowed a respected programme to develop with reliance on the current curator in isolation of either RBGE and its audiences for the gardens.
- This perceived programme obscurity is problematic for the team members at RBGE. Currently a barrier to their understanding, it has led to a lack of 'buy-in' and an internal cultural/emotional separation from IH's art offering. This in turn impacts any shared RBGE resource and contribution of departmental time and co-operation. Heads and hearts need to be won before the gallery has best chance of being embraced by the wider team as an asset for the gardens and a tool for growing RBGE's audiences.
- The lack of core strategic direction for the programme - being responsive and about survival rather than measured and definitive in approach - is in danger of diluting the work shown. Artist calibre is not enough, if the work presented is donated at the will of the gallerist whose agenda differs from the curators. This is a key problem that Creative Scotland cited, they are looking for more vision and direction in order to justify their funding of the programme.
- In addition, the lack of obvious programme connection to context creates problems for potential funders keen to see clear integrated activity with the environment both physically and ideologically, giving IH a point of difference from other contemporary galleries in Scotland. This in turn would develop product and experience that the non art-aware audiences for the gardens will understand, producing improved footfall and engagement with a subject matter they have come to enjoy at RBGE.
- There is a need for more participatory and education activity, that the current lack of resource and funding does not allow. The two team members are currently not covering all bases of fundraising and delivering the exhibition programme as well as an education strand. This limits both an ambition for engagement at IH as well as potential funding opportunities. This resource is later in Section 5, staff resources.

## **2.2 Audiences**

### **2.2.1 Footfall / Conversion**

The table below shows that there has been an increase in free visit/conversion to glasshouse ticketed visits in 2015 – with Inverleith House also increasing visitor numbers. However this still only equates at IH to 2.5% of the total visits to RBGE. Much work is to be done to fulfil the audience potential of converting the garden visitors onsite as well as attracting tourists and visual art-enthusiasts.

YEAR	Total Visits to RBGE Edinburgh	Inverleith House % Conversion	Glasshouses % Conversion
2013	679756	2.6% (17,353)	8.8% (59,700)
2014	806810	2.5% (20,504)	8.1% (65,393)
2015	836755	2.5% (20,963)	11.7% (98,110)

### 2.2.2 Audience Perception

In the process of working through research data, including qualitative info on motivations and views - as well as those we gleaned in person from one-to-one interviews - a picture emerged of the perceptions of IH from various different audience users.

#### Peers and art fans

Good programme of artists, introducing international work to Edinburgh and identifying new talent  
 Beautiful space for displaying art with regards to both internal space and external context of the gardens  
 Need to be 'in the know' and on the invitation list - not overtly known about outside of art professionals  
 Good artists on show, but not always their best work  
 Fondly regarded because of history, gravitas and location

#### Botanic gardens visitors

Anonymous building, somewhat intimidating from the exterior  
 Not aware of connection to gardens - why is there art?  
 Potentially difficult to understand the work without explanation  
 Challenging to connect with the garden subject matter  
 No obvious family offering

#### RBGE team

Building and programme disconnect with the mission of RBGE  
 Not delivering enough visitors in its own right as a draw to the gardens  
 Passive attitude to the work on show due to a lack of sharing/comprehension  
 Potential unfulfilled as an interpreter of botanics and plant work, research, collection, education

#### Funders

No direct conjunction with plants and context  
 Difficult to differentiate or reason with the purpose of the programme due to the above  
 Not enough education and audience engagement for learning  
 Important opportunistic location and potential to create art/science crossover

## 2.3 Resources

### 2.3.1 RBGE Financial

There is a pressing need to secure funding routes for the future given the withdrawal of Creative Scotland's regular commitment to IH and IH's current position is as a project funded client. The overheads at the expense of RBGE cover the building running and maintenance costs as well as the team of two.

The programme costs have hitherto been covered by external partners who fund the shows to promote artists from private galleries - IH being a prestigious place to exhibit, particularly during the Edinburgh Festival with its additional PR and Edinburgh Art Festival collateral marketing.



As well as rethinking the mission and vision for IH, the programme reconstruction presents opportunity to plan with new funders in mind. Finding new partners is essential to explore both new ways of working as well as those who can commit to regular funding. To this end, we have later recommended specific suggestions for programme 'strands', recurring in an annual pattern of shows, in order to find match supporters. Realigned programme activity can be made attractive to likely funders' criteria, within a solid overarching framework of an ideological IH curatorial policy that addresses the alignment with RBGE mission.

The aim is for the programme to reduce costs to RBGE with a view to creating a more self-sufficient IH for future years by setting funding routes and targets, and ensuring adequate team provision is in place to pursue this fundraising work.

### **2.3.2 RBGE Staff Resource**

The team of two are having difficulty with undertaking the full spectrum of running a gallery. Although able to apply for funding, this is not a priority and a considerable culture change is required if the start point and principal function of the team undertaking the programme is to identify and pursue funding.

A fundamental change within RBGE is the idea of allocation of team resource to dedicate time to IH if an art programme is to continue. Utilising the wider team's time and expertise is not currently undertaken and communication is relatively poor, leading to a lack of awareness of the activity and purpose of art at RBGE. It is by co-working that RBGE and IH will strategically develop and without this will, there is a possibility of missing out on achieving their goals.

#### Enterprise team

At present, there is a short lead in time for inter-departmental meetings to plan and share what resource and effort is required for IH. A recent example in May 2016 is that there was very limited awareness in the enterprise team of the 30th anniversary show beyond the fact that it was taking place. This show is an opportunity that is ripe for exploiting as a review of IH's achievements and history. Advocacy and championing from key contacts and fans in the industry would have allowed IH to showcase this exhibition with a view to generating support and possible partner funders.

The IH team are currently not skills-equipped to produce the level of activity in this area, which is key to IH's survival as a gallery space. A closer guiding hand of the Enterprise team would allow IH to explore opportunities and engender a more coherent approach to where IH fits into the overall RBGE visitor offer within the team and for audiences.

#### Science team

The science team, rightfully proud of their activity and research, would like IH to be more explicit in their showing of archive material and the rich resources that exist in the library and collections. As well again as developing inter-departmental co-operation and understanding, IH can engage more with the team to establish where art can help demystify the RBGE mission and bring much of this 'behind the scenes' work to the foreground.

#### Education team

A dynamic RBGE educational programme and team is led by enthusiastic staff keen to understand more about IH and find more frequent, regular ways to engage with its staff and the building. This team is also, as Enterprise, key to IH's success and joint working and staff resource allocation to work alongside IH to delivery learning plans and events is essential.



Working with [REDACTED] on allocation of an education team member to work with IH curators would help connect the gallery and their engagement plans with the wider RBGE education activity, aiding both practical delivery and internal staff knowledge to help uphold RBGE mission, as well as coherent marketing of activity to the public.

#### Library and Archive team

A very constructive meeting with [REDACTED] in the Library and Archive team explored ways for developing the Botanical art collection, the book collection and ways of crossing over with reference and creation of new material could happen with collaboration. Enthusiastic about the possibilities, she showed understanding of how she could support catalogue, card, poster sales online as well as aid the manifestation of materials from the library and archive collections using the space to interpret the organisation's key purpose. This relationship would bear fruit for IH and the wider RBGE allow for greater public access to the library contents giving more reason for people to visit and dwell.

## **2.4 Marketing and Communication**

IH does not have a dedicated person, or time, within the team for communicating its activity. The team of two have been working up interpretation, PR opportunities, guide information/articulation of the shows and any minimal collateral such as onsite posters. Each show is branded via poster and invite - making for an impressive collection over the years of the portrayal of the programme, as is demonstrated in the 2016 archive show at JHG.

IH has leaflets, two key poster sites in the gardens, small door sign, inclusion in what's on guide, website presence as part of online offering, some social media activity though unstructured / non-strategic and mailer cards at show launches.

However this level of marketing activity is not providing best chance for IH to grow its audiences as a venue. The conversion rate of RBGE visitors to IH is reflective of both its low key status within the RBGE and external visibility in the city and beyond. Actions in this report aim to improve and elevate IH internally and improve awareness of IH and RBGE externally.

