



WINTER EXHIBITION PROGRAMME

2011 – 2020

II TWO
TEMPLE
PLACE

The Bulldog Trust



Above: Visitors enjoy a 'Wednesday Late' opening *Rhythm & Reaction*, 2018
Front Cover image: *Timorous Beasties* installation in staircase at Two Temple Place during *John Ruskin: The Power of Seeing* 2019
© Richard Eaton

When we first opened Two Temple Place to the public for the William Morris exhibition in 2011 we had no idea what people's reactions would be, whether we would be able to gather support for the mission of our programme or even if anyone would come.

We could not be more delighted with what the Winter Exhibition Programme has achieved. From the confidence and profile we have been able to give to lesser known collections, to the popularity of our primary school workshops, to the incredible dedication and enthusiasm of our volunteers, every aspect of what we are doing pushes us to do more and better.

Our experiences have only strengthened our belief that collections and museums are public assets worth fighting for. They enable us to look back and to look forward; they provide unexpected connections and opportunities for reflection; and the very best places welcome everyone with open arms and invite their visitors to take a moment to learn something new. We aspire to be one of these spaces.

MARY ROSE GUNN
Chief Executive, The Bulldog Trust

Two Temple Place is a singular building, to say the least, and the ornate and eclectic décor of its interior spaces presents the exhibition maker with wonderful and complex challenges. It's an exhibition space unlike any in London. The Winter Exhibition Programme, over the last nine years, has responded to the architecture with an inventive and equally diverse range of projects, each one in some way a surprise and a revelation, each echoing the complexity and eccentricity of the building.

Exhibitions have ranged in content from the prehistoric to the contemporary. They have crossed continents, orchestrated extraordinary encounters – a collection of Inuit snow goggles speaking to a reconstructed dodo skeleton across the gallery space – and introduced many treasured (and, on occasion, neglected)

collections to new audiences, providing vital opportunities for emerging curators and forging partnerships between institutions in the process.

Recognition of the programme is, gratifyingly, growing. In London's crowded art scene, Two Temple Place appears to be earning itself a particular position, and gaining a loyal following. There is much more terrain to be explored, and much still to be done to recognize and support public collections and private patronage across the country. We look forward to extending our range, identifying exciting and worthwhile projects, working with new partners and building our audiences in the years to come.

MARTIN CAIGER-SMITH
Programme Advisor

CONTENTS

Introduction	3
Exhibitions Overview	6
A. Raising Awareness	14
B. Strengthening Museums	16
i. Improving Collaboration	
ii. New Partnerships	
iii. Engaging Funders	
iv. Influencing Local Stakeholders	
v. Maximising Revenue	
C. Nurturing Talent	24
i. Curatorial Development	
ii. Internship Programme	
D. Engaging Audiences	28
i. Learning	
ii. Events	
iii. Community	
iv. Volunteers	
Advisory Board	34
The Future	37
Exhibitions in Numbers	38

Two Temple Place is an extraordinary architectural gem designed by John Loughborough Pearson for William Waldorf Astor in the 1890s. Owned by The Bulldog Trust since 1999, Two Temple Place is the home of the charity's cultural and community activities.

The Bulldog Trust is registered charity number: 1123081

INTRODUCTION

The Bulldog Trust launched the Winter Exhibition Programme at Two Temple Place in 2011, creating London's only gallery dedicated to showcasing regional public collections.

The Winter Exhibition has been hosted annually at Two Temple Place between January – April. Each show is the result of a close working relationship and collaboration between The Bulldog Trust and museum & gallery partners across the UK. Over the past nine years, these exhibitions have become ingrained in London's cultural calendar, attracting over 350,000 visitors.

OUR FOUR CORE OBJECTIVES ARE:

- A. **to mount quality exhibitions** that raise national awareness of the many wonderful collections held in public museums and galleries around the UK.
- B. to provide opportunities for skills and knowledge sharing, advocacy and stakeholder engagement that contribute to **strengthening the position of partner museums and galleries** as irreplaceable civic resources.
- C. **to develop emerging curatorial talent** by identifying up-and-coming curators and offering them the opportunity to produce high-profile exhibitions under the guidance of the advisory committee.
- D. **to encourage broader public participation and engagement with museums** through free access to exhibitions, and a wide-ranging programme of public events, education, outreach and volunteering programmes.



The Upper Gallery, Two Temple Place
© Peter Dazeley

over
350,000
visitors

26
museum
professionals
trained

over
2,000
works from
regional
collections

50
collaborations
with regional
collections

over
8,000
school
children



EXHIBITIONS OVERVIEW

William Morris: Story, Memory, Myth
28 October 2011 - 29 January 2012



Partner: William Morris Gallery,
Walthamstow

William Morris: Story, Memory, Myth brought together paintings, works on paper, tapestries, embroidered panels and stained glass, providing a showcase for the collection during the William Morris Gallery's major re-development project. The exhibition examined how the artist wove narratives through pattern and poetry, and the tales that were most important to him, such as the works of Geoffrey Chaucer, Norse saga, Arthurian legend and Greek myth.

Curated by Dr Esmé Whittaker, Assistant Curator on the V&A's Trainee programme.

Amongst Heroes: The Artist in Working Cornwall
26 January – 14 April 2013



Partner: Royal Cornwall Museum,
Truro

Amongst Heroes included works from over thirty lending institutions in Cornwall and across the UK, and explored the ways in which 'plein air' artists such as Stanhope Forbes, working around the end of the 19th century, developed a naturalistic art focused on rural labour, creating a prevailing image of the dignified Cornish worker. This was the most significant grouping of Cornish artworks to be displayed outside Cornwall in recent decades.

Curated by Roo Gunzi, PhD student at the Courtauld Institute of Art.

Discoveries: Art, Science and Exploration from the University of Cambridge Museums
31 January – 27 April 2014



Partners: Kettle's Yard, Museum of Archaeology and Anthropology, Museum of Classical Archaeology, Museum of Zoology, The Sedgwick Museum of Earth Sciences, The Fitzwilliam Museum, The Polar Museum and the Whipple Museum of the History of Science

This ambitious thematic exhibition brought together a wide range of objects from across the outstanding collections of the eight University of Cambridge Museums. Ranging from archaeological remains, geological and zoological specimens to anthropological artefacts, telescopes, paintings and prints, the exhibition charted key points in the history of human discovery.

