

Methodist Modern Art Collection

www.methodist.org.uk/artcollection

GUIDANCE FOR BORROWERS FROM THE MANAGEMENT COMMITTEE OF THE COLLECTION

CONTENTS

INTRODUCTION

Contact details 2

PART I Initial planning

1. The Planning Group 3
2. Locations 3
3. Dates 4
4. Prepare a budget 4
5. Management Committee Contact visit 4

PART 2 What you will need to do

1. Plan the exhibition 5
2. Agree location conditions and security 5
3. Plan learning and audience development programme 6
4. Plan special events 7
5. Recruit volunteer stewards 7
6. Arrange publicity 7
7. Check copyright and reproduction 8
8. Order Guides and postcards 8
9. Insurance information 8
10. Sign the Loan Agreement. 9
11. Pay the loan fee 9

PART 3 Handling the exhibition

1. Packing and transport 10
2. Handling the works 10
3. Condition reporting 11
4. Designing your exhibition 11
5. Interpretation and labels 11
6. De-installation and return 11

ESSENTIAL DOCUMENTATION 12

INFORMATION SHEETS 12

Appendix I Insurance terms 13

Appendix II Useful contacts 14

INTRODUCTION

The Collection is a valued and valuable resource for exploring the Christian faith in a form that is accessible to people of different faiths or none. It consists of modern, challenging depictions of the Christian story by significant British and International artists of the 20th and 21st Centuries. It is thus an important opportunity for Christian mission: for engaging with the work of God in the world in the light of the story of Jesus. Art offers insights and asks questions of the viewer in ways that are open and inviting.

The Management Committee are eager to encourage the loan of the Collection to as wide an audience as possible, but holding an exhibition takes planning and time and these guidance notes are designed to set out what is involved.

This guidance offers advice on preparations necessary to exhibit the Collection, stipulates requirements as to the security and long-term physical preparation for the works of art, and gives further material to enable exhibitors to make the most of the opportunities an exhibition affords.

If you are interested in exploring the possibility of exhibiting the Collection, please contact the Administrator who will guide you through the initial process and arrange for a Management Committee Contact to visit and view your plans and proposed venue(s). Your contact will then make a recommendation to the Management Committee, who will give final approval.

The Administrator

Ms Liz Millard, Methodist Church House, 25 Marylebone Road, London NW1 5JR
020 7467 5214
artcollection@methodistchurch.org.uk

The website

www.methodist.org.uk/artcollection

PART 1. Initial Planning

In order to consider loaning the Collection, you will need the following:

- A key contact person
- A planning group
- The ability to raise a budget of around £5,000
- A secure location, capable of hosting an exhibition of the works
- Storage space for packing cases
- A team of volunteer stewards
- Expertise in IT, exhibition hanging, events and publicity

1. The Planning Group

The lead-in time for an exhibition is usually one to two years. If you are an art gallery or used to working with artists and exhibitions, much of the following information will be familiar to you. However, if you represent a church or group of churches with little experience of hosting art exhibitions, it will be worth forming a Planning Group. This Group will hold the responsibility for all arrangements and will effectively be the 'borrower' of the Collection.

Your Group may already include the local Methodist Church, but if not, it will be important to include a representative from the Methodist Circuit Meeting in your area. As a resource for the wider Church it will be worth encouraging the involvement of as many local churches as possible. Other groups have found that working together on the exhibition builds bridges that will aid the mission of the Church long after the exhibition ends. The Collection also engages with the wider world of art and education, so look for people from these areas, with enthusiasm and skills, to invite into the Group, for example, representatives from your local art gallery, museum service, Art Fund or NADFAS Group and local university, FE colleges and schools. You should also consider those with good press and marketing skills and knowledge of social media to help with marketing. The Administrator may also be able to recommend someone with experience of showing the Collection elsewhere to serve on your Group.

'Seeing the Spiritual – A Guide to the Methodist Modern Art Collection' provides essential information to the history of the Collection and the works in it. Copies can be obtained from Methodist Publishing, at methodistpublishing.org.uk

2. Locations

Research locations for the exhibition. It is possible to have the Collection in more than one site, although this increases security and invigilation requirements. If space is limited, it is possible to borrow part of the Collection rather than the whole, but this needs careful exploration with the Management Committee Contact.

See also Part 2, item 2: Location conditions and security.

A list of works and their dimensions, both framed and unframed, is available from the Administrator or website.