#### Offsite

- No marketing strategy or plan to assess resources, schooled scheduling of comms activity and strategic audience targeting
- No distinct visual or language brand that expresses the core function of the space as part of the visit offer of the gardens, or indeed even as a stand-alone attraction - it is anonymous in its presentation of purpose and values
- No targeted communication for diversifying audiences, in line with RBGE visitor aims
- Not a thorough/strategic enough database of invitees/contacts for strategic awareness raising
- Low use of Scottish art networks to advertise/post what's on at Inverleith
- Reliance on PR at the will of reviewers and journalists to spread the word
- Minimal city and Scotland distribution of marketing material dedicated to IH
- No available language or description to explain what the art offer is, why at RBGE and what the thrust of the programme is, to allow audiences to select it as a leisure destination or generate loyalty, outwith art fans
- No clear in-selling (mail, web, SM, newsletters) to current RBGE members and fans, largely due to the lack of articulation mentioned in previous point. The most obvious regular visitors are not intellectually - or physically - 'invited' to connect to the art offering so don't frequently enough see it/use it as a garden asset.
- Minimal relationship development with other Scottish arts organisations to work strategically or to awareness raise among the sector

### Onsite

- No articulation about the fact that the art offer exists and crucially why, on arrival to RBGE
- Focus on programme/exhibition information rather than contextualising the venue within the garden - again - needs explanation of how it 'fits' into the garden offer and RBGE aims
- Not enough visibility and signage all around the park reminding of its presence
- No visibility on the John Hope Gateway - the public could potentially not know there is an art venue onsite
- No information the Garden cafe - it is right next door for visitors to find their way easily after lunching/coffee
- No information in the new Cottage - a current jewel of the Gardens and with arguably opportunity for expressing different ways for RBGE to engage with visitors
- No clear indication it is family-friendly and kids are welcome
- Imposing building without obvious entrance signage telling the public what it is for and what is on - at all points of approach
- No PR/ commentary reviews made obviously available to the public to act as endorsement to the shows within the Scottish art world, and to increase passive audience motivation to visit.

The above issues are partly due to the RBGE staff engagement issues and their time constraints/demands. Marketing needs going forward require dedicated resource as part of an overall programme plan and associated budget both for the venue as a whole, as well as the programme activity.



## PART TWO: THE PLAN

### 3.0 PROGRAMME

#### 3.1 Options Explored

Four options were identified to explore for sole use – research is attached as Appendix Two. A summary is included below:

Option / Purpose	Response
1) Commercial event and conference hire	Reduces RBGE reputation as a world class visitor attraction; Reduces public access to Inverleith House; Would not resolve cost-savings due to initial investment costs and ongoing salaries for the Inverleith House staff team costs; Dead space when not booked for conferences and events; Difficult space architecturally for medium-large groups, plus competition with established venues closer to transport links Issues around fire exits and licensing.
2) Ticketed exhibitions and touring shows	Scotland has a tradition of free exhibition entry; The big "blockbuster shows" or package shows rely on a high footfall in order to make a profit as the associated costs are vast. Venues like Kelvingrove Art Galleries and Museums and National Museums Scotland have that footfall (1.2m and 1.5m respectively). RBGE Edinburgh does not at present have this footfall, nor the scale of space within IH to host what would be required regarding volume of content of these events.
3) Gallery for Botanical Art illustrations	There is a significant collection at RBGE which needs conservation work before it can be displayed, shortage of resource to do this; Who would fund a Botanical Art gallery? Niche market for Botanical Art audiences.
4) Commercial Gallery	Current footfall is low and location is outside of main tourist location which would be of less interest to high turnover retailers Likely galleries would look for partnership and promotion support from RBGE Retail opportunities would need to ensure they were not competing with existing offer in John Hope Gateway Could prove confusing to visitors if relationship to RBGE is not understood

Thirty years of contemporary art housed in Inverleith House at RBGE is an important contribution to art in Scotland. As outlined in the context, art in Scotland is highly regarded by the Scottish Government, international visitors and funders. It helps fulfill many of the same government outcomes that RBGE recognises in its corporate plan.

In looking at alternative models we have brought together a solution, a fifth option, involving different elements to create an arts programme which not only fits with the vision and mission of RBGE but delivers across different outputs as well as continuing its reputation and profile as a world class gallery.

#### 3.2 A Vision for Inverleith House

Before a programme is developed that delivers the vision and mission of RBGE a suggested vision and curatorial framework is outlined.

##### Mission



Inverleith House presents a world-class original programme of visual arts that responds to, interprets and reflects the rich history and exciting contemporary activity of the RBGE. It is a place for artistic enquiry on art, science and the natural world.

### Curatorial Statement

Inverleith House believes art examines, challenges and celebrates the wider world, and that RBGE is a rich context from which to begin that examination. The visual arts programme is integral to the multi-faceted activity of the Botanic Gardens, its staff, users and artists working today.

### The programme at Inverleith House will:

- Identify ways to explore and communicate the historical and contemporary importance of botany in a local and global context;
- Encourage rich possibilities that emerge through enquiry and a cross-disciplinary approach between artists and scientists;
- To be a centre of excellence for research, innovation, understanding and communication across art, science and the natural world;
- Support new and relevant commissions that expand our understanding of how art functions within the context of the RBGE
- Use the world class reputations of RBGE and Inverleith House to provide a platform for artists to develop their practice
- Provide greater empowerment for individuals and groups through a learning programme that widens access to the gardens and its collections

In this way, the artistic programme acts as a public-facing conduit for the activity of RBGE, but also draws into the Gardens responsive and exciting contributions in the form of collaborations, participatory activities, educational programmes and relevant research.

### **3.3 Suggested Programme Strands**

The programme consists of 3 projects annually that would exhibit in the gallery as well as a new residency programme. It incorporates learning, research and the opportunity to create work in and around the gardens. It is important to note that these are suggested strands and that the final programme needs to be developed by the Director and curatorial team.

#### RESIDENCY

A part-time year-long residency, inviting an artist to respond to both contemporary works and/or the historical collections of the RBGE. It will culminate in a solo-exhibition and/or event(s) at IH, with a commitment to a number of public events about their research/process/findings with the possibility of an open studio. There is an opportunity to collect work from the residency for accession to the RBGE collections and archives.

The residency could be split into shorter part-time opportunities depending on the aspirations of the Curatorial team.

#### SUMMER SHOW

Building on the world-class reputation of art at RBGE a new summer exhibition will coincide with and be part of the Edinburgh Art Festival and inspire wider engagement and interaction with the garden.

#### COMMISSIONS

A changing programme of exhibitions that have been inspired by artist and science collaborations within the realm of plant science or the collections in the garden. This programme strand would be

influenced or related to a particular programme of research in the gardens. These can also result in a processes-based and events-based works in the building.

### GARDENS PROGRAMME

This could include an annual or biennial sculpture show in the gardens; an artist designed garden within the gardens; artist interventions as part of wider RBGE activity, for example, commissions for Botanic Lights and generally a more strategic approach to the special events programme.

### LEARNING

This will include the introduction of a learning space within Inverleith House. The purpose is to open up the archive of Inverleith House and wider resources. It offers the opportunity for greater collaboration with library and archives and access to the RBGE collections. There is an opportunity to house the library of collectors. Cleverly designed the space can house discussions and screenings.

#### Higher Education

A series of research projects that match Scottish MA students with Scottish MSc students, inviting them to cross-pollinate their ideas and research. IH will be responsible for the matching, marketing and curatorial guidance for each show.

Students are not required to have previous experience, but rather express an interest in the history/context of RBGE through their work or research, and/or for a science/art collaboration, as well as a good portfolio and/or support from tutors).

PHD research opportunity exploring and developing the archives of IH and the RBGE.

#### Schools

Regular morning visits, integration with education team to plan activity.

Working with local schools to develop a bespoke programme for students.

#### Community

The "In Your Backyard" provides a programme of community art works that engage the locals of Stockbridge and/or Pilton to think of the Botanic as their own 'backyard' thus encouraging ownership and deeper engagement with the local while thinking about the global.

### **3.4 Additional Opportunities**

14-18 NOW is seeking to commission artwork to commemorate the 100<sup>th</sup> anniversary of the First World War. There is the possibility to explore the links between botanics and the first world war to create a new commission as well as an integrated schools and community programme for 2018.

Scotland+Venice is a partnership between Creative Scotland, the National Galleries of Scotland and the British Council. Every two years they commission a Scottish based organisation to curate and manage the Scottish pavilion at the Venice Biennale. In 2016, Hospitalfield selected Graham Fagan and in 2017, Alchemy Film and Arts in partnership with the Talbot Rice and the University of Edinburgh selected Rachel Maclean. IH should submit for the 2019 iteration that would deliver significant international reputation and profile for RBGE.