Curated by Professor Nicholas Thomas (University of Cambridge) and Martin Caiger-Smith, with Lydia Hamlett (Programme Curator, University of Cambridge Museums).

Cotton to Gold: Extraordinary Collections of the Industrial North West

31 January – 19 April 2015



Partners: Pennine Lancashire Museums Partnership: Blackburn Museum and Art Gallery, Haworth Art Gallery, Accrington and Towneley Hall, Burnley. The partnership also included: Clitheroe Castle Museum, Gawthorpe Textiles Collection, Helmshore Mills Textile Museum, Queen Street Mill Textile Museum, Turton Tower and The Whitaker Museum & Art Gallery

Cotton to Gold brought together for the first time collections largely unknown outside their locality. The exhibition presented exquisite, eclectic and rare collections of a very private group of Lancashire cotton magnates. It provided a rare opportunity to celebrate the heritage of industrial Lancashire and the civic pride and culture of philanthropy.

Proposed and curated by Cynthia Johnston, Institute for English Studies, UCL and Jack Hartnell, PhD student at the Courtauld Institute of Art.

Beyond Beauty: Transforming the Body in Ancient Egypt

30 January – 24 April 2016



Partners: Bagshaw Museum (Kirklees Council), Bexhill Museum, Bolton Museum, Ipswich Museum, Macclesfield Museums, Royal Pavilion & Museums (Brighton and Hove) and Touchstones Rochdale

Drawn from key collections of Egyptian artefacts across the UK, and re-uniting some objects for the first time since their discovery, this exhibition celebrated the Ancient Egyptians at their most spectacular and most human.

Curated by Dr Margaret Serpico, assisted by Heba Abd el Gawad, PhD student in Egyptian Archaeology at Durham University (funded by Helwan University, Cairo).



Tiffany Mosaic at Two Temple Place
Cotton to Gold 2015
© Martin Gardner



Sussex Modernism: Retreat and Rebellion

28 January – 23 April 2017



Partners: Charleston, De La Warr Pavilion, Ditchling Museum of Art + Craft, Farleys House & Gallery, Jerwood Gallery, Pallant House Gallery, Royal Pavilion & Museums (Brighton and Hove), Towner Art Gallery, West Dean College and University of Sussex

Bringing together painting, film, sculpture, furniture, music and photography from over thirty lenders in Sussex and beyond, this exhibition highlighted the extraordinary cultural heritage of the counties of East and West Sussex and the breadth and diversity of the artists who made these areas their home during the first half of the twentieth century.

Curated by Dr Hope Wolf, Lecturer in British Modernist Literature at the University of Sussex.

Rhythm & Reaction: The Age of Jazz in Britain

27 January – 22 April 2018



Partners: The Arts Society and National Jazz Archive (Loughton, Essex)

Marking 100 years since jazz first reached British shores, this exhibition brought together painting, prints, cartoons, textiles, ceramics, moving film, instruments and the all-important jazz sound to examine the influence of jazz on British art, design and fashion, and the importance of its impact on the wider society. This exhibition was produced with The Arts Society as part of its 50th anniversary celebrations and regional partner the National Jazz Archive.

Curated by Professor Catherine Tackley, Head of Music at the University of Liverpool.

John Ruskin: The Power of Seeing

26 January – 22 April 2019



Partners: Museums Sheffield and the Guild of St George

Marking the bicentenary of his birth, *The Power of Seeing* celebrated the legacy and enduring relevance of John Ruskin's ideas and visions.

The exhibition brought together paintings, drawings, daguerreotypes, metal work and plaster casts from key collections around the UK to illustrate how Ruskin's attitude to aesthetic beauty shaped his radical views on culture and society. Historic objects were exhibited alongside new commissions from Grizedale Arts, Timorous Beasties, and Dan Holdsworth and contributions by contemporary artists Hannah Downing and Emilie Taylor.

Curated by Louise Pullen, Ruskin Curator at Museums Sheffield, with the support of Alison Morton, Exhibitions & Displays Curator, Museums Sheffield. Author and journalist Michael Glover provided further interpretation and insight.

Unbound: Visionary Women Collecting Textiles

25 January – 19 April 2020



Partners: Bankfield Museum, Cartwright Hall and Art Gallery, Chertsey Museum, Compton Verney Art Gallery + Park, Crafts Study Centre, Leeds University Library Special Collections and Galleries, and the Whitworth

Showcasing over 150 international historic and contemporary works of textiles, this exhibition explored the lives of the seven extraordinary women who collected them over the last 100 years. These women defied the 'traditional' concept of collecting – an activity still more often associated with men – and forged the way for textiles as crucial documents of social history as well as important works of art in their own right.

Curated by leading textiles expert June Hill and emerging curator, Lotte Crawford with support from Amanda Game and Jennifer Hallam.



Hiroyuki Shindo, *Shindigo Space* 2007
in the staircase at Two Temple Place
Unbound 2020
© Richard Eaton

A. RAISING AWARENESS

Since 2011, the Winter Exhibition Programme has attracted over 350,000 visitors to view the collections on display at Two Temple Place. Winter Exhibitions consistently attract both national and international media coverage and critical acclaim for their artistic quality and academic rigor.

This level of media endorsement has served to highlight the missions of the partner institutions, in many cases strengthening confidence in important but little-known collections, enabling new and deeper audience engagement, and encouraging the regional venues to deepen their links with their local communities.

to mount quality exhibitions that raise national awareness of the many wonderful collections held in public museums and galleries around the UK



Regions' treasures get capital show

Bulldog Trust seeks revenue streams and partners for project
Gareth Harris

The charitable organisation behind a new London-based gallery that will showcase art from UK regional collections has said funding is needed to secure the long-term future of the project.

The Bulldog Trust plans to host exhibitions at Two Temple Place, a neo-Renaissance mansion near the Thames.

The trust, which bought the building in 1999, is funding a refurbishment of the space incorporating improved lighting and security. David Barrie, a former director of the Art Fund, is a project adviser. The first show is planned for October 2011. It will feature highlights from the collection of the William Morris Gallery, which closes in April for a 15-month renovation.