It is highly recommended that members of the Planning Group visit an exhibition of the Collection elsewhere, to see how it is hung, invigilated and interpreted. It will also give some insight as to how you might display the Collection, what worked well and what you might seek to improve on.

A list of forthcoming exhibitions and dates is available on the website.

3. Dates

Check the website for dates of exhibitions already booked. Most exhibitions run for about four to six weeks' duration. Local events, national celebrations and school holidays are an important consideration in planning your dates.

4. Prepare a budget

It is important to prepare a draft budget so that you have a clear idea of the costs involved from the start. An initial sum of £5000 (including fee and transport) is recommended.

The loan fee for the entire Collection is £1,500. Part-loans attract part-fees, though not strictly pro-rata. It is suggested that half the Collection should normally be £1,000. Quarter Collection £500, and fewer than 10 works £250. You are invited to offer more if you would like to help the Management Committee to cover the costs of caring for the Collection.

The borrower will be expected to pay for the cost of transport, both to and from storage. Depending on distance, professional carriage could cost up to £1000 each way.

A list of approved carriers will be supplied by the Administrator.

The Planning Group may wish to consider applications for grants or local sponsorship to meet these expenses.

5. Management Committee Contact visit

When these key steps have been taken, it is time to book a visit from your Management Committee Contact. This should be done through the Administrator. The initial visit should enable them to see the planned exhibition site(s) and meet all the relevant people.

This first visit of the Management Committee Contact and the final visit for de-installation and re-packing, is at the expense of the Management Committee. Subsequent planning visits and any speaking invitations are at the expense of the borrower.

PART 2. What you will need to do

1. Plan the exhibition

Start thinking about how you are going to interpret the Collection. Consider your aims and what you are going to focus on. You will require a title, which will help to concentrate your ideas. And you should select a lead image from the Collection. This will appear on all your publicity, give consistency and build local awareness. This should be checked with your Management Committee Contact.

A list of titles for previous exhibitions is available from the Administrator and on the website.

Take a look at the list of works and their dimensions and prepare a rough plan of how and where the works will be hung. Think about how the paintings are going to be grouped, what story, perhaps, you are going to tell, about how pictures relate to each other. Some of the works are large and powerful, others more restrained or smaller. Some borrowers have found it helpful to cut pieces of paper to scale, in order to visualise how they will work in the space you have available. This can be changed later, when plans are further advanced. Remember, you do not need to show absolutely all the works in the Collection.

A list of works and their dimensions, both framed and unframed, is available from the Administrator and on the website.

When you have finalised the list of works you have selected, you will need to inform the Administrator so that the works can be prepared for transport.

2. Agree location conditions and security

Before a loan is agreed, your Management Committee Contact will talk you through the **Premises and Facilities Report** form, which has been based on the UK Registrar's Group Standard Facilities Report. This should be filled in and returned to the Administrator at least six months before the proposed exhibition. If any remedial or preventative work is needed on the premises, the Planning Group should inform the Management Committee Contact when this has been done. The Collection is loaned to the borrower upon the Management Committee's satisfaction on all the items in the Report, and it has been signed and returned to the Administrator.

A copy of the Premises and Facilities Report form is available on the website.

If the walls of your space are not suitable for attaching works, it may be necessary to hire or borrow freestanding display boards. Where possible, these should be plain white, and in the region of 8' high x 4' or 5' wide. If these are not available locally, your Management Committee Contact may be able to put you in touch with a hire source that has been used by several Collection borrowers.

The borrower should ensure that the greatest possible care is taken of the works. They should be accommodated in a secure building, which has physically well protected windows, doors and skylights. Ideally the pictures should be kept at a steady temperature in the region of 16-20° C and at a steady level of relative humidity in the

region of 50%-65%. Extremes of temperature and humidity must be avoided. Light sensitive pictures, such as watercolours and drawings, should not be exposed to high levels of natural or artificial light (this should not exceed 60 lux), and light sources should not be too close. As we loan our watercolours regularly it is vital we keep to this recommended guideline, otherwise the works will fade significantly.

The building should have an automatic fire detection system and a modern intruder detection alarm system (these can be hired). The building must be secure at night, or when closed or not otherwise in normal use. When the building is open there should always be at least two people present to invigilate the exhibition. No one should be left on their own with the Collection. Locking up the building should always take place with a minimum of two persons present.

A tool kit and heavy-duty trolley will normally accompany the Collection when it arrives. Works must be hung using the mirror plates provided, with each picture being fixed by at least one of the security screws. Any other security systems should be discussed with the Management Committee Contact and approved by them.