Programme Strand	Rationale	RBGE Outcomes	Potential Partners	Examples Elsewhere
Annual Artist Residency	<ul style="list-style-type: none"> <li>- New commission for a contemporary artist</li> <li>- Contemporary exploration and interpretation of the unique collections and research of RBGE</li> <li>- Public facing programme of engagement alongside a new exhibition</li> <li>- Viewing and understanding art and science in a vital way</li> </ul>	Outcomes 4, 7, 9 & 11	<ul style="list-style-type: none"> <li>- RBGE Science and Horticulture and Learning;</li> <li>- Wellcome Trust (Small Grants) (Click <a href="#">here</a> for details): <i>World leader in Art/Science collaborations</i></li> <li>- Artist researchers (i.e., AHRC funded practice-based research – click <a href="#">here</a> for more details) <i>UK's main funder of artist's research</i></li> <li>- Natural History Museum / Science Museums around UK and Europe: <i>Partnering with these organisations could provide much leverage to any funding application and would also make ideological sense</i></li> </ul>	<ul style="list-style-type: none"> <li>- Below are three examples of how artists from a variety of genre/backgrounds have worked within research/science or Botanic contexts to produce critically relevant works</li> <li>- Magali Nougarede at National Botanic Gardens, Wales (Click <a href="#">here</a> for example)</li> <li>- Laurie Anderson at NASA (click <a href="#">here</a> for example)</li> <li>- ASCUS Art + Science Residencies (Click <a href="#">here</a> for more details)</li> </ul>
Summer Show	<ul style="list-style-type: none"> <li>- First showing of an international artist in the UK or a new commission from an artist</li> <li>- Building on reputation for World Class</li> <li>- Excellent engagement programme to compliment and refer to the context of RBGE</li> <li>- Maximise footfall to the RBGE during the busiest period over the summer</li> </ul>	Outcomes 7, 9 & 11	<ul style="list-style-type: none"> <li>- International galleries</li> <li>- (for example, Hauser &amp; Wirth – click <a href="#">here</a> for examples)</li> <li>- RBGE colleagues</li> <li>- Edinburgh Art Festival</li> </ul>	<ul style="list-style-type: none"> <li>- Karen Guthrie at Hauser &amp; Wirth. (Click <a href="#">here</a> for example)</li> </ul>

### 3.5 Rationale

Outcome 4: To have maximised the accessibility and use of the Collections

Outcome 7: To have maximised the potential of RBGE's four gardens as a tourist destination

Outcome 9: To have provided access to high quality green spaces & stimulating experiences to enable people to lead healthier & more sustainable lives

Outcome 11: To have increased knowledge and appreciation of people of all ages and backgrounds about plants and the natural environment, and their place and responsibilities in the natural world



Programme Strand	Rationale	RBGE Outcomes	Potential Partners	Examples Elsewhere
Commissions	<ul style="list-style-type: none"> <li>- A new artist commission from an artist or artists</li> <li>- Opportunity for cross-disciplinary working</li> <li>- Maximise footfall to the garden over the busy spring</li> <li>- Supporting and nurturing talent</li> <li>- Responding to the context of RBGE</li> </ul>	Outcomes 4, 7, 9 & 11	<ul style="list-style-type: none"> <li>- Centre for Contemporary Art and The Natural World (Click <a href="#">here</a> for details) As a burgeoning organization, linking with the CCANW would</li> <li>- Society for Botanical Artists (Click <a href="#">here</a> for more artists)</li> </ul>	<ul style="list-style-type: none"> <li>- Anya Gallaccio Whitworth Gallery, Manchester (Click <a href="#">here</a> for more details)</li> <li>- Jardins Publics, Common Guild, Glasgow (Click <a href="#">here</a> for more details)</li> <li>- <a href="https://www.nationaltrust.org.uk/features/trust-new-art-contemporary-arts-inspired-by-our-places">https://www.nationaltrust.org.uk/features/trust-new-art-contemporary-arts-inspired-by-our-places</a></li> </ul>
Gardens	<ul style="list-style-type: none"> <li>- Locate high quality sculpture in the garden environment</li> <li>- Enhance the garden environment</li> <li>- Build on existing loans from National Galleries</li> <li>- Cohesive approach to art in the garden</li> <li>- Inspire new and existing audiences</li> </ul>	Outcomes 7, 9 & 11	<ul style="list-style-type: none"> <li>- Yorkshire Sculpture Park</li> <li>- National Galleries of Scotland</li> <li>- Glasgow Life</li> </ul>	<ul style="list-style-type: none"> <li>- Jupiter Artland; Hauser &amp; Wirth Somerset; Yorkshire Sculpture Park; Frieze London;</li> <li>- York Art Gallery, Artists' Garden (Click <a href="#">here</a> for more details)</li> <li>- Rhynie Women (Click <a href="#">here</a> for details)</li> <li>- <i>Developing plant-based art works, artists could work directly with current researchers to develop public-facing artworks</i></li> </ul>
Learning + Research	<ul style="list-style-type: none"> <li>- Research and exhibitions opportunities across disciplines with academic institutions</li> <li>- Regular opportunities for school visits</li> <li>- Engage a broader more diverse audience with art and the garden's archives and collections</li> <li>- Continuous access to Inverleith House resources through the Resource Space</li> <li>- Breakdown barrier to/between art and natural sciences</li> <li>- Dissemination and sharing of information about the RBGE collections and archives</li> </ul>	Outcome 4, 7, 9 & 11	<ul style="list-style-type: none"> <li>- ECA, GSA, Grays, DJCAD</li> <li>- Universities (Edinburgh/Glasgow)</li> <li>- Local schools</li> <li>- RBGE Libraries/Archives, Education</li> <li>- Art and Science Journal (Click <a href="#">here</a> for more details)</li> <li>- Hidden Giants (artists in schools) (Click <a href="#">here</a> for more details) <i>These are artists based in schools and could provide great formats and models that are easily applied.</i></li> <li>- AHRC (Click <a href="#">here</a> for details) practice-based arts research</li> </ul>	<ul style="list-style-type: none"> <li>- Depending on which level of learning and research was being focused upon, the below initiatives and organisations provide excellent examples of learning, education and research models.</li> <li>- Whitworth Gallery, Manchester</li> <li>- Art/Science Initiative at U of Chicago (Click <a href="#">here</a> for more details)</li> <li>- Science matching along the lines of Accelerate programme at CERN – click <a href="#">here</a> for more details)</li> <li>- Resource spaces are increasingly important with or without archives ranging from archive access at Transmission to reading</li> </ul>

					room at The Common Guild and a dedicated resource space in The Fruitmarket Gallery.
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## Suggested Programming Schedule

Location	Ja n	Fe b	Ma r	Ap r	Ma y	Jun e	Jul y	Au g	Sep t	Oc t	No v	De c
Basement												
Ground Floor												
Upper Floor												
Across Gardens												
Learning (formal education)												
Learning (community)												

### KEY:

Learning - education		Open Resource / Library Space	
Learning - engagement		Residency programme	
Available for commercial hire - Christmas drinks		Summer Show	
*Incorporates 2 week install/deinstall		Commissions	

## 4.0 COMMUNICATIONS

### 4.1 Current Audiences, Inverleith House

Month	2013	2014	2015	% change
January	294	635	371	-41%
February	1092	1415	1091	-22%
March	1557	1468	2308	57%
April	962	1941	1206	-37%
May	1732	2547	3411	33%
June	1009	2202	3025	37%
July	1733	1156	1178	1.9%
August	3881	4207	4947	17.5%
September	1970	2307	2819	22%
October	1582	764	607	-20%
November	1541	1499	0	-
December	0	363	0	-
TOTAL	17353	20504	20963	y-o-y +2%

The clear boost in numbers during the festival is to be taken advantage of. In addition, the summer months to capitalize on from increased visits from RBGE visitors is taken into account in the activity in the programme.

### 4.2 Target Audiences Moving Forward

- As regards the comparisons with other organisations, with a similar level of programme across a year, we propose that IH would aim for approximately 40,000 visitors in the first full year of programme. Increase is based on 2.3% conversion rate per year from RBGE visits

- These figures do not include people visiting outside of IH as the numbers are too hard to track.