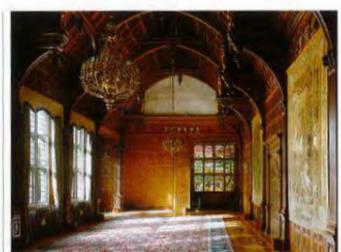
Mary Rose Gunn, chief executive of the Bulldog Trust, said: "However, in order to be able to plan for future exhibitions, we must find partners to work with and other revenue streams, or we will not be able to continue with the project."

We are seriously looking at ways of raising retail revenue. "We have not started formal talks with any other galleries yet regarding future shows."

Meanwhile, plans for another London-based regional collections gallery have fallen through. Earlier this year, Fred Hohler, chairman of the Public Catalogue Foundation, put forward a proposal to convert the former Theatre Museum in Covent Garden into the British Isles Gallery, where highlights from UK regional collections would be displayed.

But Westminster City Council refused planning permission.

Hohler backed the Temple Place scheme, as London needed a "showcase platform for regional collections".



CASE STUDY: INTERNATIONAL ENDORSEMENT FOR EGYPTOLOGY

Following public endorsement of the Beyond Beauty exhibition by the Egyptian Ambassador, Bolton Museum was able to raise the profile of its £1.8m Heritage Lottery Fund 'Eternal Egypt' project bid. Bolton Council then decided to contribute to the costs alongside a sponsor, and the project received the go-ahead. The new galleries opened to the public in 2018, and are now amongst the most important Egyptology collections in the country.

B. STRENGTHENING MUSEUMS

i. IMPROVING COLLABORATION

In order to strengthen the cultural sector for longer term public benefit, the Winter Exhibition enables partners to use the momentum generated from exhibitions to build their position on a national scale. But an unexpected and welcome outcome has also been in the local collaborations facilitated between partnering institutions. Partners have formed new regional working groups, been able to share knowledge and resources, and developed new academic and funding partnerships.

Continued pressure on both time and financial resources across the sector has impacted regional museums and galleries deeply, and as we look beyond the 2020 pandemic, these pressures are even more acute. Collaboration through the Winter Exhibition Programme has encouraged the exchange of knowledge, and imaginative recycling of materials between partners. William Morris Gallery, Royal Pavilion and Museums, Royal Cornwall Museum, University of Cambridge Museums and the Blackburn Museum, for instance, have all shared expertise around issues such as volunteer management, exhibition planning, events, and education programmes. So as we look ahead, our commitment to working in creative collaboration remains as important and urgent as ever.

to provide opportunities for skills and knowledge sharing, advocacy and stakeholder engagement that contribute to **strengthening the position of partner museums and galleries** as irreplaceable civic resources.

‘Macclesfield could not afford the conservation and interpretation of their objects but this partnership meant that we brought specialist knowledge to local museums.’

Heba Abd el Gawad, Assistant Curator
Beyond Beauty, 2016



Joint marketing campaign with Sussex partners, in mainline London stations
Sussex Modernism, 2017
© Nathaniel Hepburn

CASE STUDY: CREATING A LASTING LEGACY

Bringing together nine regional partners, the 2017 Sussex Modernism exhibition still resonates across the region: Sussex Modern was the marketing concept developed alongside the exhibition to celebrate the county's unique contribution to culture. Sussex Modern has now grown to include 22 partners and is in receipt of significant public funding to deliver the only visitor economy campaigns and strategies operating across Sussex.

“Sussex Modernism had an enormous impact for the De La Warr Pavilion. We used it to work with Sussex partners with whom we had wanted to collaborate for some time but hadn't known how. Through this exhibition we were able to work together and evolve into a network.”

Sally Ann Lycett, Head of External Relations, De La Warr Pavilion

“It was extremely helpful for us to come together as Cambridge Museums, a new group working together... this project helped us see what is possible.”

Andrew Nairne
Director, Kettle's Yard



Reproduction of James Watson & Francis Crick's 1953 skeletal model of DNA from the Cambridge Laboratory of Molecular Biology, in the Staircase of Two Temple Place Discoveries, 2014 © Paul Tucker



ii. NEW ACADEMIC AND FUNDING PARTNERSHIPS

Five of the nine exhibitions have fostered critical collaboration between museum partners who are keen to further knowledge of their collections, and Universities who are eager to offer professional development opportunities for academics, graduates and postgraduate students. In most instances the Winter Exhibition Programme forged the first formal partnership between the museums and universities, generating a raft of successful joint funding applications, further projects and longer term research partnerships.

Following the success, for instance, of *Sussex Modernism*, the University of Sussex is exploring a permanent forum to cement these museum and academic partnerships, to deliver major research grants across the organisations in the region to establish an ongoing programme of publications, exhibitions, public talks and seminars.

The Winter Exhibition has also been credited with galvanising internal collaboration between partners in the University of Cambridge Museums. Arts Council England cited the Two Temple Place exhibition as one of two central pieces of evidence to support a successful £4.5m grant to the University of Cambridge Museums in 2014.

CASE STUDY:

Following the successful collaboration during *Cotton to Gold*, 2015, an academic partnership between the Institute for English Studies, the University of London and Blackburn Museum was formed. This has most recently resulted in a successful application to the Paul Mellon Foundation by curator of *Cotton to Gold* Cynthia Johnston (from the Institute of English Studies) and Blackburn Museum to support an exhibition exploring the previously unresearched and undisplayed collections of books created by industrialists in the North West. The Bulldog Trust was happy to provide a reference for this project.

iii. ENGAGING FUNDERS

Over the past nine years, the Winter Exhibition Programme has become an instrumental advocacy tool, enabling partners to secure new funding, nurture supporter relationships, and influence local policy to support their aims.

As part of the exhibition partnership, The Bulldog Trust encourages and supports partners to use the Exhibitions Programme to host advocacy events, cultivate existing donors and develop new supporters. This has proved indispensable in unlocking new financial resources, and as we look ahead this ability to energise and leverage new opportunities for a hard pressed museums and galleries' sector will be even more imperative.

CASE STUDY: LOCAL BUSINESS DEVELOPMENT

Working together with local enterprises, exhibition partners have found hosting Private Views of the exhibition a particularly successful way to develop local business links.