Food and drink should not usually be allowed into the area where the pictures are displayed, and there must be a strict ban on smoking.

The borrower should ensure that all employees or volunteers who will be involved in the exhibition are made aware of these guidelines.

3. Plan learning and audience development programme

The Planning Group is also encouraged to arrange lunchtime workshops, lectures etc, focused on the exhibition.

Schools, Colleges of Further Education and University students are well worth attracting, as the experience can be of great value, especially in the teaching of RE and Art. Strong contacts between teachers and organisers are very important. Interested teachers should be sent copies of '*Seeing the Spiritual*'. Good advance publicity and plenty of notice is required. Schools are unlikely to be able to make use of the exhibition in the first and last weeks of term, and this should be taken into consideration when the dates for an exhibition are chosen. Management Committee members are available to contribute to the learning programme if required.

The Administrator has samples of educational material used for other exhibitions.

The Management Committee are keen to promote the diversification of audiences for the Collection and we suggest borrowers prioritise families, young people and local communities to widen the reach of the Collection. We hope the exhibition can be made accessible to those with disabilities. We suggest contacting local universities and exploring volunteering opportunities for students to engage with the Collection and working with local specialist groups to reach key audiences. Understanding our audiences is crucial for the future of the Collection.

4. Plan special events

Plan your key events programme well in advance, so that speakers and spaces can be booked.

The formal opening of the exhibition should include invited guests, press and media and perhaps a 'name' to declare the exhibition open. All the Management Committee members of the Collection should be given the opportunity to attend the opening, via the Administrator. They may also request that specific contacts are asked to the opening, as it is an important networking opportunity. The publicity the launch generates can be reflected in the numbers subsequently visiting the exhibition. One of the Management Committee members would normally speak at the opening and may also be available to give interviews. A guest list should be submitted to the Administrator, prior to the launch.

The Friends of the Collection may be able to hold an event during the exhibition. Please ensure that the Secretary to the Friends is informed of the learning programme. He will also require a report for the Newsletter, together with any interesting photographs (always ensuring that permission has been granted for the use of images featuring children). We ask that you display our Friends leaflets prominently and that your training of stewards includes encouraging visitors to join up and continue to support the Collection in this way. Copies of the Friends Newsletter should also be on display (generally available, gratis, to guests attending the Opening; thereafter sold at a nominal sum).

5. Recruit volunteer stewards

Volunteers will be needed to steward the exhibition. This is a good way to get churches, arts organisations and schools involved. Possibly two dozen will be required and these will need to be well briefed. A written briefing sheet should be supplied to each and left on the reception desk. A date for training will need to go into the diary, and a rota produced.

It is worth encouraging volunteers to count visitors using a simple, hand-held device, and to encourage people to sign and leave their comments in a visitors' book. This will be helpful in preparing the report after the close of the exhibition.

6. Arrange publicity

The Planning Group will be responsible for publicity. The Management Committee Contact must approve all publicity material involving images from the Collection. The borrower will be supplied with electronic images, which can be used to make posters and other publicity material. All contributors to print and publicity should be credited. *Images of most of the works are available to view on the website.*

A significant lead-in time is required for publicity information to be effectively and widely disseminated. Draw up as wide a list of contacts as possible, including press editorial and listings, local TV and radio and local arts groups. It is recommended that the group open a website or Facebook page and engage with other social media.

*Terms, conditions and fees for use of images from the Methodist Modern Art Collection can be downloaded from the website.
A sample press release is available online.*

7. Check copyright and reproduction

Except for personal use, works in the Collection may not be photographed, filmed, televised, reproduced in any form or subjected to any form of scientific examination without the permission of the Management Committee. Flash photography should be avoided due to the delicate nature of some of the works. Any unauthorised reproduction of the paintings, or use of images of the pictures, will constitute an infringement of copyright.

Again, terms, conditions and fees for use of images can be downloaded from the website.

8. Order guides and postcards and other resource material

Seeing the Spiritual – A Guide to the Methodist Modern Art Collection is available on a sale-or-return basis at a discount of 10% from Methodist Publishing (www.methodistpublishing.org.uk/). The selling price of this item has been set to be as low as possible to encourage visitors to purchase a copy. It will be worth having two or three copies of the *Guide* for visitors to borrow as they view the Collection. This will help to inform the viewer and improves sales. If the venue has a bookshop, a discount of around 33% will be available through your wholesaler.

Since March 2018 a booklet of 24 postcards has been made available to replace individual sets. Booklet price £4.99, from Methodist Publishing.

The Collection's Annual Report and Friends' Newsletters can be downloaded from the Collection's website.

Looking Guides (interpretation sheets) can also be provided free of charge.

9. Insurance information

The Collection is fully insured by the Management Committee. This extends to cover all normal risks to the pictures, individually and collectively, in transit or on display in Britain, subject to certain conditions agreed between the Management Committee and the insurers. In the event of a claim arising from damage while the pictures are in the borrower's care, the borrower may be responsible for an excess of up to £100 per claim. The borrower shall be deemed wholly responsible for any negligence leading to depreciation or loss (including frames and glazing) while the pictures are in their care. It is the borrower's responsibility immediately to inform the Management Committee Contact and the Administrator of any damage to the works in the Collection.

See Appendix 1 for full Insurance Terms.

10. Sign the Loan Agreement.

When all the above provisions are in place and have been agreed by the Management Committee Contact, the Administrator will issue two copies of the Loan Agreement document.

This should be signed by a representative of the Planning Group, countersigned by the Management Committee Contact, and one copy returned to the Administrator.

The Loan Agreement document can also be found on the website.

11. Pay the loan fee

The loan fee will be payable in two tranches. A non-returnable deposit of 10% of the agreed fee should be remitted by BACS **upon receipt of an invoice**, or via a cheque (made payable to 'The Methodist Church Fund') enclosed with the signed Loan Agreement document. The balance of the fee should be paid in the same way, two months prior to the opening of the exhibition.

Details of BACS payments and invoicing are available from the Administrator.

PART 3. Handling the exhibition

1. Packing and transport

The borrower will be responsible for making appropriate transport arrangements in liaison with the Management Committee Contact and the Administrator. The Management Committee stipulate that an approved professional art carrier is used to transport the Collection. The borrower will be expected to pay for the cost of the transport both to and from the borrowing institution.

A list of approved carriers is available from the Administrator.

When the works arrive, it is worth recording – even photographing – how they are packed so that you will be ready to repack them for the return journey. Much of the Collection is now carried in dedicated, museum-standard transit cases. A secure, watertight, single-garage-sized storage space will be needed for the transit cases awaiting the return.

2. Handling the works

Have a complete checklist with you as you unpack the paintings and make sure you have received all the agreed works. Always use great care when handling or moving works of art. Before attempting to move a picture, ensure that there is sufficient manpower to do it safely. Give yourself a clear path by removing any impeding furniture or other obstacles. Try to keep the pictures upright at all times. If pictures must be placed on the floor against a wall prior to hanging or after having been taken down, ensure that this is done only on a dry, non-slip surface. Mostly, the pictures are glazed with specialist acrylic and are sturdily framed but they must still be treated gently and with care. Do not pick up pictures from the top – hold them underneath or on either side. Please do not add or remove labels, or add, alter or obliterate any writing on the reverse of the pictures or on the frame. Pictures must not be removed from their frames.

The works should be secured to the walls or boards by the mirror-plates attached. If this is not possible, an acceptable alternative must be agreed in advance. Small pictures should not be displayed near windows, fire escapes or entrances and exits to the building.

Tools for the installation and de-installation will arrive with the Collection.

Important notes for hanging the works:

- Not with power tools into the wood of the frame. Hand screwdrivers should be used to attach pictures, to avoid damaging frames or works.
- Not in places which are exposed to direct sunlight. Draw blinds or curtains wherever and whenever possible during periods of strong sunlight.
- Not on damp walls or those showing signs of mould growth.
- Not anywhere near radiators or sources of heat, unless a shelf or cowl is fitted to deflect the heat. In such a case, the wall should be checked regularly to ensure that it never becomes too hot.

- Not under picture lights. These should not be used unless absolutely necessary because they can overheat the picture surface causing flaking and fading of paint.

3. Condition reporting

Current condition reports – a single sheet of A4 for each work – will be delivered with the Collection. Stewards will be responsible for inspecting the works daily and checking against the condition reports at least every 2 weeks during an exhibition. If any changes are noted, these should be marked on the report and the Management Committee Contact informed at de-installation.

4. Designing your exhibition

Now it's time to revisit your draft exhibition plan. You may want to construct a model of your exhibition space and download images to envisage what the hanging will look like – they are a lot easier to move around than the real thing! Make use of the list of the works with their framed sizes and your cut out shapes. Experience suggests that the hanging will take at least two days. Hanging paintings is a skill. You probably will need outside help, possibly from a local art school or gallery, and your Management Committee Contact can offer guidance.

5. Interpretation and labels

The Administrator will provide text for picture labels in electronic format so that they can be printed and mounted on foam board or similar. Do not use coloured card, as this can be difficult to read. Text should be printed in 16pt or more, for maximum legibility. They can be attached to the wall – never to a frame - with WhiteTac. Make sure they are accessible to children, wheelchair users and those with some sight impairment. Any additional texts should be displayed on separate labels, and their origin stated.

Two accompanying pop-up banners will be delivered with the Collection.

6. De-installation and return

At the end of the loan period, the group should check the arrangements for the onward journey of the Collection with the Management Committee Contact and Administrator. They should also make arrangements for the Management Committee Contact (or their appointed agent) to be present for de-installation and packing.

Before re-packing the works the borrower should inspect each for any damage or deterioration, which should be noted on the Condition Report forms. These forms should be sent in an envelope clearly labelled for the Administrator. The works should be packed in the same manner and materials as those in which they arrived. The tool kit and equipment should also be checked and returned with the works.

After the close, a full report of the exhibition and associated events should be sent to the Administrator, together with copies of all print and publicity connected with the exhibition. Numbers of visitors, event statistics, comments and entries in the visitors'

book are all very helpful to the Management Committee in promoting the Collection to a wider audience.

A template for the Exhibition Report can be downloaded from the website.

ESSENTIAL DOCUMENTATION

The following paperwork must be completed and approved by the Management Committee Contact before the loan of the Collection is confirmed.

- Premises and Facilities Report form (on website)
- Loan Agreement (on website)

These documents will be supplied when the Collection arrives.

- Condition Report forms (come with the Collection from the MCC/Administrator)
- Exhibition labels text (from the Administrator)

INFORMATION SHEETS

The following information sheets for borrowers are available from the website, or on paper from the Administrator.

- List of approved carriers (Administrator)
- Exhibition dates (Administrator and website)
- List of works with unframed and framed dimensions (Administrator and website)
- List of titles of previous exhibitions (Administrator and website)
- Terms, conditions and fees for use of images from the Collection (Administrator and website)
- Images of most of the works (website)

APPENDIX 1

Insurance terms

The Management Committee will ensure that the agreed conditions, which relate to the frequency of movement, and information required by the Insurers, are adhered to. This means that the Administrator will notify the Insurer of impending loans. The borrower should contact the Administrator and not the Insurers, with any questions.

In the event of a claim arising from damage while the pictures are in the borrower's care, the borrower will be responsible for any excess required by the Insurer. Currently this is set at £100 per claim, and the borrower would be notified in advance of any variation.

Should for any reason the Insurer require an additional premium to cover a particular loan, the borrower would normally be expected to pay this amount. The borrower would be informed of this at the time of the loan being arranged.

If a borrower already holds insurance that covers the paintings on loan, then that cover shall apply first to any loss and take precedence over any cover held by the Methodist Council. If you as the borrower have existing cover, then you should notify the Collection Administrator who will need to inform Methodist Insurance. This is because there cannot be dual insurance in place.

The borrower shall be deemed wholly responsible for any negligence leading to depreciation or loss (including frames and glazing) while the pictures are in their care.

These conditions for insurance may be waived in the case of an H.M. Treasury Indemnity. The Government Indemnity Scheme covers arrangements for loans to museums, galleries or libraries maintained by local authorities, university or library authorities, the National Trust, and private bodies or individuals approved by the Secretary of State for Culture, Media and Sport, and the Secretaries of State for Scotland and Wales. For full details of the Government Indemnity Scheme you should contact Arts Council England.

In the event of damage or deterioration, of whatever nature, the Administrator and Custodian should be informed immediately. No repairs should be undertaken in any circumstances until after the picture has been examined by a person nominated by the Management Committee, whose expenses thereto shall be charged to the borrower.

Appendix 2

Useful contacts:

Chair of the Management Committee

Professor Ann Sumner

Moor Cottage, Hanging Stone Road, Ilkley, West Yorkshire LS29 8RS

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ann.sumner@cantab.net

Friends of the Collection

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Methodist Publishing - to place an order or to enquire about the availability of a title:

Norwich Books and Music

13a Hellesdon Park Road, Norwich, Norfolk NR6 5DR

Tel: 0845 017 8220

orders@norwichbooksandmusic.co.uk

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