#### Projected Visitor Numbers

	Current	Year 1	Year 2	Year 3	Year 4
IH	21k	40k	64.1k	86.4k	109.2k
RBGE	889k	920k	930k	940k	950k
Conversion	2.3%	4.6%	6.9%	9.2%	11.5%

#### This estimate is informed by:

- Increased and more diverse programme activity featuring the mission of RBGE and Botanic/plant life as inspiration, appealing more to current garden visitors which is not weather dependent;
- Increased appetite for contemporary art in Scotland;
- Better and more explicit marketing, including interpreting the aims of IH in all material, placing it more clearly within the garden offer;
- More commercial activity toward the latter part of the year with retail opportunity (seasonal shopping);
- Potential audience interest in response to marketing tactics – the scope for interest in art as reflects the national trend for gallery and museum visits (currently 29% of city tourists attend galleries and museums);
- Targeted messaging to niche audiences – education, community and better ways for these audiences to access the programme via online networks;
- Increased communications co-working with other visual arts organisations in Edinburgh, outwith festival times.

#### Year One Monthly Visit Targets

These figures are aligned with the programme season and acknowledge busy times in RBGE which marketing tactics will strategically complement. In addition the table highlights average attendances at galleries across the year in the city to give further context.

Month	T	T	RBGE	IH	T	Potential IH
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	T					numbers (40k total)
Jan	■	■	35.6k	371		500
Feb	■	■	56.2k	1.1k	■	2250
Mar	■	■	72.1k	2.3k		3250
Apr	■	■	121.5k	1.2k		4000
May	■	■	101.7k	3.4k	■	4500
Jun	■	■	105.3k	3k		2500
Jul	■	■	76.5k	1.2k		6000
Aug	■	■	89.1k	4.9k	■	6000
Sep	■	■	61k	2.8k		5000
Oct	■	■	58k	607		4500
Nov	■	■	30k	0	■	750
Dec	■	■	29.7k	0		750

Source: Moffat Centre Visitor Monitor 2015 figures,

### Projected Visitor Source

29% of tourists to Edinburgh, Domestic and International, attend galleries and museums, this is reflected in the percentage split below for UK and International. The figures also reflect the average difference (33%) between statistics about 'city visitors' between the 2013 RBGE annual survey (21%) and the 2015 RBGE summer survey. The aim is to increase attendance of city visitors from summer only to year round attendance.

The UK and International visitors (city visitors) would be targeted specially for IH whilst the remaining percentage is based on converting existing visitors.

Visitor source	Local	Scotland	UK	International
■	■	■	■	■
RBGE 12 months	63%	14%	10%	11%
RBGE Jun-Sept only	41%	13%	18%	27%
IH Projected 2018 onward	58%	13%	14%	15%

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[REDACTED]



## 4.2 Audience Segments and approach

Audience segment	Programme appeal	What they need / want	Tactic
<p><b>Art followers:</b> industry sector peers and funders, attenders of other galleries, fans of the gallery experience, local artists, teachers, students, cultural students.</p> <p>Individuals aware of IH, looking to be associated with, enjoy, learn from, engage and support such an establishment - keen to contribute as much as benefit</p>	<p>High quality thought, particularly at IH, more diverse strands of accessing artwork. Interested in all aspects of the programme particularly with more activity, areas to introduce educational activity and strengthening the association/purpose of RBGE into IH</p>	<p>To feel involved, like they are 'on the inside'</p> <p>To become supporters and have an ongoing relationship with IH and RBGE</p> <p>To feel they can speak about the programme and mission at IH, allowing advocacy for the venue and reputation build for the new strands of working</p> <p>To be invited regularly and be able to bring other influencers to IH</p> <p>To be able to understand the work onsite</p> <p>To see art celebrated/prioritised within the gardens</p>	<p>Articulation of programme purpose</p> <p>Renewed database of contacts in Scotland, UK and world</p> <p>Regular events and opening invites</p> <p>Regular updates and communication</p> <p>Citywide posters and online ad campaign</p> <p>Info/images/copy for a more dynamic online presence</p> <p>Social media strategy - developing followers and timetabling key news and messages</p> <p>Press/pr push on development of new prog/new artists/new - the message being future at IH strands/new team</p>
<p><b>Cultural tourists and day trippers:</b> visitors to the city, internationals and UK</p> <p><i>Regional tourism bodies as conduits to visits Visit Scotland, Event Scotland, Marketing Edinburgh, ASVA.</i></p> <p><b>Individuals who are enthusiastic about experiences, having a destination day/weekend/ open to new things, culturally curious.</b></p>	<p>Summer Show, Art in the Gardens, gallery commissions educational or family events</p>	<p>To understand the relationship of IH to RBGE</p> <p>To know what is on offer at any point and in advance of a visit</p> <p>To hear how it is informative / exciting / thoughtful / progressive / beautiful as an art experience and pastime</p> <p>To be able to know where it is, when open, and how long it takes to get there</p> <p>To know they can do the visit as part of a garden, shop and cafe experience as a bonus</p> <p>Talks, events, tours, bringing the shows to life</p>	<p>Information push via key city sales tools on what IH is, what kind of art, its prestigious history and how it functions within the gardens - key meets and material to tourism bodies</p> <p>Citywide posters and online ad campaign</p> <p>Online - showing the beauty of the building and setting, info on why and what, to inform a more dynamic online presence.</p> <p>Dedicated simple what's on leaflet/guide explaining IH purpose, gravitas, excitement, garden context, annual programme, welcoming copy, images, - whole picture of a visit.</p> <p>Press/pr push on development of new prog/new artists/new - the message being future at IH strands/new team</p> <p>Visitor instruction /IH presence on arrival to endorse their decision</p>



Audience segment	Programme appeal	What they need / want	Tactic
<p>RBGE and other leisure visitors: Edinburgh city dwellers, regular visitors to the gardens, visitors of other Scottish/UK attractions less engaged with visual art, elders</p>	<p>Residency and commissions in line with RBGE subject/matter/mission/as inspiration; art in the garden</p>	<p>To understand the place of IH within RBGE - why art? What kind of work and activity they scan access, is it for them? To be aware of the connection with RBGE and see IH's activity as part on the interpretative experience - understanding plant life - using art as a vehicle Practical interpretation for the gallery spaces and events Talks, events, tours, bringing the shows to life</p>	<p>Articulation of programme purpose Regular updates and communication - existing RBGE vehicles and ecomms Online - showing the beauty of the building in image and descriptive film, info on why and what, to inform a more dynamic online presence. Visitor instruction /IH presence on arrival: - On site interpretation - including foyer descriptive film of curator/artist - Directional and interpretative park signage Social media strategy - developing followers and timetabling key news and messages Dedicated simple what's on leaflet/guide explaining IH purpose, gravitas, excitement, garden context, annual programme, welcoming copy, images,- whole picture of a visit.</p>



### 4.3 Interpretation

As pointed out above, more and better explanations about IH going forward is essential. In the scheme of marketing effort, ensuring conversion of those 'closest to home' i.e. already onsite - is priority.

To welcome visitors from all segments identified in the last table, the interpretation of both the venue and programme must explain:

- Literally and ideologically the connections that programme strands can introduce between the RBGE and IH agendas - how do the crossover aims work?
- The ways that the annual calendar, with strands, works - the issue of having different elements of the core programme is that articulation is needed, to ensure that the coherent whole is apparent;
- The curators' motives behind artists and project selection, the artists' calibre, background and aims with the project, with particular significance around explaining the association with RBGE mission and aims.

In the form of:

- a) An interpretative film: that introduces IH and what it is for in RBGE context - for use on IH website and in John Hope Gateway, cottage any other place of relevance with screen opportunity, this could be a general introduction to IH rather than exhibition specific but an ideal would be too also include programme specific content
- b) Onsite signage: more than just 'Inverleith House, this way', updated signage explaining what it is. This does not need to be exhibition specific but generic signage for the gallery. Collective Gallery on Calton Hill is a good example, showing attendees more information in simple language with salient motivational points - this image shows Calton Terrace entrance to the park: messages are 'brand, navigation, art gallery, free admission, open air café, opening times, funder endorsement'.



- c) Online and on print and collateral material: Anything that talks about the programme should first state the purpose and aims of IH in straightforward language, to contextualise activity. This is particularly important on digital channels which by the nature of the medium, must take into account needs of all target groupings. This would include exhibition interpretation and would be project specific.