In 2016, partners from Ipswich Museums, together with the Lord Lieutenant of Suffolk co-hosted an event to re-introduce and highlight the importance of their collections to the Ipswich business district.

In 2017, Sussex Modernism partner museums worked with the Local Economic Partnership to host a business awareness evening to celebrate the importance of culture to the regional economy. Subsequent events have been hosted by the regional partners to further develop commercial partnerships, collaboration opportunities and sponsorship relationships.



A birdseye view of spectacular preserved beetles from the Bowdler Collection (Blackburn Museum and Art Gallery) in the staircase at Two Temple Place *Cotton To Gold*, 2015 © Martin Gardner

“The Bulldog Trust allowed us an evening for fundraising purposes. Our evening was hosted by Sir David Brewer, President of the London Cornish Association and Lord Lieutenant for Greater London, and we invited our London members and supporters as well as his guests. This directly resulted in at least 15 motivated new members, two people indicating a commitment to sponsoring the new mineral gallery redisplay project, and two pledges of bequests.”

Hilary Bracegirdle, Royal Cornwall Museum

CASE STUDY: STRENGTHENING LOCAL AUTHORITY SUPPORT IN BLACKBURN

In 2015, during *Cotton to Gold* a key advocacy event was held at Two Temple Place, co-hosted by The Bulldog Trust, Sir Peter Bazalgette (chair of Arts Council England 2012 – 2016) and Jack Straw, MP for Blackburn (1979 – 2015).

This high-profile lunch introduced crucial Blackburn Borough Council stakeholders to the exceptional nature of Blackburn Museum's collections and explored the issue of the museum's future. Guests included local tourism experts, leading members of the press, national collections experts and the leader of Waltham Forest Council (WEP partner in 2011).

Directly attributable outcomes included Blackburn Council members committing to address the potential of the museum to positively influence the future of the town and re-instating the funding for a curatorial post. Blackburn Museum has since made two successful bids to Arts Council England.

“It was a challenging time for us to commit to such a project, given the existing workload of the re-development, but it turned out to be one of the best things we ever did. It came at just the right time for us and produced some very positive outcomes ... in particular establishing the importance of our collections to the Council. Visitors still cite the exhibition as having introduced them to the William Morris Gallery”

Lorna Lee, Director, William Morris Gallery

CASE STUDY: BUILDING CONFIDENCE

In 2011, *William Morris: Story, Memory, Myth* resulted in important renewed stakeholder engagement for the William Morris Gallery. Particularly positive was the exhibition's role in strengthening the relationship between the gallery and the local council - the Mayor of Waltham Forest launched his re-election campaign at Two Temple Place during the exhibition.

Following this exhibition and the substantial refurbishment, the William Morris Gallery visitor figures grew from some 25,000 per annum to 48,000. William Morris Gallery went on to win ArtFund Museum of the Year in 2013, and now welcomes over 128,000 each year. In 2015, the leader of Waltham Forest Council noted that, before 2011, the William Morris Gallery was often seen as an expense to the Borough and is now seen as one of their greatest assets.



Two Temple Place exhibition catalogues are co-produced with partners, and are loaned to visitors for the duration of their visit.

iv. INFLUENCING LOCAL STAKEHOLDERS

Advocacy associated with the Winter Exhibition Programme has also strengthened partners' positions at a local level. The Bulldog Trust has proved strategic advocacy for the partners, such as providing letters of support to Lancashire County Council, urging local authority leaders to reconsider their decision to close five of the museums in the Pennine Lancashire group, partners in 2015.

v. MAXIMISING REVENUE

The Winter Exhibition Programme has also helped partners strategise income generation opportunities. Not only is the exhibition gift shop at Two Temple Place a key part of the visitor experience; it also extends the creative programme, with its strong focus on working with artists and makers connected to the themes of each exhibition, and stocking merchandise that is original, relevant and sustainably produced.

While developing in-house expertise at Two Temple Place in improved merchandise profitability, the Exhibition has also linked partner collections with products and local artists and craftsmen, and so given opportunities for the partners to provide stock, or trial stock ideas for themselves.

C. NURTURING TALENT

i. CURATORIAL DEVELOPMENT

At a time when sector funding cuts, especially at local authority level, have caused a decline in the number of curatorial and specialist roles nationally, The Bulldog Trust is proud of its commitment to the development of curatorial talent.

Devising and installing exhibitions in this ornate and intricately decorated space is a huge challenge which calls for imagination and ingenuity. The exhibitions mounted to date have all sought ways in which to respond to and complement the building's unique décor. Through guidance from the Programme Advisor, Martin Caiger-Smith (Head of the MA Curating the Art Museum programme, Courtauld Institute of Art) and the exhibition team at Two Temple Place, each exhibition has provided a rare opportunity for emerging curators to develop their curatorial skills and experience.

“Working on *Amongst Heroes* has been a truly magnificent experience, providing an invaluable and totally unique learning environment for me. To have the foresight to employ aspiring curators, and have confidence and faith in their abilities, is both rare and wonderful.”

Dr. Roo Gunzi, Curator
Amongst Heroes, 2013

to develop emerging curatorial talent by identifying up-and-coming curators and offering them the opportunity to produce a high-profile exhibition under the guidance