#### 4.4 Tactics

Without a full marketing plan at this stage, the key items that to include in an annual budget should be:

Tactic	Detail
Website for IH - reskin, rearticulation, repurposing	Including copy articulation, images, history and programme info 'fit'
Copywriting	Renewed brand language on the basis of the new artistic programme, produce samples/copy guide for all material across print, digital and print
Short interpretative film introducing IH and explaining mission/history/purpose	Advertising, online and on-site purposes - catch all tool
SM strategy	To sit in line with programme activity - planned opportunities and targeted messages
Database development	Strategically in line with audience, new targets and relationships with audience, peers, funders and programme-related groups
Print/pdf item - general leafet/info	To show mission, history, guide to what's on, commercial opportunity, location, opening details. Distribution to attractions, tourism outlets and arts orgs across Scotland, design available for pdf use online to Scotland national agencies.
Signage	Onsite - poster sites and navigation panels - both fixed permanent and with ability to rotate information
Invites	Event launches and notable occasions (fundraising) - both print and e
E communications	Regular updates - redeviased layout to convey variety of programme strands and activity
PR/Media	Schedule and strategy for ongoing awareness raising at new prig launch and regular media seeking at intervals in the year.

The above outlines the baseline of communications needed to adequately promote a creative/cultural venue. The above items underpin any further niche activity to attract communities, students, elders, non-art initiated in line with aims of project funders, RBGE education mission and new audiences.

There are various bespoke elements that can be undertaken for diversifying audiences and might be made possible over and above the baseline activity with use of allocated funds for communication/audience development in a project budget.

The marketing effort in the realigned staff resource detailed below will require a communications team for IH to be comprised ideally of the Programme Director, Curator, Learning Curator and a staff member of the RBGE marketing team. With practical assistance with appointed volunteers, the direction of marketing in the form of an annual plan matching the activity across the year, and advance information on annual programme needs to be regularly conveyed to the RBGE team member that is allocated to IH. Programme planning needs to accommodate marketing periods for lead in activity and awareness as well as budget provision and prioritising.

Strategically the group must work together to ensure the plan visitor aims, targets and tactics are set, with input on its implementation from all group members, at various task levels, to carry out all communications.

A routine must be found that continually embeds marketing activity to IH and RBGE communications to elevate the gallery's profile in the city and in new and existing visitors' minds.

## 5.0 STAFF RESOURCES

### 5.1 Inverleith House Staff

The recommended posts to deliver the programme are:

- Programme Director
- Curator
- Learning Curator (p/t)
- Front of House (employed exhibition by exhibition)
- Gallery guides (voluntary)
- Install team (freelance exhibition by exhibition)

#### Programme Director

In order for this model to be successful the remit of the Programme Director needs to incorporate the following:

- lead on developing and implementing the future strategy for the organisation
- fully support the need for the RBGE subject/mission crossover to be to the forefront of all art activity
- spearhead fundraising and income generation with an imaginative, energetic approach to developing partnerships
- develop an intuitive art programme for IH with funders, audiences and RBGE mission in mind
- consider the programme content strategically to above parameters without losing any quality of the art
- be fully engaged and work effectively with RBGE departments, events and opportunities to maximize resources
- delegate and manage the Curators (to deliver the artistic programme), and Voluntary staff (to deliver visit experience) highly effectively, ensuring the Curators' focus stays on strategic work and relationship development.

#### Curator

- Research and development of artistic programme
- Working with artists to realise ideas;
- Planning and scheduling of programmes;
- Writing funding proposals;
- Copy writing and interpretation of the programme;
- Loans and touring;
- Programme delivery

#### Learning Curator

- Research and development of learning and research programme;
- Identifying and working with artists to realise ideas;
- Planning and scheduling of programmes in consultation with Education and Public Engagement;
- Contributing to funding proposals;
- Copy writing and Interpretation of the programme;
- Programme delivery

The Front of House, Gallery Guides and Install team remain as at present. However, a volunteer plan and policy needs to be developed to ensure volunteers are part of a robust experience including introducing



expenses but also induction and learning opportunities. The volunteers at IH should have some crossover with training for the wider volunteer programme in the gardens and vice versa. At present staffing for the summer period is paid for as students are not resident in the city.

## 5.2 Accessing Wider RBGE Team Resources

There is a need for the following resource allocation from the RBGE core staff team in support of the future success of IH. This cooperation will aid generation of both finance and audiences.

### Marketing

Formal allocation of work time from RBGE team member for delivering an IH dedicated communication plan and to work on its implementation. An allocated spend for marketing resource and material allocated is in budget below, this would require this staff member to run the planning, tactics and budget across the year. The benefits to the current marketing offer are:

- a dedicated marketing budget which can be used to augment the wider RBGE marketing to target cultural tourists
- wider RBGE visibility in the city
- contribution to help achieve the 5\* visitor attraction status
- wider range of PR stories related to the core business of RBGE
- extended seasonality with an integrated indoor experience

### Enterprise

The obvious benefit of investing in both product/experience development at IH in terms of both space use as well as programme is to increase the assets of the RBGE visit. Data in the ScotInform RBGE 2015 research report cites motives for coming are many selected reasons other than purely the plants; to walk/exercise (43%), and to relax in the Garden (40%), visit the cafe/restaurant (22%) and spend time with friends/family (21%) and spend quiet time (19%).

All of these motives suggest that a more visible invite/direction to, and information about, IH would augment any visit. This in turn encourages associated spend and advocacy through increasing dwell time and enjoyment/ownership of RBGE. A gallery visit can benefit the Enterprise team in their pursuit of UK and international RBGE visitors - those most willing to spend money on their break or vacation - and by introducing more reason to include the cafe and retail outlet, and with local residents, possible membership ongoing.

The Enterprise Team, if they embrace IH as a potential visit benefit more closely than at present by involving time, staff resource and expertise in marketing and commercial thinking would reap the reward of selling an appealing aspect of a visit and help turn the gallery toward amore enterprising mindset.

The table below is based on the projected figures to IH in Year One of 40,000 and the research in the visitor survey that 1/5 of visitors have additional spend on their visits. It projects potential income based on average spends outlined in the Moffat Centre Visitor Monitor Report 2015 for gallery visitors.


### Fundraising

Additional support is essential to give time for IH to generate proposals and research opportunities. Allocated time is needed from RBGE fundraising team on the basis of the skill set of the Programme Director. Needs to work closely across departments to ensure no duplication of applications and guidance on approach. If a clear vision and programme is in place then fundraising is easier to integrate into IH roles.

The benefits are:

- new routes for funding
- more strategic overview of funding opportunities
- increased financial security

### Library/archive

Allocated time from the team to work with the artists and Curator on projects; research, accessing the collection, responsibility for the new library as a shared resource. Benefits for library and archive:

- successful AHRC project with public profile
- better public facing library access
- increased appreciation and understanding of archives and collections and extent of work of RBGE
- potential retail outlet for publications etc beyond shopify

### Education

Although the IH learning post proposed has hands-on responsibility for delivering the education programme, the devising should be in line with RBGE education activities both practically in terms of timing and rhythm, as well as content and contacts across the city, subject matter for any programme and with co-joined target audiences in mind:

- potential access to space
- closer programme links, using art to enhance understanding/learning of plant life
- wider promotion of education courses

### Science

The artist residency, further education partnering stand, the library, the commissioned programme of work and education collaborations can all help to be more explicit about the science team's core work. This will include and involve them beyond surface level and induce co-working to convey the botanics work as inspiration for arts, manifesting in exhibition material across the year over different programme initiatives.

Collaborations between science and art open up discussion and public engagement opportunities, bringing scientific knowledge to a wider audience. They can also result in better science because artists will ask different questions which can lead to new approaches from the scientists. The Accelerate Programme at Cern is a good example of how science and artists can work together.

## **5.3 Making Change Happen**

An advisory panel to help implement change within the programme would be a useful asset to ensure a smooth transition and support the IH team. Keeping a small focussed, time specific group would be useful and some kind of remuneration would help retain attendance in people's busy schedules. Potential mix of people should include:

- Gallery Director with similar experience of new remit of Programme Director;
- An artist
- Science and arts specialist
- Academic link possibly with ECA



There should be an under-spend from this consultancy that could be used towards this purpose.

## 6.0 FINANCE

- The current funding for the programme finishes in October 2016. This programme is funded through Creative Scotland Open Funds.
- In order to implement a new programme and financial plan, time is required. Current staff resource at IH needs to be used for development purposes with guidance and advice from the Commercial team.
- This finance plan relates to the proposed programme under the new Curatorial Framework (see *section 3.2*)
- A sustainable funding plan means a good mix of income strands and not reliance on one main funder (i.e. Creative Scotland).

### 6.1 Costs

#### 6.1.1 Fixed Costs

Current staffing costs are [REDACTED] for [REDACTED]. An alternative staffing model gives more parity between salaries and allows for the introduction of a new part-time role. This would be more in-keeping with salaries in the visual arts sector. This may not be possible within the RBGE pay structure.

For [REDACTED] the following model could be adopted in future years if current personnel at RBGE changed. This calculation includes employer's NIC and pension contributions.

Programme Director [REDACTED]

Curator [REDACTED]

Learning Curator (part-time) [REDACTED]

In late 2016 SCAN (Scottish Contemporary Art Network) will publish a survey of artists and arts organisation that should provide context for salaries in the sector.

The other layer of fixed costs relates to the running costs of the building itself. These vary depending on maintenance required. In 2015, the maintenance costs were approximately £4,000. In the forward maintenance plan there are projections of £14,000 to £44,000 for the building. In order to write a summary budget a mean of £21,000 for the whole building has been taken and 75% of this cost has been allocated as gallery costs (one floor of the building is used daily as RBGE office space).

In order to establish the model the building costs would be paid for by RBGE in Year One and in future years would be covered by increased visitors being daily members (see 6.2.4 below).

Heat and light costs are based on current cost figures from RBGE finance.

## 6.1.2 Programme

A summary budget has been produced for the programme outlined earlier with the exception of the Garden programme – as this is a more bespoke programme and will vary depending on output.

### EXPENDITURE Summary

Item	Amount	Notes
<b>Staffing</b>		
Curator		Current RBGE costs
Salary		
Pension		
NIC		
Asst Curator		Current RBGE costs
Salary		
Pension		
NIC		
Learning Curator		New part time role
Salary	12,500	
NIC and Pension	3,875	
<b>Sub Total</b>	<b>114,264</b>	
<b>Building</b>		Current RBGE costs
Gas	5,654	Based on 2015/16 costs
Electricity	5,010	Based on 2015/16 costs
Maintenance	15,953	Based on 75% of projected maintenance costs
<b>Sub Total</b>	<b>26,164</b>	
<b>TOTAL</b>	<b>140,428</b>	
<b>Research</b>	3,000	Travel and publications
<b>Gallery Painting</b>	1,600	Based on 1 repaint annually
<b>Insurance</b>	2,500	Nail to nail insurance - artworks
<b>Programme Costs</b>		
Residency	39,572	<i>Breakdown provided</i>
Summer Show	37,632	<i>Breakdown provided</i>
Commission	21,222	<i>Breakdown provided</i>
Learning	17,250	<i>Breakdown provided</i>
Marketing	25,000	
Documentation	2,000	
Volunteer Programme	3,360	
Live Guides	16,884	
<b>Contingency</b>	<b>9,454</b>	Set at 5% of costs excluding salaries



## INCOME Summary

Item	Amount	Notes
RBGE		
Creative Scotland	90,000	Summer show, commissions, learning
Wellcome Trust	35,000	Residency and Learning Programme
Trusts and Foundations	45,351	Residency, commissions, learning
AHRC	20,000	Academic Partnership, research
<b>Earned Income</b>		
Commercial events in IH	5,500	Profit based on Enterprise Paper
Schools Programme - bespoke	7,500	£5 per child, 15 per group, 4 groups, 20 weeks
Schools Programme - general	840	24 sessions x £35 per group
Ticketed Income	1,600	10 events x 40 attendees x £4
<b>Membership Programme</b>		
Members - daily	10,000	Based on 25% average of total annual visits
RBGE - member sign up	12,800	4% conversion from day membership
Patrons/Gallery Support	5,000	Directly related to summer show
<b>TOTAL INCOME</b>		

Artist fees have been introduced for new commissions, reflecting best practice. This would be expected by arts funders such as Creative Scotland and is reflected in recent surveys of pay and conditions by the Scottish Artist's Union. a Production and install budgets are separate allowing two weeks for paid technicians in total for install/de-install.

Other areas where costs could be reduced by seeking more competitive quotations include insurance and shipping (although commissioning new work should reduce the shipping requirements).

## Breakdown by Programme Strands

RESIDENCY	Rate	Days	No	Amount
Artist Fee				12500
Accommodation	75	84	1	6300
Travel				1500
Studio				3000
Materials				2000
Production				8000
Install/deinstall	112	14	4	6272
<b>TOTAL</b>				<b>39572</b>

<b>SUMMER SHOW</b>	<b>Rate</b>	<b>Days</b>	<b>No</b>	<b>Amount</b>
Artist Fee				2500
Accommodation*	14	150	1	2100
Travel				650
Per diem	14	15	1	210
Site Visit				900
Shipping/Production				25000
Install/Deinstall	112	14	4	6272
<b>TOTAL</b>				<b>37632</b>

\* Accommodation increased at Festival time

<b>COMMISSION</b>	<b>Rate</b>	<b>Days</b>	<b>No</b>	<b>Amount</b>
Artist Fee				2000
Accommodation	14	85	1	1190
Travel				650
Per diem	14	15	1	210
Site Visit				900
Shipping/Production				10000
Install/Deinstall	112	14	4	6272
<b>TOTAL</b>				<b>21222</b>

<b>LEARNING</b>	<b>Amount</b>	<b>Notes</b>
Research Programme	8000	
Community	5000	
Schools Programme		
Private Programme Resources	1000	
School visit Materials	750	
Talks & Events	2500	Artist/Speaker fees/equipment hire/booking fees
<b>TOTAL</b>	<b>17250</b>	

### 6.1.3 Programme Related Costs

These include specialist insurance for transportation and display of artworks, annual gallery painting; introduction of marketing costs to achieve higher visitor numbers and staffing costs for the gallery programme. The staffing costs are a combination of paid roles and volunteer programme, with volunteer expenses included in the budget.

## 6.2 Income

### 6.2.1 RBGE

As discussed earlier, in order for the programme to leverage additional funding their needs to be continued financial support from RBGE. The RBGE contribution is towards staff salaries and in year one to the maintenance costs of IH representing a saving on current costs of £43,242. As visitor figures increase and daily membership income is projected the RBGE contribution could fall as follows:

<b>Income</b>	<b>Current</b>	<b>Year One</b>	<b>Year Two</b>	<b>Year Three</b>	<b>Year Four</b>
---------------	----------------	-----------------	-----------------	-------------------	------------------



RBGE contribution cash	129,553	86,311	80,286	74,711	69,011
Daily Membership Income	0	10,000	16,025	21,600	27,300
<b>Total</b>	<b>129,553</b>	<b>96,311</b>	<b>96,311</b>	<b>96,311</b>	<b>96,311</b>

### 6.2.2 Creative Scotland

Creative Scotland Open funding will fund projects in a fixed period of no more than 2 years. The maximum award is £100,000 although with special agreement some proposals are funded up to £150,000. It is a highly competitive fund. An initial application could be made at the end of the summer for a programme to start in January, testing out the new curatorial framework through to March 2018. There is a twelve week turnaround for decisions.

In October 2016 (TBC) following the allocation of government funding, Creative Scotland will open up applications to its Regularly Funded Organisations (RFO) portfolio for the period 2018 – 2021. This will be a highly competitive process and the deadline for applications will be in early Spring 2017.

An application to the Open Fund and/or RFO will require financial support from RBGE. This can be in-kind and relate to staffing costs and building maintenance etc. It is important that there is a financial commitment to the programme.

### 6.2.3 Trusts and Foundations

Funding from Trusts and Foundations has been limited in previous years with the main applications being made to the Henry Moore Foundation and the Elephant Trust.

The new programme and curatorial framework allows for a greater range of possibilities; for example funding from the Wellcome Trust for the residency programme and Paul Hamlyn to develop engagement through art. The MacRobert Trust has three themes that could be applicable to the new programme and the Gannochy Trust funds work relating to children and young people.

Income generation needs to be led by the Programme Director with support from the fundraising team not only to hone proposals but identify where value can be added to other funding applications. A joined up approach is required so that a clear rationale for applications is shared and funding opportunities are prioritised across RBGE.

The suggested programme opens up funding opportunities, however, a full funding strategy cannot be completed until the approach to programming has been agreed and developed.

Note: The Calouste Gulbenkian Foundation and the Large Grants programme from the Wellcome Trust are currently closed.

### 6.2.4 Earned Income

#### Commercial Hires

The current programme allows planned time for commercial hires to coincide annually with the Christmas period. Figures here are based on the projections previously carried out as part of a paper for the Enterprise team. It could be that this period is used for a high quality, design led Christmas pop-up shop with work by artists and makers that fits with the artistic vision of IH.