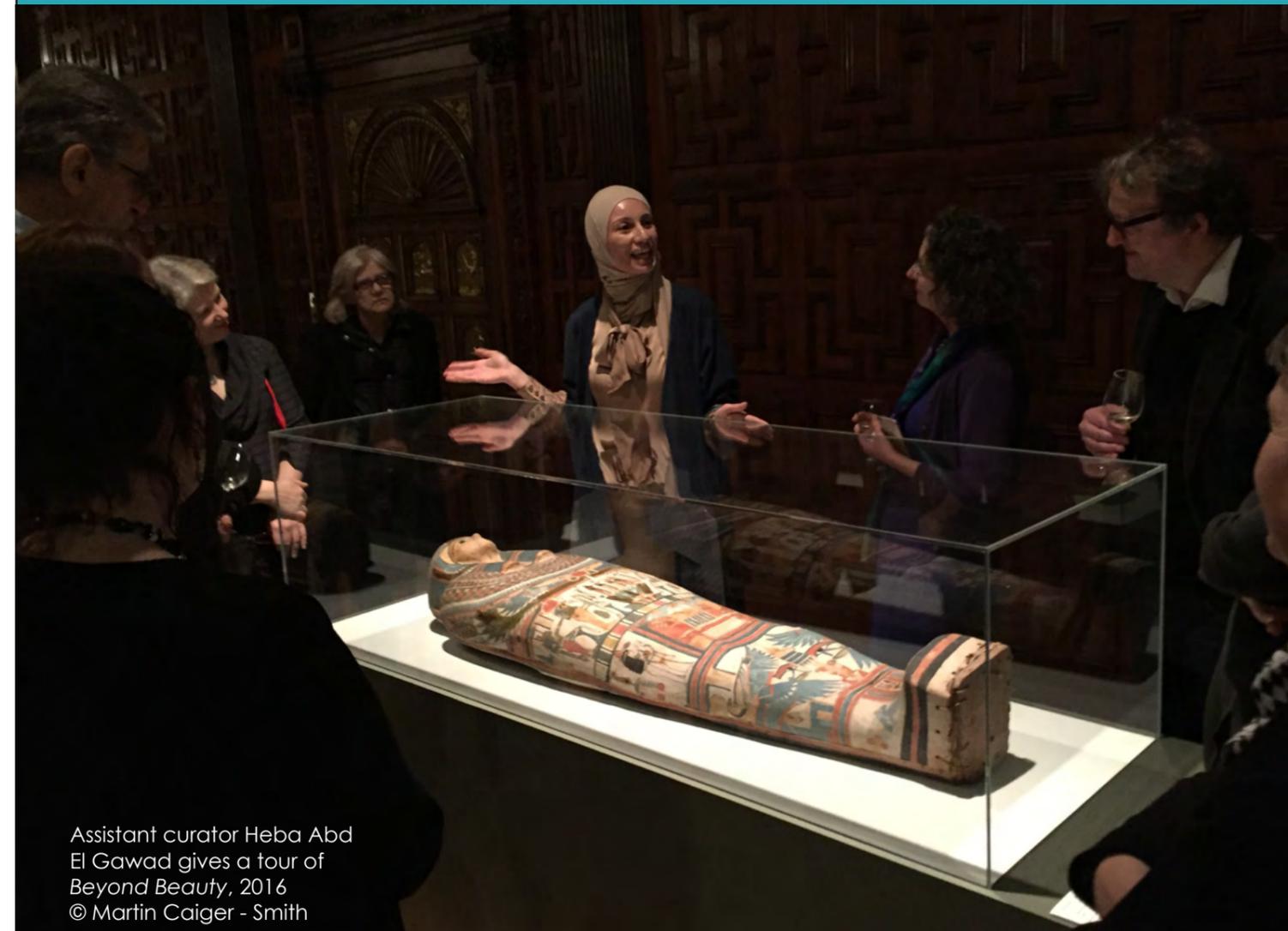
CASE STUDY: SPRING-BOARD TO SUCCESS

As a result of the skills, profile and confidence developed through their exhibition at Two Temple Place, each curator has subsequently been offered further exciting opportunities:

Dr. Roo Gunzi, (*Amongst Heroes*, 2013) was appointed assistant curator at the Imperial War Museum and, after maintaining strong links with the exhibition's regional partners, was asked to write a catalogue essay for an exhibition on Fred Hall and the Newlyn School of Artists in March 2016.

Heba Abd El Gawad (assistant curator *Beyond Beauty*, 2016) participated in an academic symposium at the British Museum and submitted a joint funding application for a community based archaeology project with Professor Bowe at the University of Oxford.

Dr. Hope Wolf (*Sussex Modernism*, 2017) was invited by partners De La Warr Pavilion to curate an exhibition on two artists featured in *Sussex Modernism. Grace Pailthorpe and Reuben Mednikoff* toured from DLWP to Camden Arts Centre in 2019.



Assistant curator Heba Abd El Gawad gives a tour of *Beyond Beauty*, 2016
© Martin Caiger - Smith

ii. INTERNSHIP PROGRAMME

Since 2013 the Trust has funded regular paid internship positions lasting six to seven months in support roles that have ranged from Education & Events roles to Duty Managers.

Interns are given valuable insight into the programming and delivery of exhibitions and whilst mentored and developed through the Winter Exhibition Programme, they are strongly encouraged to pursue their own ideas and develop their own projects. The knowledge and experience gained through these internships have led candidates to secure impressive positions within the sector upon leaving the programme.

Two Temple Place interns have gone on to work in a variety of museum and gallery roles at the Design Museum, National Gallery, Royal Museums Cornwall, RAF Museum, Museum of London, George Washington's Mount Vernon and The Lightbox, Woking.