### Education Fees

Developing a bespoke arts programme for the local private schools focussing on higher or A-level Art or Art History could generate income; tie in with the Botany collection and wider garden activity. Whilst working with private education does not address wider diversity and engagement funding, it does generate income to subsidise work.

Charges for general school visits in line with the Education programme.

### Box Office Income

Charges for talks and events stop drop out which occurs from free bookings, however, many arts organisations in the city offer talks for free so pricing needs to be kept at a sensible level.

## **6.2.5 Individual Giving**

### Membership

#### *Daily Membership*

Introduce £1 daily membership for the gallery with free entry for RBGE annual members. The income is based on 25% of total annual gallery visitors paying for daily membership. The £1 membership will only work if there is a wider regularly open resource area as outlined earlier. It is based on a scheme at the Institute of Contemporary Art in London (ICA), see Appendix Three. It should be part of a wide membership scheme that could feed into the Annual Membership scheme for RBGE.

	Current	Year 1	Year 2	Year 3	Year 4
IH Visits	21k	40k	64.1k	86.4k	109.2k
Day membership income	N/A	£10k	£16k	£21.6k	£27.3k

#### *Annual Membership*

This is the RBGE Friends scheme but with mention of the benefits of IH. Kew provides the opportunity to donate to different programme areas including Arts through their website. The figure is based on a 4% conversion rate from the daily supporters.

### Patrons

The IH team have identified support from high net worth individuals who are keen supporters of the arts. This approach would be best targeted at support for the Summer Show with the opportunity for benefits during this time with very little expense.

### Gallery Support

Larger galleries such as the ones currently linked with IH will support commissions and exhibitions with cash.

## **6.3 Additional Income Generation Suggestions**

No income or expenditure projections are included here rather this section outlines ideas only.

### 6.3.1 Exhibitions

Co-production/touring options of exhibitions, for example the summer show, could allow costs to be shared and bring in a small amount of revenue.



### 6.3.2 Fundraising event

To coincide with the Summer Show a Summer Party fundraiser akin to the Serpentine Fundraiser.

### 6.3.3 Retail

There is a rich bank of material available in the form of previous exhibition posters and the like that could be licensed and sold to yield income and profit for IH. Developing a small range of print products and easy pick up items for visitors, re-inforces the brand and provides a straightforward income stream from resources already existing in IH trading. Sale of the existing back catalogue of RBGE publications, would be another natural product fit. Exploit the Botanical Drawings Collection selling merchandise related to the RBGE collections – buy local.

Looking at options for then integrating a product range that would make sense in the context and environment of the house, linking to the rich and burgeoning Designer Makers sector makes most sense. Working with artists and designers to create new, modern designs for merchandise, this could be based on the RBGE collections (see similar project with NTS and Craft Scotland [here](#)). A retail space at the entrance of IH could attract a different customer than to the shop in the Gateway and could be designed as a commission for design students at ECA for a small investment.

#### *Craft Scotland*

There is an existing relationship between RBGE and Craft Scotland. Amongst other projects, Craft Scotland partnered with RBGE for the Conserving ecologies exhibition and has partnered in presenting work and exhibitions in the John Hope Gallery.

There is a clear relationship with natural forms experienced in the gardens and how this inspires makers cross discipline, whether, practicing in creating jewellery and textiles, glass, ceramics and basketry. The hand made and the principals of craft have a natural alignment with the marriage of art, design and nature experienced at IH, whether contemporary or traditional.

Exploring partnerships with either Craft Scotland or Edinburgh college of Art, Glasgow School of Art and Duncan of Jordanstone as the foremost education centres for Craft would enable a feed of makers work into for example, curated 'selling showcases', which could run for a season or 8-10 weeks.

In this scenario it could be expected that makers would provide work on a 'sale or return' basis either fully or at least in part, 50% say, meaning there would be little up front investment in the stock. The price points of the hand made can scale from entry price points of around £5 - £500+, with approx. margins of around 35-60%.

There would be some investment required for display cases, shelving and lighting, as well as lease of EPOS and card machines for taking payments.

IH could also participate in the 'live making' features such as Meet your Maker, whereby one of the artists actually practices in the public view, usually jewellery or textiles, where equipment is manoeuvrable into a space.

#### *Marketing and awareness*

All of this then lends great repeat messaging and reinforcement of the IH brand, building the database and upping footfall as you do previews of these new Craft collections, keeping the range of product fresh and enticing visitors to visit the launch of each range and spend money on new makers products!

Cross marketing with the makers own social media and feature in larger organisations marketing like Craft Scotland, would expose IH to a new, wider audience.

### *Staffing*

There would need to be curation of the programme of makers, which could either be outsourced to a freelancer in the sector, or by staff volunteers of the Programme team. Either way there is a degree of management and organisation required to deliver such a programme and deal with the financial transaction with Designer makers post show/sales.

Other staffing models to consider are the example of a group operating a retail gallery in Mugdock Country Park. 'Mugdock Makers' work on a rota of makers who staff the shop, each taking time in the month to staff the gallery and sell each others work.

<http://www.mugdockmakers.org.uk/>

### *Leasing / tenancy*

Another option would be to consider offering the space up to a partner gallery/retail shop to run. Those with a like minded purpose for example the Open Eye Gallery of the Red Door Gallery in Edinburgh, where these galleries at least have existing relationships with makers and also stock to set up a retail space. There could be agreement within any leasing arrangement to sell IH and RBGE products within the retail mix and the return then is purely on a lease or rent basis, with all operating costs and responsibilities for a retail presence in the house given over to an external company.

#### 6.3.4 One-off funding opportunities

For example, 14-18 NOW is a programme set up to commemorate the First World War through commissioning artists. The collections and archives of RBGE would provide excellent resource material for a project in 2018. Deadline for applications is 30 June 2017.

The Heritage Lottery Fund would be an excellent match for an arts programme relating to the IH/RBGE archives and could lead to a partnership project between Libraries, Public Engagement and Education using art.

## **7.0 MONITORING AND EVALUATION**

Clear objectives for the plan in each section need to be agreed as annual targets and incorporated into the wider Corporate Plan. The agreed objectives are used to monitor and evaluate progress.



## 8.0 RISK

Risk	Description	Probability (0-5) high	Severity (0-5) fatal	Overall Risk	Response
Financial	Funding targets not achieved Poor budget control and reporting	3	4	7	Excellent programme of work Develop relationships with funders Scope out retail space Implement marketing and interpretation Allow plenty of run in time to raise funds Team Working across the gardens Robust financial management Review budgets and targets regular
		2	4	6	
Premises	Building Repairs – old building Flooding/Fire	3	3	6	Maintenance planning Upkeep
		3	5	8	
HR	Staff Leaving	2	4	6	Time to implement plan Internal communications Sound project planning Staff Appraisal
Comms	No buy-in from wider RBGE functions Lack of public awareness Adverse publicity	4	5	9	Introduce plan Implement internal planning and development structure Implement communications recommendations Press and media policy in place
		2	4	6	
		1	4	5	
Politics	New Government – cuts in public spending Exit from EU membership	5	5	10	Purpose aligned with RBGE and Creative Scotland therefore fits Gov priorities Fundraising strategy developed Ensure mixed economy of funding Earned Income developed
		5	5	10	

## APPENDIX ONE

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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## **APPENDIX TWO**

### **OPTIONS APPRAISAL SUMMARY**

#### **OPTION 1: Commercial event and conference hire**

- Reduces RBGE reputation as a world class visitor attraction;
- Reduces public access to IH;
- Would not resolve cost-savings due to initial investment costs and ongoing salaries for the IH staff team costs;
- Dead space when not booked for conferences and events;
- Difficult space architecturally for medium-large groups, plus competition with established venues closer to transport links
- Issues around fire exits and licensing.

Potential Markets:



Business users - meetings and conference (would most likely prove difficult given layout / inflexible nature of the space, distance from train stations / airports) although business users typically want limited catering (tea, coffee, light lunch), which could be offered on site without too much difficulty.

Weddings – a new smaller offer (although blank canvas may not appeal financially)

Hospitality – parties and events (corporate or privately hosted). This would appear to be the most suitable use for the venue with the least outlay in terms of venue readiness and because of the nature of these events existing site catering can handle the catering of the event.