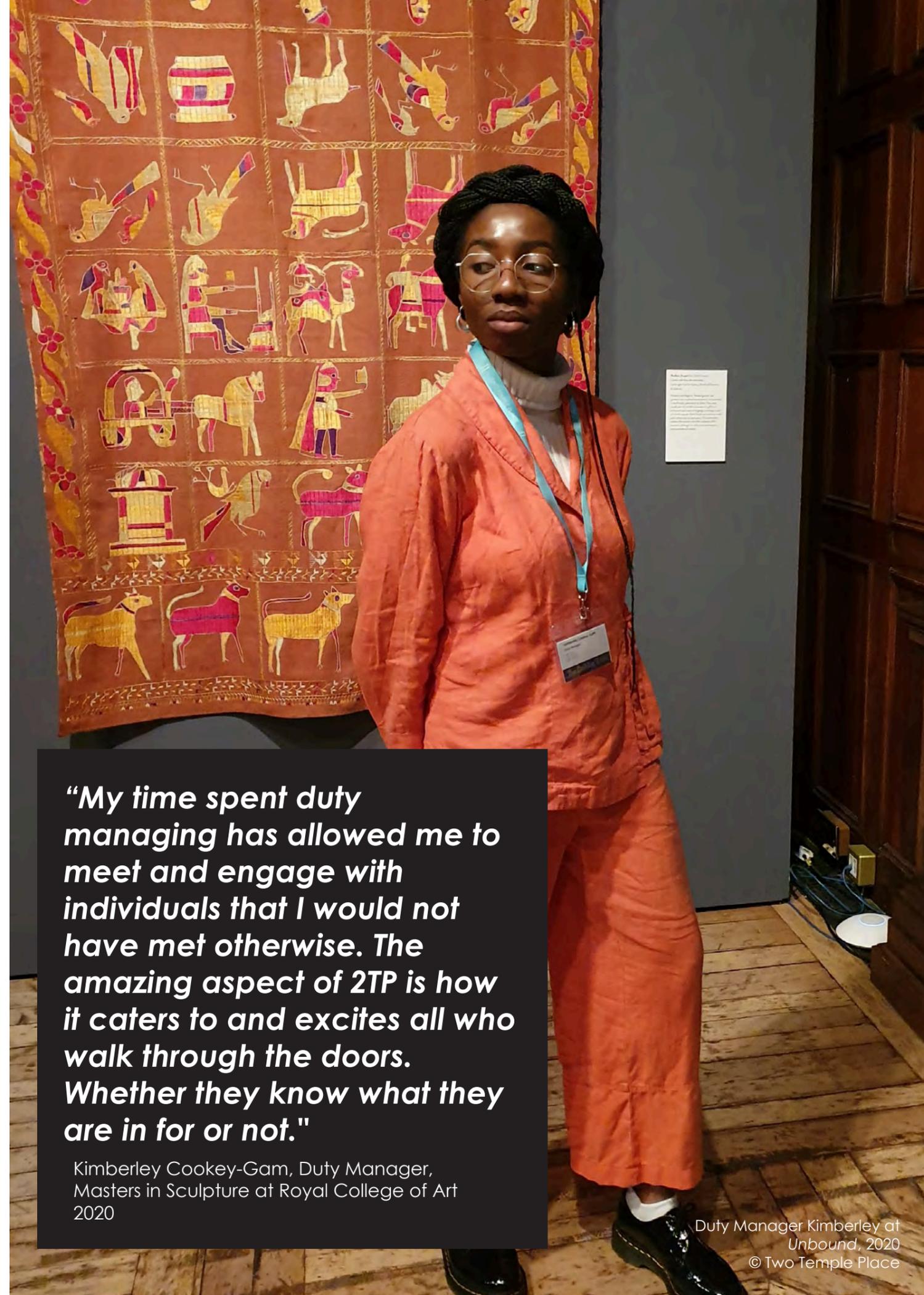
“The internship at Two Temple Place was my first experience of the museum sector and it was fantastic to gain such comprehensive training whilst also being paid. Working as part of a smaller team meant I was able to gain a great wealth of experience and I continue to reference the benefits of my time at Two Temple Place in interviews, even now!”

Sarah Hardy, Education and Event intern, 2013
now Curator-Manager at the De Morgan Foundation

“My time spent duty managing has allowed me to meet and engage with individuals that I would not have met otherwise. The amazing aspect of 2TP is how it caters to and excites all who walk through the doors. Whether they know what they are in for or not.”

Kimberley Cookey-Gam, Duty Manager,
Masters in Sculpture at Royal College of Art
2020

Duty Manager Kimberley at
Unbound, 2020
© Two Temple Place



D. ENGAGING AUDIENCES

i. LEARNING

Access in all its forms has been essential to the Exhibition Programme from the beginning. So providing a free, in-depth offer to schools and teachers which is engaging, memorable and captivating is central every year. To date, the Winter Exhibition Programme has collaborated annually with heritage education specialists *theWholestory* to deliver free full-day workshops, targeting schools where children have high levels of deprivation. In this consistently fully booked programme, children engage with the contents and themes of the exhibitions through active and creative participation, while formal curriculum learning is enhanced and deepened. Activities and outcomes from the workshop inspire further projects in the classroom.

Every year, a professionally illustrated teachers' resource pack is produced exploring the themes of the exhibition. This can be used in conjunction with the school visit, or as a robust standalone educational resource. And in order to extend the reach and legacy of the exhibitions, this is made available online on the Two Temple Place, partner and Times Educational Supplement websites. This pack is developed in partnership with the regional museums, so that the resources can subsequently be used by visiting schools around the country to increase understanding of their local collections.

to encourage broader public participation and engagement with museums through free access to exhibitions, and to a wide-ranging programme of public events, education, outreach and volunteering programmes.

"I have led school trips to a variety of London art galleries for over twenty years. Without question this was the most inspiring and organised visit I have ever been on"

Sarah Counter, Principal,
Canary Wharf College

Active and enjoyable learning is an essential element of the programme. Throughout the exhibitions young visitors are encouraged to engage with the collections through a bespoke treasure trail and a regular Art Cart offers drop-in activities themed around the exhibitions. During school holidays there is a wider programme of artist-led family activities.

"I really appreciated the opportunity to take ownership and responsibility over my various projects and get creative."

Emily Hewes, Education Intern
2018, Membership & Marketing
Assistant at the Barbican
Centre 2020



Family Art Cart session, led by Education and Events intern Emily Hewes *Rhythm & Reaction*, 2018 © Nicola Underwood



Students working on weaving chairs inspired by *Unbound*, 2020 © 'A' Team Arts

CASE STUDY: YOUTH & PARTICIPATION

The 'Off Loom' Chair Weaving Project was a collaboration between Two Temple Place and Tower Hamlets' 'A' Team Arts. Working in groups, 14 young participants aged 11 to 19 from different schools, genders, nationalities and cultural backgrounds reimaged the café chairs at Two Temple Place. All brought their own stories to form a unique narrative for every chair, showcasing the chairs during the exhibition.

Through the work, the participants developed transferable textile skills to provide pathways into the fashion industry. The project also generated a positive youth presence in the Tower Hamlets' community, contributing to local initiatives around the climate and environment, and helping revive craft skills and traditions that are in danger of being lost.

ii COMMUNITY & OUTREACH

The Bulldog Trust's charitable aims place public access at the heart of operations at Two Temple Place, and so a focus for the exhibitions is reaching out to a wider audience, in particular those who feel that galleries – and especially those hosted in the grandeur of Two Temple Place – is not for them.

In 2011, the Trust recruited an experienced and enthusiastic volunteer into a formal role as Community Co-ordinator, to actively invite new groups into the building for independent visits, supported tours, and participatory workshops. Over 50 groups have visited the Winter Exhibition in this way, forming a firm base for a growing future Community Programme that will continue to open the doors of Two Temple Place for a broader public.

"The young people had a great time with you and came back buzzing about the trip"

Michaella Crivello,
Dragon Hall Group Leader, 2020



Jazz for Juniors
Rhythm and Reaction,
2018 © Jazz for Juniors



Mark Kavuma at the Sonic Sensorium - Jazz Edition
Rhythm & Reaction, 2018
© Paul Singer

iii. EVENTS & NEW AUDIENCES

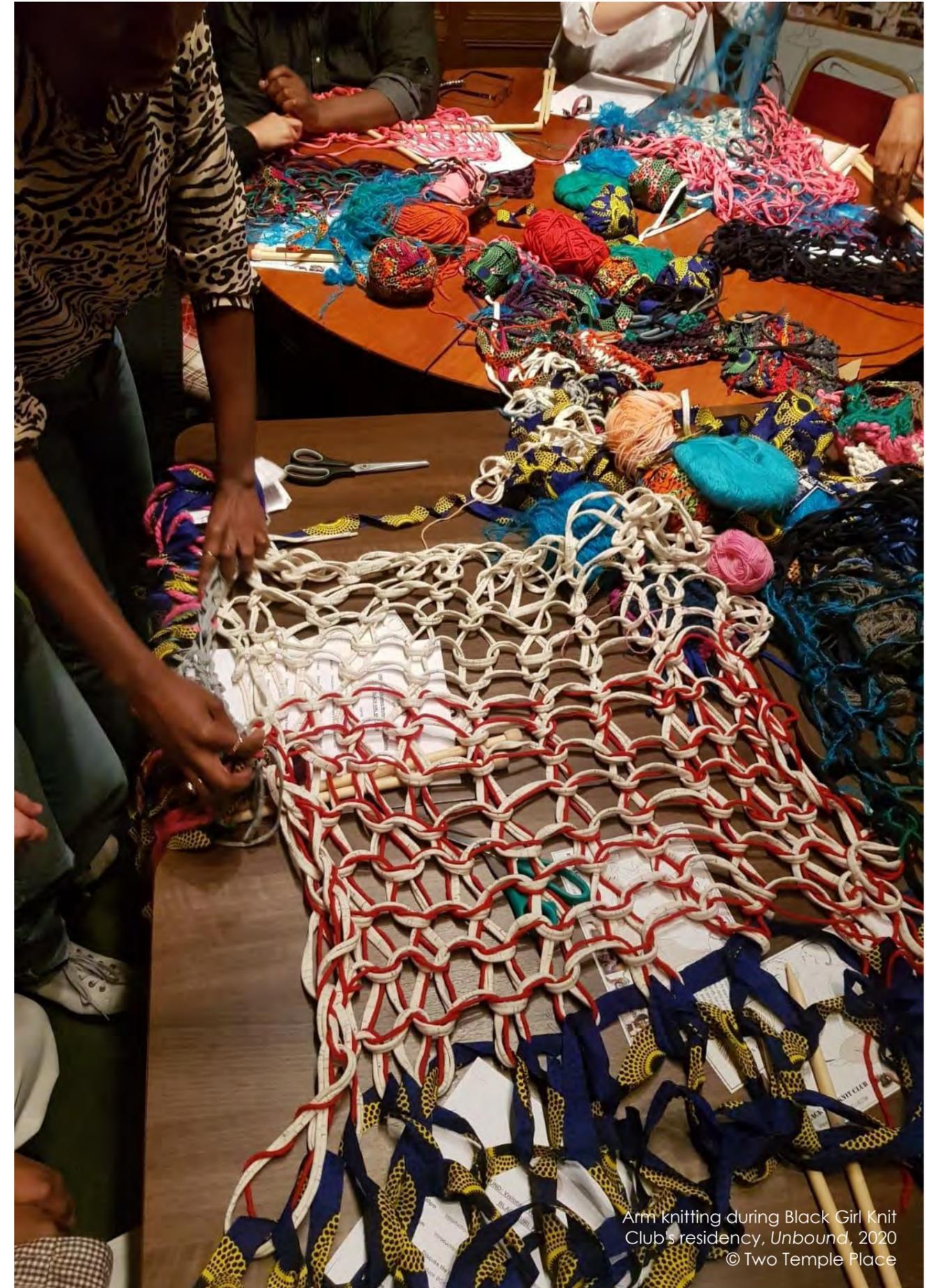
To complement each exhibition, a varied programme of free or low-cost public events at Two Temple Place adds value to visitors' understanding of the artworks, opens the door to new and younger audiences looking for something different. Events are designed with access and participation in mind, and are generally free of charge.

In 2013, Wednesday Lates was launched, designed to attract a younger, "after-work" audience to Two Temple Place for evening bar-socials with talks, demonstrations and workshops. Lates are occasionally curated by partner organisations or FE/HE partners as real-life arts engagement projects.

- Black Girl Knit Club (Unbound, 2020): a residency programme on the themes of colonialism and cultural hybridity, sharing West African Culture craft and textile skills.
- Sonic Sensorium – Jazz Edition (Rhythm & Reaction, 2018): a concert unlike any other, pairing a cocktail, smell and experimental taste with live jazz performance.
- Modern Egypt Month (Beyond Beauty, 2016): a series of events highlighting the cultural production of Egypt today, from music, to food, design and literature.

“Events programmed to complement an art exhibition can sometimes be rather dry – not in this case!”

Art Week, 2018



Arm knitting during Black Girl Knit Club's residency, Unbound, 2020
© Two Temple Place

iv. VOLUNTEERS

Volunteering makes an extraordinary and irreplaceable contribution to the cultural and heritage sectors, and during the Winter Exhibition volunteers take on a vital public-facing role at Two Temple Place.

Since the launch of the Winter Exhibition Programme, over 300 have been trained to form part of a core 130 volunteer body who make each exhibition possible. Volunteers at Two Temple Place range in age from 16 – 84, of whom around 80% return each year. Notwithstanding this, every year new volunteers are recruited to refresh and diversify the welcome team, and we strive to reach under-represented groups, while our employment policy includes support for individuals with additional needs. Volunteers are fully trained, given the opportunity to lead tours and provide paid support during commercial events, and to develop transferable professional skills. To date, three members of the Trust's staff have been recruited from the volunteer body, and over 40 references have been provided for external organisations.