#### Location:

IH offers a unique location, position and outlook to those arranging an event, however it also has to overcome challenges of paid-for on street parking, a location outside of the city centre which is some distance from train and airports for business visitors. Edinburgh is a major capital city and hosts a huge number of national and international organisations bases, however this also means this city is already well catered for in terms of business meeting and conferencing venues

#### Venue Layout:

The layout of the building is unique and offers something interesting. However it's various rooms and divisions across each floor mean that it is a difficult space for larger groups – other than those looking to divide up their visitors into smaller groups. RBGE would need to work out some viable layout options to work out maximum capacities within each room and how best these could be packaged / marketed.

#### Catering:

RBGE catering would need to offer package deals for catering and hosting events. The venue does not have a fully equipped kitchen space so catering will be limited and reduce the offer of the facility. To set up a fully functional kitchen within the venue would be a large cost for equipment and installation and would require significant initial outlay by RBGE.

#### Staffing:

At the very least RBGE will need a full time event coordinator to handle bookings, organisation and also to lead on developing clients. It is also likely there will need to be support in terms of security for events, depending on catering arrangements also waiting staff.

### **OPTION 2: Ticketed exhibitions and touring shows**

- Scotland has a tradition of free exhibition entry;
- The big “blockbuster shows” or package shows rely on a high footfall in order to make a profit as the associated costs are vast. Venues like Kelvingrove Art Galleries and Museums and National Museums Scotland have that footfall (1.2m and 1.5m respectively). RBGE Edinburgh does not at present have this footfall, nor the scale of space within IH to host what would be required regarding volume of content of these events.

Touring exhibitions are packaged exhibitions that a venue can 'buy-in' in order to fill their programme. Where staff and financial resources are limited touring exhibitions are a means to achieve a programme (less time spent filling in loan request forms, on research and coordination) but the quality of the smaller shows can be mixed / inconsistent / not addressing audience needs

Touring exhibitions come in various sizes and costs for hire relate to scale:

Large – £25-100k

Medium - £10-25k

Small - £500-£5k

These are the hire-fees and typically come with one-way transport (the host venue then pays for return / onward transport) as well as insurance, installation and other associated costs in house.

Example of scale – National Museums of Scotland temporary exhibitions are approx. medium scale. They charge entry fee but they (like Kelvingrove) are in the unique position of having enormous footfall in order to recoup the costs. IH would only be able to host small (possibly at a stretch) medium shows by negotiation – given the unique layout of the space (which some touring exhibition lenders may not find appropriate).

Smaller exhibitions are difficult to justify the cost to the customer (of charging for entry) – with some organisations taking the stance that free entry encourages conversion in catering/retail. Sometimes these smaller shows the fee can be negotiated if the touring venue can demonstrate added value in terms of additional programming and audience.

Experience from KEW:

Kew have considered touring shows (both inward / outward) but not on a regular basis as this is resource heavy and would need to be considered on a case by case basis – if there is funding / partners / network in place to support this.

RECOMMENDATIONS: IH does not have the footfall to justify high entry prices needed to cover total costs of a touring show. Building size and layout make it difficult to accommodate many of the medium-large exhibitions.



### **OPTION 3: Gallery for Botanical Art illustrations**

- There is a significant collection at RBGE which needs conservation work before it can be displayed, shortage of resource to do this;
- Who would fund a Botanical Art gallery?
- Niche market for Botanical Art audiences.

Kew provides the best comparable example of a garden offering visitors a botanical art gallery, both in terms of comparable context within botanical gardens but also in that it has two galleries. These galleries are joined in one building through a HLF funded new build completed a few years ago. The Marianne North Gallery hangs a permanent collection of 832 paintings – hung salon style in the purpose built building from the time. This is connected to the new Shirley Sherwood Gallery that was built following a bequest of works by over 200 artists. This newer gallery shows two shows per year – approx. 6 months long.

Kew gardens are pay entry, unlike RBGE, and the galleries are free entry to all visitors as part of their entrance fee. [REDACTED]

[REDACTED] This is not dissimilar to visitor conversion at IH but on a much larger scale. These venues also offer a retail shop for visitors as a draw to the venue (retail and publishing arms of Kew are involved in product choices and publishing decisions).

Exhibitions at the Shirley Sherwood Gallery are decided by committee, comprised of senior members of Kew across multiple departments and also input from Dr Shirley Sherwood (because of her considerable bequest and expertise). The exhibitions are mainly comprised of works from their extensive collections but occasionally they will bring work in to supplement this. Artists working with Kew can also put in proposals for exhibitions in the space.

Kew also still commission artists on a regular basis – the exhibitions team do not have any involvement in this (unless the artists put in a proposal for the gallery spaces). This aspect is handled by the science directorate and serves the research community. All the works are accessioned into the collection – which inevitably is the source for the programming team too.

#### **OPTION 4: Commercial Gallery / Retail letting to outside parties**

- Current footfall is low and location is outside of main tourist location which would be of less interest to high turnover retailers
- Likely galleries would look for partnership and promotion support from RBGE
- Retail opportunities would need to ensure they were not competing with existing offer in John Hope Gateway
- Could prove confusing to visitors if relationship to RBGE is not understood

The commercial gallery sector for prints is significant in Edinburgh, with additional galleries also in Glasgow. These galleries differ significantly from the current offer at IH that is critically acclaimed contemporary art (comparable to The Common Guild, and internationally renowned commercial galleries such as: Ingleby Gallery Edinburgh and The Modern Institute Glasgow). Galleries such as Open Eye Gallery and The Scottish Gallery Edinburgh, or Roger Billcliffe Gallery in Glasgow – operate differently in that they work to develop revenue through sales of work, more or less consider large scale production, as opposed to the former (TCG / TMI) whose concern is the development of artistic endeavor and careers, as well as sales of art work considered restricted production. For the purposes of this option it is understood that we have to distinguish between the two.

Ingleby Gallery Edinburgh / The Modern Institute rely on being in inner cities in locations where international visitors can easily reach them and from where they can promote their stable of artists work internationally. From this position it is felt that IH would not offer these partners the space they need or the location to operate effectively in their field.

The more common commercial galleries would also struggle with IH as a venue. They rely on ease of access to passing trade and regular visitors and are all situated in city centres to encourage passing trade and clients visiting.

In addition retailers too rely on high volume of visitors in order to ensure they are able to convert sufficient numbers to sell enough stock. With John Hope Gateway being in a much busier location within the gardens, IH as a secondary site would be less likely to appeal and would require substantial resource.

## **APPENDIX THREE**

### **MEMBERSHIP**



The ICA London re-introduced a model THAT they call *Day Membership* where visitors pay £1 per visit to access the venues exhibitions. [REDACTED]

[REDACTED] In terms of application to IH, the model would need to work in conjunction with wider more developed marketing activities to drive people to the venue but also to demonstrate to visitors the value of this token sum in their support of the organisation. IH is said to have a loyal following and if 40% of current visitor figures, which are already low, could be converted to day membership then this would enable IH to leverage £10k in income per annum. If sustained marketing and audience engagement activity were undertaken, as described in this report, then with an increase in audience figures this sum could be built on as a steady income stream. In addition this activity of daily membership should be seen in conjunction with our membership activity across RBGE more widely – in glasshouse admissions (where daily members might be able to get £1 off entry fee, or alternatively add £1 to glasshouse ticket and this also gives them access to IH). If wider visual art activities are happening at RBGE sites then this would be an ideal audience to develop and encourage to engage with RBGE in Edinburgh and regionally.

This method is considered a viable option in conjunction with additional change and development of the organisation – rather than maintaining the status quo. Without additional development and honing of the programme and general offer of RBGE this scheme would struggle to be delivered.

In terms of delivering such a scheme front of house staff at multiple locations would need to be briefed to deliver a clear message about the value and support the £1 Daily membership offered and also how it relates to the RBGE offer more widely. These locations would include: John Hope Gateway, IH front desk and ticket booth at Glasshouses. As all these locations are already staffed this would not require extra staffing but training is essential and needs to be revisited at regular intervals to ensure the message is clear and consistent across all sites. IH front desk is already manned by invigilators so they would need to be trained in cash handling and cash handling procedures put in place with the addition of a till or cash box for handling cash. This could be overseen by IH curatorial staff or by arrangement with retail staff from either JHG or the GH.

Key differences between ICA and IH are location, volume of visitors and also the venue offer (ICA has events, café/bar, etc within the same building). However similarities exist between the types of loyal visitors that each organisation attests to having and plans for a resource/archive and retail area would assist.

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