“Really interesting exhibitions and an incredibly beautiful place to work in. Always have such enjoyable months here.”



Long-standing volunteer the late Terry Barber meets HRH Duchess of Cornwall *Amongst Heroes*, 2013
© Paul Tucker



Mary Rose Gunn, (Chief Executive, The Bulldog Trust) and Phillippa Hogan - Hern, (Director, Jerwood Foundation) speak at the Private View of *Sussex Modernism*, 2017 © Rohan Van Twest

ADVISORY BOARD

Since 2017, the Exhibition Advisory Board has strengthened the profile and ensured the quality of exhibitions, providing a knowledgeable sounding board and support for the emerging curators.

Martin Caiger-Smith (Chair 2011 - 2020) – Head of the MA Curating The Art Museum programme, Courtauld Institute of Art

Bernard Donoghue – Director, Association of Leading Visitor Attractions

Caro Howell – Director, Foundling Museum

Darren Raymond – Artistic Director, Intermission Theatre

Kathleen Soriano – Arts & Culture Consultant

George Loudon – Collector of contemporary art and 19th century scientific objects

Mary Rose Gunn – Chief Executive, The Bulldog Trust

Charles Hoare – Chairman, The Bulldog Trust



THE CULTURAL PROGRAMME AT TWO TEMPLE PLACE: 2021 AND BEYOND

As we look beyond the pandemic, The Bulldog Trust has restated the civic and charitable role of Two Temple Place, committing to building on the success of the Winter Exhibition Programme 2011-2020.

We want the hidden gem of Two Temple Place to be shared more widely, with more people, for more of the year.

We will maintain the Exhibition Programme as the flagship heart of an enriched year-round cultural offer that will animate Two Temple Place and make our remarkable building the inspiration for artists and makers from the widest range of artforms, and for a new community of visitors and participants.

And since collaboration has been a watchword of the Exhibition Programme, with 50 partnerships to date with regional museums and galleries radiating out from our London home, we will build on that to make and be part of more connections.

We have a particular role to play in artistic and civic recovery after the pandemic crisis of 2020/21. Based in central London, and defined by our greatest resource, the glorious Two Temple Place, with its fantastical décor and vivid history, we can be inspiration, home and provocation to the artists and cultural organisations and community groups we work with.

We will build on the successes of the Winter Exhibition Programme with even more new partners, looking for exciting collaborators and critical friends. Our building – which appears at first sight to be a thing of the past – is, in fact, absolutely connected to the world as it is now: when we invite creative re-imaginings of its spaces, when we explore new retellings of its stories, and when, very simply, we open our doors to everyone.

- We welcome approaches from professional cultural organisations, freelance curators and regional museums and galleries that combine bold and original project ideas with enlightened approaches to public engagement and participation.
- We will work in partnership to spread risk and share resources, build fruitful partnerships.
- We will join the dots to find our place in London's rich cultural offer – talking to local residents and stakeholders, arts providers, tourists, insiders, outsiders.
- We will ensure that all our cultural events make time and space for the community.

EXHIBITIONS IN NUMBERS

	William Morris	Amongst Heroes	Discoveries	Cotton to Gold	Beyond Beauty	Sussex Modernism	Rhythm & Reaction	John Ruskin	Unbound
Year	2011-12	2013	2014	2015	2016	2017	2018	2019	2020
Object media (In summary)	Varied media: 2D works on paper; 3D textiles, stained glass, tiles	2D painting; 3D objects to complement narrative	Varied media: 2D works on paper, photograph; 3D sculpture	Varied media: 2D works on paper, painting; 3D stained glass, taxidermy, ceramics	Coffins, stone objects	Varied media: 2D works on paper, painting, print, photograph; 3D sculpture, textiles; Sound	Varied media: 2D works on paper, painting, print, photograph; 3D sculpture, textiles, ceramics, musical instruments; Sound; Film	Varied media: 2D works on paper, painting, daguerreotypes; 3D sculpture, ceramic, stones & minerals, furniture; Film	Textiles & costume
Visitor numbers	51,032	38,895	26,315	32,547	32,632	52,597	42,164	57,032	19,304
Catalogue sales	3,000	2,800	2,400	2,850	2,500	4,100	3,500	4,917	1351
Press coverage 'Editorial Value Equivalent'	n/a	n/a	n/a	n/a	n/a	£4,991,237	£3,505,359	£6,784,072	£2,967,066
Exhibition funding partners	The Bulldog Trust	The Bulldog Trust; Arts Council England	The Bulldog Trust; Arts Council England (via University of Cambridge)	The Bulldog Trust; Esmée Fairburn	The Bulldog Trust; Arts Council England	The Bulldog Trust; Arts Council England	The Bulldog Trust; The Arts Society; Arts Council England	The Bulldog Trust; The Guild of St George; Garfield Weston Foundation; Foyle Foundation	The Bulldog Trust; Arts Council England; John Ellerman Foundation; Mullion Charitable Trust
Average spend per visitor	£1.40	£2.00	£1.70	£1.90	£1.80	£3.70	£3.50	£3.50	£4.80
% of schools programme filled	80%	100%	100%	100%	100%	100%	100%	100%	100% (*66% went ahead)
Number of school children	1018	1615	805	831	784	891	821	916	596
Number of events programmed	15	17	30	26	33	22	35	35	37 (*18 went ahead plus 2 social media)
% of events sold out	80%	75%	77%	82%	70%	85%	90%	92%	83%
Number of volunteers	53	84	91	119	130	118	120	140	180
% of returning volunteers	n/a	50%	43%	39%	61%	70%	75%	68%	75%

*In 2020, the COVID-19 pandemic caused us to close the exhibition five weeks early.

Front cover: Fuzedown School visit, Amongst Heroes, 2013 © Paul Tucker
Back cover: Sunrise - stained glass in The Great Hall, Two Temple Place, © Peter Dazeley

MAJOR PROGRAMME FUNDERS:



Supported using public funding by
ARTS COUNCIL ENGLAND

John Ellerman Foundation



MEDIA PARTNER:

Art Fund

WINTER EXHIBITION PARTNERS:



