

## REPORT OF ORIEL Y PARC MANAGER

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### **SUBJECT: OVERVIEW OF THE RECENT CONSTABLE EXHIBITION AT ORIEL Y PARC**

#### Purpose of Report

To update Members on the success of the 2016 Constable exhibition held at Oriel y Parc in conjunction with Tate and National Museum Wales.

#### Background

One of the greatest masterpieces of British art, Constable's Salisbury Cathedral from the Meadows 1831, was secured in 2013 for the British public through major grants from the Heritage Lottery Fund, the Art Fund, a very substantial donation from The Manton Foundation and Tate Members.

The acquisition formed part of a ground-breaking new partnership, called Aspire, between five national and regional galleries: National Museum Wales; the National Galleries of Scotland; Colchester and Ipswich Museums; Salisbury and South Wiltshire Museum; and Tate Britain. The partnership enables the work, owned by Tate, to go on almost constant view in partner venues across the UK including a period at Oriel y Parc from 19<sup>th</sup> March – 11<sup>th</sup> September 2016.

The work was acquired for the special price of £23.1 million with tax concessions, equivalent to an open market sale of £40 million. The acquisition was made possible through the most generous collaboration of the children of the late Lord Ashton of Hyde and purchased through the London fine art agents Robert Holden Ltd. The painting had previously been on view at The National Gallery on long-term loan since 1983.

Salisbury Cathedral from the Meadows 1831 is one of a series of monumental 'six-footer' canvases painted by the artist. This was the scale he reserved for his finest compositions, the paintings he wished to make a great impact in the crowded, competitive hang of the Royal Academy exhibitions. This work is the most visually spectacular of all the 'six footers', the most loaded in meaning and the one of which he was most proud. Constable called it '*The Great Salisbury*' and wrote '*I am told I got it to look better than anything I have yet done*'.

The painting was supported by other smaller works of art (including several Turner paintings and sketches) from which National Museum Wales added their own items. The other pieces of art were chosen (in the main) to link with the Cathedral in St Davids as well as Bishops Palace and other relevant sites within the National Park.

#### Visitor Statistics

The Constable exhibition, as expected, proved to be the most successful exhibition held at Oriel y Parc since it opened in 2008. To give a sense of its popularity a table

is included below which makes direct comparisons with the extremely successful exhibition by Sir Peter Blake held at Oriel y Parc in 2014.

	Constable (2016)	Peter Blake (2014)
Total Visitor Numbers	105,419	104,108
Gallery Visitors	38,835	24,118
Gallery Conversion (%)	37%	23%

#### Totals for the Calendar Year

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Total Visitor	3359	4483	9947	10908	16225	17315	21403	29792	15885	10639	3873	3983
Gallery Total	225	143	3154	4734	5156	5985	7931	10222	3254	2047	707	562
Conversion	7%	3%	32%	43%	32%	35%	37%	34%	20%	19%	18%	14%

Total Visitors - 147812

Gallery Total – 44120

#### School Groups

8 funded by Aspire – 3 self-funded

#### Other Groups

Refugee group – associated workshop

Paul Satori charity

Chris Baker lectures

Coastlines – Fishguard

St Davids History Group

Springboard

Fishguard Shiroptomists

Dyfed Art Fund

Haverfordwest Twinning Committee

(These are groups who requested a specified 'slot' there were others that called in – Pembrokeshire College, Tennessee Ramblers were two such groups)

#### Interpreting the National Park Landscape

As with all exhibitions at Oriel y Parc the PCNPA staff team look to provide interpretive materials in line with the aims and objectives of the National Park. Consequently, the decision was taken to use more of the upper space of the main centre to accomplish this by providing a wider platform to promote the Park.

Using interpretative 'themes' from the painting and statements that Constable made around the ideology behind key elements of the landscape in his work, links were made by the Interpretation Team to the Pembrokeshire landscape through the production of bilingual pamphlets that were produced in-house.

Using the same themes and images panels were also produced which were hung in the upper space linking well into the locality and proving helpful in orientating and providing information to customers (see examples at Appendix A).

Magnetic landscape panels with scenes from the park were produced with magnetic figures for children to produce their own landscapes, these provided hours of entertainment for children throughout the exhibition (See Appendix A – Picture 1).

#### Development Programme and Activities

At all other locations that the Constable exhibition has been based the host organisations have been allocated funding through the Aspire programme to employ arts and education staff to support activities. This funding in terms of Oriel y Parc had been allocated to National Museum Wales during the term of the exhibition in Cardiff; however there were significant funds available to aid development and staff were encouraged to attend a variety of training and awareness days.

These included:

**VISUAL EYES** – The exhibition was supported by two large Braille books which displayed and interpreted the exhibition for those with sight impairment. Two key members of staff were supported to attend a two day in depth training programme in interpreting the painting and exhibition to those with sight impairments, Emyr Bateman and Betty Fells attended this seminar in London in October 2015. This gave them an in depth knowledge of how to support the exhibition for visually impaired visitors, all other staff were able to attend a one day session at Oriel y Parc in February 2016. As a result of the training three local groups with sight impairments were provided with bespoke opportunities to enjoy the exhibition.

**NATIONAL MUSEUM WALES CARDIFF** – it was arranged that Ann Pritchard curator of fine art in Cardiff deliver a day's introduction / training regarding how best to interpret the Constable painting and the associated wider exhibition. This was supported through the Aspire programme and located in Cardiff with all centre staff attending. Staff found the additional information provided and insight given in to the exhibition extremely informative.

**ART INSTALATION TRAINING** – in order to support National Museum Wales further the Aspire programme will fund both Site Wardens to shadow and be instructed by trained NMW technicians in Cardiff. This will assist both Site Wardens in hanging and taking care of fine art and will lessen the dependency on NMW in terms of dealing with minor changes to exhibition materials in future. It will also equip the staff with greater flexibility and confidence in dealing with the 'emergency movement of pieces' (if this should ever arise) and also add to the skills of both individuals in supporting other exhibitions within the centre.

## Programme of events and activities

Salisbury Cathedral from the Pembrokeshire Coast – a collage constructed in sections by ‘celebrities’ and members of the public.



Rainbow lights – provided by Torch Theatre



## Other Events:

- Colour with Constable
- Dewi's quest
- Schools programme linking with the educational department of the cathedral
- Sustainability Seminar – programme attached
- Constable 'Cake Off'
- Tea with Constable
- Timothy Wilcox – Constable Skies – public talk
- Mike Parker Pearson & Richard Bevins – Source of the Bluestones – field trip and public talk
- Professor John Thorne – Rainbow & Skies of Constable – public talk
- City Walk
- Natural Meadows Day – guided walk

## Artists in residence programme (See appendix B)

**Linda Norris** - ob•serve: colours of an island

Artist in residence: September 2015 and May 2016

Tower Gallery exhibition: 3 July – 21 August 2016

As Linda's creative partner, Oriel y Parc provided advice and support for her successful application for production funding from Arts Council of Wales. During a three month residency on Skokholm Linda worked alongside ecologists and

ornithologists examining observation as the root of scientific and artistic enquiry and adopted scientific methodologies to collect and analyse colour in the landscape.

Following her residency, Linda brought her research findings to the studio space where she developed these into a new body of work which was exhibited in the Tower Gallery 3 July – 31 August 2016.

During the exhibition Linda led a family workshop exploring colour in the local environment, developing participant's skills in observation and the "collection" of colours from the landscape and hedgerows around Oriel y Parc to make original and vibrant artworks.

**Karen Ingham** – Pembrokeshire Drovers  
Studio Space 5 August – 9 September 2016

A new film work by artist and BAFTA award-winning Filmmaker Karen Ingham, commissioned by Confluence in partnership with PCNPA.

Pembrokeshire Drovers was based on the motif of a nuanced palimpsest. A palimpsest was originally a manuscript used for writing and re-writing text, erased and re-written anew, each time leaving faint traces of prior narratives and histories. Karen used this form of mapping to follow the old drovers' routes to create a filmic 'palimpsest map' of the area which evoked the past, present and future drawing on the history of droving and its contemporary manifestation through 'droves of tourists.'

Oriel y Parc is continuing a dialogue with Professor Karen Ingham regarding the development of a new project Deluge of Land and Sea. The project would realise a series of inter-related visual arts and hybrid craftworks that use interdisciplinary making methods to focus on how detrimental human activities are critically endangering some of our most important eco-systems, systems that are being overwhelmed, bombarded, engulfed by pesticides, aggressive farming practices, urban sprawl and pollution, rising sea temperatures and coastal inundation.

The project is in two interconnected parts and is multi-partnered: Cardiff (Craft in the Bay), Swansea Bay (Tidal Lagoon and Cape Farewell), Pembrokeshire, (Oriel y Parc and Dr. Beynon's Bug Farm), Milford Haven (Milford Haven Port Authority) National Botanic Garden of Wales, and Fotonow in Plymouth and Falmouth University in Cornwall. The project has synergies with PCNPA's Changing Coastline project (Karen has met with Rebecca Evans) The project is subject to a funding bid to Arts Council of Wales for which Oriel y Parc has provided a letter of support.

#### Evaluation and Future Possibilities

It became clear as the months passed that visitors were coming to the centre early in the morning before the 10am publicised opening hours to visit the exhibition and it was becoming increasingly difficult to close at the publicised 4pm. The decision was, therefore, taken to open the gallery at 9.30 and close at 4.30pm.

A structured evaluation of the programme was carried out by Anne Millman Associates (See Executive Summary in Appendix C). This included:

- Structured observation by gallery staff

- Self-evaluation by visitors
- Questionnaire evaluation by visitors undertaken by volunteers
- Smiley face evaluation by children as part of the Landscape & Lights

The full report is available on request.

Some comments from the Visitors Book and Trip Advisor:

*“What a privilege to be able to see a ‘Constable in a beautiful location such as St Davids – I am humbled!”*

*“Went to see "Salisbury Cathedral from the Meadow" on display in this gallery. Fantastic painting and very interesting interactive display explaining different elements of the picture. Good cafe, great staff. Wonderful to see such a prestigious painting locally. And a bonus display about swifts, with the poems in braille as well as print.”*

*“What a wonderful exhibition. A privilege to see such a great artists work up close. To have Turner – Constable – Sutherland, John Piper on show in St Davids. Well done to everyone involved in bringing this to St Davids.”*

*“Bowled over amazing such a special privilege to see.”*

*“Fantastic – Really well displayed”*

*“What a marvellous painting – One of our highlights of our visit to Wales (Australia)”*

*“Stunning work – deeply moving and evocative.”*

*“Wonderful exhibition and also big thanks to the representative for explaining it so well to my partially sighted husband.”*

*“Awesome – Fantastic – Magnificent – Amazing – Superb – lost for words...”*

Financial considerations

All activities and staff costs were covered under current budget allocations, all additional costs of activities and events and training were covered by the Aspire Project. The authority paid an extra £238.78 premium on the relevant insurance policy for the length of the exhibition.

Human Rights/Equality issues

Addressed fully within the project, it should be highlighted that a braille book of the painting Salisbury Cathedral from the Meadows was produced to accompany the exhibition. Staff attended ‘visual eyes’ training two members of staff a two day intensive course and all other staff a half day course. Staff are also about to undertake a half day course outside the project which sets out ways of working / communicating and supporting individuals who have a hearing impairment.

### Welsh Language considerations

All publications for the exhibition were provided bilingually with the small complimentary booklet provided at all locations by Aspire produced in Welsh.

### Conclusion

The exhibition and associated activities were a great success, and were delivered professionally and enthusiastically by staff at the centre.

It has raised awareness of the gallery space and the capability of the staff to deliver a project which has an iconic high value painting at its centre and is linked with esteemed financial supporters.

The Tate has already approached National Museum Wales with regards to possibly working with the centre on a similar project in the next few years. At the time of writing this report there has been no decision made on this by the Tate.

**RECOMMENDATION:** That Members note the report.

### Background Documents:

National Network for Constable Studies Oriel y Parc: Evaluation Report – Anne Millman Associates, December 2016

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Author: Jenn Jones

Consulted/engaged with (internal and/or external stakeholders):

## Appendix A



**Saintly stories**

Pembrokeshire is blessed with a number of early saints and along with them come many colourful myths and legends.

St Justinian was apparently murdered on Ramsay Island by having his head cut off. He picked it up and walked across the water to the mainland.

When St Govan was fleeing from pirates a cleft of rock opened up to hide him near the chapel that still bears his name.

Brynach 'communicated with angels' on Carningli, Newport, otherwise known as the 'Mount of Angels'. He is also said to have learnt to talk to animals, convincing two stags to pull his cart and a wolf to look after his cow.

It is said that two pilgrimages to St Davids equalled one to Rome.

### Land of Faith



Salisbury Cathedral and its surrounding landscape inspired some of John Constable's greatest paintings. St Davids Cathedral, set in the heart of Pembrokeshire Coast National Park, is equally inspiring. Our landscape is dotted with marks of faith – from the majestic cathedral, to modest chapels, tranquil monasteries and ancient crosses. All add character to our landscape.

**Join in!**

Build your own cathedral on the beach using natural materials. Take a photo and email it to [photos@orielparc.co.uk](mailto:photos@orielparc.co.uk). Don't forget to include your name and any special details of what you have created.

We will upload the best of them to social media and our National Park website [www.pembrokeshirecoast.wales](http://www.pembrokeshirecoast.wales)



**Join in!**

Send in your pictures of rainbows, storm clouds, sunsets to [photos@orielparc.co.uk](mailto:photos@orielparc.co.uk). Don't forget to include your name and details of where and when you took the photo.

We will upload the best of them to social media and our National Park website [www.pembrokeshirecoast.wales](http://www.pembrokeshirecoast.wales)

### Land of Light

*'The sky is the source of light in nature and it governs every thing'*  
John Constable



**Lightness and brightness**

Pembrokeshire has long been loved by artists and photographers for its magical light. Whether it is capturing the sun glistening on wet sand, light peeping through the clouds, dark storm clouds rolling in from the west or dramatic sunsets – all can be captured on canvas, paper, film or in words, or simply just enjoyed. It is not just the light that attracts people. Pembrokeshire now has eight official Dark Sky Discovery Sites where you can see the stars and experience life after dark.

**The sun shines on St David**

According to legend, when St Non gave birth to St David, a storm raged. Within the stone circle where David was born, all was calm and the sun shone warmly on the grass.



Pembrokeshire Coast National Park Authority works to conserve the landscape and help everyone to enjoy it.

**Oriel Parc**  
Oriel Parc is a charity that promotes the conservation of the landscape and the history of the area.

**Pembrokeshire Coast National Park**  
Pembrokeshire Coast National Park is a coastal national park in Wales, covering the Pembrokeshire coast.

John Constable's work was renowned for its depiction of light. When referring to another of his works [A Boat Passing a Lock, 1823-6], he said that lightness and brightness are the essence of landscape. This is very true in Pembrokeshire, a place loved by artists and photographers for its magical light.



Wythnos Pysgod

### Digwyddiadau:

Wythnos Pysgod (25 Mehefin – 3 Gorffennaf) – dathlu popeth pysgodyd!  
The Really Wild Food and Countryside Festival (28 – 29 Mai)  
Sioe Amaethyddol Sir Benfro (16 -18 Awst)  
Penfro (3 Awst)  
Abergwaun (5 Awst)  
Nant-y-fwr (10 Awst)  
Martletwy (24 Awst)

Mae Awdurdod Parc Cenedlaethol Arfordir  
Penfro'n gweithio i warchod y tirlun ac i helpu  
pawb i'w hwythau.

Oriel y Parc  
Oriel Tirlun a Chwilio'r Ymwybyddiaeth  
Landscape Gallery and Visitor Centre, St David's

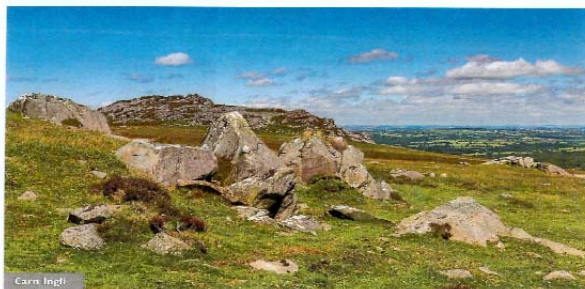


## Tir Digonedd

*'I don't mind parting with the corn, but not  
with the field in which it was raised'*  
John Constable



Magwyd Constable yn Suffolk, yn fab i fasnachwr ŷd a glo  
llwyddiannus. Cofnododd lawer o atgofion o'r melinau, y diwydiant  
a'r tirlun naturiol o'i gwmpas. Ar un adeg, roedd Sir Benfro hefyd  
yn ganolbwynt i ddiwydiant ffyniannus yn seiliedig ar adnoddau  
naturiol glo a llechi. Erbyn hyn, sir amaethyddol ydyw i bob  
pwrpas, ac mae'n falch iawn o'i hadnoddau lleol, yn enwedig ei  
chynnyrch.



Carn Ingli

### Ewch atil!

Deddfyddiwrch ddefnyddiau naturiol i  
greu'r ch mae beth chi ar y diwedd –  
cromlech, cylch cerrig, carnedd.  
Tynnwch lun a'i e-hostio at  
ffotos@orielparc.co.uk  
Peidiwch ag anghofio cynnwys eich enw a  
manylion yr hyn yr ydych chi wedi'i greu  
a'i leoliad. Fe fyddwch yn uwchlwytho'r  
gyswllt hon yn eiddo'r gwyddondd  
ac i wefan y Parc Cenedlaethol  
www.arfordirpenfro.cymru



Coetan Arthur

Mae Awdurdod Parc Cenedlaethol Arfordir  
Penfro'n gweithio i warchod y tirlun ac i helpu  
pawb i'w hwythau.

Oriel y Parc  
Oriel Tirlun a Chwilio'r Ymwybyddiaeth  
Landscape Gallery and Visitor Centre, St David's



## Tir Eneidiau

*'We see nothing truly till we understand it'*  
John Constable



Credai John Constable ein bod ni'n hoff o edmygu golygfeydd  
godidog o'r tirlun, ond pa mor aml ydyn ni wir yn gwybod ar beth  
yr ydyn ni'n edrychi? Mae rhai o'r cerrig a chreigiau mwyaf sy'n  
doreithiog ar y diwedd yn gromlech, yn feini hirion, yn  
gylchoedd ac yn garneddau – olion pobl hynafol. Er na fu i  
Constable ymweld â Sir Benfro, cafodd safleoedd hynafol fel Hen  
Sallog a Chôr y Cewri, effaith arno. Ni awgrymwyd y cysylltiad  
rhwng Bryniau'r Preseli yn Sir Benfro a Chôr y Cewri hyd nes  
1923, ar ôl i Constable farw.

## Appendix B

### ARTIST IN RESIDENCE PROGRAMME

**Karen Ingham – Pembrokeshire Drovers**



**Linda Norris** - ob•serve: colours of an island





Add in Oriel y Parc logo

Aspire



ArtFund

TATE

## National Network for Constable Studies

### Oriel y Parc: Evaluation Report



*Salisbury Cathedral from the Meadows* 1831, John Constable (1776-1837), © Tate, London 2013

Purchased by Tate with assistance from the National Lottery through the Heritage Lottery Fund, The Manton Foundation, Art Fund (with a contribution from the Wolfson Foundation) and Tate Members in partnership with Amgueddfa Cymru-National Museum Wales, Colchester and Ipswich Museums Service, National Galleries of Scotland, and The Salisbury Museum 2013

**Anne Millman Associates, December 2016**

## **Executive Summary**

- 1 **Setting the scene: context and methodology**
- 2 **Making a difference for heritage: Constable and context**
  - 2.1 Exhibition display
  - 2.2 Interpretation approach
  - 2.3 Impacts and responses
  - 2.4 Delivering a quality exhibition
- 3 **Making a difference for heritage: Constable today**
  - 3.1 The Learning & Participation programme
  - 3.2 Recording knowledge and ideas
- 4 **Making a difference for people: skills and expertise**
  - 4.1 Impacts for Oriel y Parc staff
  - 4.2 Impacts for Oriel y Parc stakeholders
- 5 **Making a difference for communities: partnership, profile and marketing**
  - 5.1 Partnership and profile
  - 5.2 Marketing and media
- 6 **Making a difference for communities: Learning about Constable**
  - 6.1 Engagement with John Constable's work
  - 6.2 Learning impacts
  - 6.3 Social impacts
- 7 **Making the most of partnership: learning**
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- 8 **Oriel y Parc and Aspire: legacy**
  - 8.1 Making a difference for heritage: display and interpretation
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  - 8.4 Making a difference for communities: partnerships and profile
  - 8.5 Making a difference for communities: learning about Constable

***I have never seen anything before that has made me feel I would like to own this. Salisbury Cathedral is stunning and awe inspiring and so much to see in it. Beautiful*** (visitor comment book)

***I 'm so blessed to be able to be here. I'll never forget this visit. Simply awesome*** (visitor comment book)

***Great exhibition – so good to see such an important painting in a rural gallery. Great to see an original master*** (visitor comment book)

***(I now have) confidence about related subject matter*** (teacher)

***It changed perceptions of Constable's work and how it can apply to my setting*** (teacher)

***(The workshop gave me) new ways of thinking and learning about his work*** (teacher)

***The local community have been boosted by a sense of pride in the exhibition and shared ownership of the event*** (Oriol y Parc Friend)

***What a wonderful exhibition: a privilege to see such great artists up close. To have Turner – Constable – Sutherland – John Piper on show in St Davids! Well done to everyone involved in bringing this to St Davids.***(visitor comment book)

***This Gallery has become the greatest treat in St Davids. To see the vast, magnificent Sutherlands in a space like this, and then walk straight out into the landscape with gave rise to them is to feel one is truly understanding them... The Constable exhibition also has been a wonderful experience to offset the Sutherland room and very well presented – a model of how to explain a single great work and put it into context*** (visitor comment book)

***There was a real sense of buy in and ownership from staff which I've not seen before: the stature of the work, acknowledgement of the significance of this coming to Oriol y Parc, and investment in staff, the professional development training all contributed*** (staff member)

## Executive Summary

### Making a difference for heritage: Constable and context

- 1 In addition to *Salisbury Cathedral from the Meadows* 1831 the exhibition included loans of work by Constable and Turner. Paintings from the National Museum Wales' collection included works by Constable, Henri Gastinaeu, F.L. Griggs, Samuel Palmer, John Piper, Frank Short, Graham Sutherland, and Turner. The interpretation and accompanying activity programme drew out five themes through which visitors and learners could link the exhibition in general. This approach enabled the Gallery to signpost a wide range of things to do and see in Pembrokeshire, and to illuminate the themes of the exhibition.
- 2 The exhibition made a difference for the heritage of Oriel y Parc in five main ways: it cemented the Gallery's relationship with National Museum Cardiff, and led to increased knowledge and confidence among the Oriel y Parc team for developing this kind of exhibition. Other heritage benefits included the exposure of the Sutherland collection, which had a strong local resonance for visitors, as well as learning how to think laterally about interpretation and link this to the local and regional context. The exhibition also benefited the Gallery's artist partners, inspiring their own work and providing insights into the work of the artists included in the exhibition.
- 3 The main heritage outcomes for formal and informal learners were being able to see major artworks, and to understand these through a variety of interpretation tools. It gave them time to engage with and think about art, and also provided access to the exhibition for people who were blind or partially sighted. There were positive responses to the family trail, *Landscapes and Lights*, and observations showed that family groups engaged with texts and digital interpretation.
- 4 The key outcomes of the display and interpretation for visitors were appreciation of the quality, amount and depth of interpretation; enjoyment of the combination of paintings; being able to get close to the paintings and study them in depth; learning about John Constable's work; and being able to understand the relevance of the exhibition to the landscape and context of Pembrokeshire.

### Making a difference for heritage: Constable today

- 5 Approximately 2,000 individuals participated in the Learning and Participation (L&P) programme, in addition to which all children visiting the Gallery saw the Rainbow Lights in the Gallery. The teachers leading school visits to the Gallery were motivated to attend for a variety of reasons: the work of John Constable was the major motivation for all, while some wanted to try out an event at Oriel y Parc for the first time, and others who often bring pupils to the Gallery. Teachers rated the content of the workshops positively.
- 6 All of the children who returned the tear-off response sticker in the Landscapes and Light trail said that they had fun, and that they had learnt something. All except for one said they would tell their friends.
- 7 The artist in residence at Oriel y Parc felt that the exhibition had multiple outcomes for her individually and for the wider public. She felt engaged with the wider partnership and the process of mounting the exhibition, and believed that this would add to public awareness: of

the Gallery. Others felt that the Aspire partnership concept was very powerful, and were glad to be part of the L&P programme.

- 8 The documentation process for this exhibition has yielded a varied archive of creative outcomes for Oriel y Parc, and for the wider partnership. These include records of children and young people engaging in schools and family workshops; photographic records of two and three dimensional objects made in response to *Salisbury Cathedral*; visual records posted on Facebook; and this evaluation of the activities, the findings of which will inform future programmes.

#### **Making a difference for people: skills and expertise**

- 9 The experience of being part of this partnership had a number of impacts for the staff and volunteer team at Oriel y Parc. There was evidence of both generic and specific learning from the wider Aspire partnership and the exhibition. Close working with the National Museum Cardiff had a range of benefits, including familiarisation with the collections and an understanding of how to develop this kind of exhibition. The scale of the exhibition required strong team work across the PCNPA.

#### **Making a difference for communities: partnerships, profile and marketing**

- 10 Seven of the nine objectives of the marketing strategy for the exhibition and activity programme at Oriel y Parc were met completely. These were: i) Increase conversion of visitors to the Gallery ii) attract audiences new to the Gallery iii) build on the success of the display in Cardiff at National Museum Wales; iv) introduce visitors to the collection of Graham Sutherland work on permanent display at the Gallery;; v) explore the connections between the painting and Constable's work on landscapes through the themes of the display; vi) generate excitement and anticipation about the visit; vii) build on the knowledge, skills and experience within the Aspire network to create a legacy beyond the life of this project.
- 11 Two of the nine objectives of the marketing strategy were partially achieved: viii) use the opportunity of the painting's display to build new and lasting relationships with other local and regional attractions and organisations; ix) attract visually impaired audiences to experience the exhibition.
- 12 Internal stakeholders commented on the development of the working relationship across the PCNPA, and the consequent increase in profile of the Gallery and its work. Staff from the PCNPA headquarters visited the exhibition, as did representatives of Pembrokeshire County Council. The exhibition undoubtedly helped to enhance the Gallery's reputation with these stakeholders, as well as with other partners involved in the L&P programme.
- 13 The findings of the exit survey suggest that word of mouth and local media coverage were the two most powerful information sources. A soft media launch was held at the opening of the exhibition, and an additional campaign to promote activities to celebrate Constable's 240<sup>th</sup> birthday achieved a range of broadcast and print media coverage.
- 14 The exhibition attracted 38,853 visits, with a conversion rate of 36% from the total of 105,000 visits to Oriel y Parc during this period. This showed a greatly increased conversion rate to the Gallery, as demonstrated by comparisons with previous exhibitions which ranged from 18% to 23%.

- 15 The exhibition attracted a good mix of first time attenders, regular and irregular visitors. The visit tended to be a sociable one, with 94% of respondents visiting with other people, most of whom were family members. 64% of those interviewed were female and 36% were male. Just over one third (34%) were aged 55 – 64 and three in ten visitors (30%) were aged 65 or over. Correspondingly, the largest proportion of respondents (44%) was retired, followed by just over one third (34%) who were in full time employment. Most respondents were not Welsh speakers.
- 16 The sample for the exit interviews consisted of UK addresses only<sup>1</sup>. 54% of the sample came from postcode areas in Wales, with the largest proportion of this resident in SA postcodes. 45% came from English postcode areas, with no particular clusters – visitors were from all geographic regions – and 1% from Scotland.
- 17 There were a total of 12,995 page views for the exhibition across the Tate and Oriel y Parc's website. The Tate website attracted 1,378 page views for *Salisbury Cathedral from the Meadows* and 243 page views for national partnerships / collaborative projects. Overall, page views on the Oriel y Parc home page increased by 6.8% on a like for like period in 2015. Data for Facebook and Twitter followers for PCNPA and Oriel y Parc showed a marked increase between March and September 2016.

#### **Making a difference for communities: Learning about Constable**

- 18 Most visitors either disagreed or disagreed strongly that at they consider themselves to be very knowledgeable about his work. Conversely, most strongly agreed or quite agreed that they have always admired his work, and 98% agreed that he is one of Britain's most famous artists. A similar proportion (93%) felt that John Constable's work is relevant to the present day, although just under 90% either strongly or quite agreed that they do not have many opportunities to see his work.
- 19 Teachers identified five key learning outcomes from their pupils' engagement with the exhibition and L&P programme: understanding Constable and his work; new ways of thinking and learning about his work; learning about landscapes in art; creative and thinking skills; and working collaboratively.
- 20 There were seven main learning and social outcomes for visitors to this exhibition: understanding Constable and his work; finding out more about Constable, and learning about one painting in depth. learning about landscape painting; identifying links between Constable and Pembrokeshire; learning through discussion with others; and the powerful experience and emotional response triggered by *Salisbury Cathedral from the Meadows*.
- 21 Visitors repeatedly used a range of superlatives to describe their experience: Amazing; Awesome; Awe inspiring; Inspiring; Stunning; Wonderful; Wow; The ORIGINAL. They felt: Blessed; Grateful; and Privileged.

#### **Making the most of partnership: learning**

- 22 Because Oriel y Parc had not been part of the original partnership bid to the HLF, no Activity Plan targets had been established. This meant that there could be considerable flexibility when planning the programme.

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<sup>1</sup> Comment card submissions and notes by FOH staff confirm that visitors came from Canada, Finland, New Zealand and Australia

- 23 The planning, budgeting and resourcing of this exhibition was considerably more straightforward for Oriel y Parc and for the project management team than was the case in previous venues. The reasons for this included the support provided by National Museum Cardiff for the development of the exhibition content and the consistency of the team at Oriel y Parc.
- 24 Initial tension between the PCNPA and the Gallery about thematic interpretation was resolved with the support of the National Museum Cardiff's Partnership Curator, thus fulfilling the aims of the PCNPA and those of the Aspire programme
- 25 The budget for the exhibition, excluding general costs such as evaluation, marketing strategy, and Tate travel was just over £22,000. The Project Manager was able to use underspends from the National Museum Wales and Colchester and Ipswich Museum Service budgets to defray some of these costs, and the core contingency budget was used to support the sustainability seminar. Oriel y Parc benefited from coverage of the insurance premium for the exhibition which the Gallery would not otherwise have been able to afford.
- 26 The small staff team at Oriel y Parc, supported by volunteers and Friends, developed a palpable sense of buy in and ownership of the exhibition: the stature and significance of the work, supported by the training programme, did much to generate this. Aspire partners from elsewhere were able to experience and learn from a very different geographic and cultural context, and Oriel y Parc was able to build on lessons learnt across the partnership.

#### Oriel y Parc and Aspire: legacy

- 27 The development and consolidation of a fruitful working relationship between Oriel y Parc and National Museum Cardiff demonstrated how this partnership can be used to explore their mutual heritage in future. It has also shown that an historical exhibition at Oriel y Parc can be a catalyst for stakeholders and visitors and can illuminate other landscape artists, particularly Graham Sutherland.
- 28 There is evidence that thematic interpretation and links across to the landscape and wider context has resonance for visitors, which is a concept that can be developed in future. Likewise, the knowledge that it is possible for interpretation to fulfil the twin agendas of the PCNPA and the Gallery to mutual advantage sets a precedent for the future.
- 29 The exhibition opened up a new relationship for Tate, and may lead to further collaborations with Oriel y Parc in future. Aspire partners are now aware of the quality of the Oriel y Parc offer, and there is potential for these relationships to develop jointly or singly
- 30 Aspire partners attending the sustainability seminar in June 2016 learnt about the concept behind and construction of Oriel y Parc as a sustainable building, and considered the environmental sustainability of national touring. They also learnt about academic and educational perspectives on sustainability and changing landscape.
- 31 Oriel y Parc staff and volunteers / Friends have developed an understanding of the process of presenting a historical exhibition, and staff will undertake followup training in handling artworks. They have also gained knowledge about John Constable's work and landscape painting, and have also developed skills in evaluation and audio description which can be embedded in the longer term.

- 32 Strengthened working practice and relationships across the PNPA should support future dialogue and ways of working. New partnerships will provide opportunities for the mutual development of skills and expertise in future projects.
- 33 The record number of visitors to Oriel y Parc during the period of this exhibition, combined with the media profile achieved, undoubtedly raised the profile of the Gallery itself providing a platform on which to build. The positioning of Oriel y Parc in general, and the Gallery in particular, has shifted: a new appreciation of the quality of the Gallery space and the kinds of heritage it can host stands to attract new opportunities in future.
- 34 The profile generated by the exhibition has put Oriel y Parc and the Gallery on the cultural map regionally and nationally, and will contribute to the PCNPA's profile and offer to regional and UK markets. Local residents have a renewed pride in the Oriel y Parc offer: this sets both a positive and challenging precedent since it demonstrates a strong appetite for an offer such as this, but also raises expectations.
- 35 The learning outcomes described show how participants and visitors, as well as stakeholders and Oriel y Parc staff and volunteers, learnt more about Constable's life and work, as well as his techniques. The emerging legacies from this are the empowerment of Oriel y Parc to present historical art work of significant standing; an opportunity to build on these achievements through future exhibitions and activities.

## Data analysis from Anne Millman Associates

Base sample: 105 interviews

### **1 Motivations and visit history**

99% of this sample visited Oriel y Parc specifically to see Salisbury Cathedral from the Meadows.

An interest in art in general, combined with the painting itself and interest in John Constable in particular, were key motivations for visiting. Some respondents also happened on the exhibition because they were visiting Oriel y Parc:

Other reasons cited were:

- Sheer good fortune
- Lived in Salisbury for some time

Just under four in ten (38%) of visitors in this sample were visiting Oriel y Parc for the first time; just under one quarter (24%) were irregular attenders, having previously visited between one and three times; and a sizeable proportion had visited regularly or very regularly:

Nearly six in 10 (59%) of those who had previously been to Oriel y Parc had visited in the previous twelve months, although one fifth visited one to two years previously and 17% had visited between two and five years previously:

A larger proportion of respondents (46%) had never been to the Gallery at Oriel y Parc before. Of those that had, most had visited irregularly, between one and three times:

Of those who had been to the Gallery at Oriel y Parc before, nearly seven in 10 (69%) had been within the previous twelve months, and just over one fifth (21%) had been between one and two years previously:

### **2 Type of visit**

94% of respondents in this survey were visiting with other people. Of these, four in ten (40%) were visiting with one other person, and slightly more (43%) were visiting with two to three other people. 17% of the sample visited with groups of four or more other people:

Most of those visiting with other people attended with family members (73%), whereas just under one quarter (23%) visited with friends:

### **3 Engagement with John Constable's work**

Respondents were asked to consider a range of statements about John Constable's work, with most people either disagreeing or disagreeing strongly (68%) that they consider themselves to be very knowledgeable about his work. Conversely, most of this sample (86%) strongly agree or quite agree that they have always admired his work, and 98% agree that he is one of Britain's most

famous artists. A similar proportion (93%) feel that John Constable's work is relevant to the present day, although just under 90% either strongly or quite agree that they do not have many opportunities to see his work:

#### **4 Experiencing the exhibition**

All aspects of the exhibition were rated as either excellent or quite good by the respondents interviewed. The quality of the interpretation was rated particularly highly, with 82% of respondents describing this as excellent. This was followed by the amount of information (70% rating it as excellent), the depth of information (68%) and the combination of paintings (66%): Fewer people had used the touchscreens or family trail, but those who did rated them as excellent or quite good:

Overall, 63% of visitors rated the exhibition as excellent, and 36% as good:

Visitors were asked to respond to a series of statements about the exhibition, including which aspects they enjoyed and how it had influenced them. Being able to study Salisbury Cathedral from the Meadows in depth received the highest ratings (70% strongly agreed and 28% quite agreed with this statement). Most visitors also strongly or quite agreed that they had learnt a lot about Constable in general, can now see the links between Constable and Pembrokeshire, had learnt a lot about landscapes in art and would look at landscape painting with new eyes:

During these exit interviews visitors were asked to identify the three best features of the display, and also to mention three things they would have improved or changed. The three best things were:

- Good information and explanations x 2
- Touch screens
- Lighting x 2
- Salisbury Cathedral x 6
- Small sketch of Salisbury Cathedral
- Explanation by staff x 2
- Gallery paintings
- Atmosphere
- The links to other artists x 2
- The Graham Sutherland paintings
- The progressions
- Painting in a good position and in peace
- The range of landscapes
- The Turners as well as Sutherlands
- The other paintings

There were three suggested improvements / changes:

- Wrong dates on one of the displays (not of great importance)
- More paintings
- The I Pad

#### **5 Information sources**

The findings of this survey suggest that word of mouth and local media coverage were the two most powerful information sources.

Other sources cited were:

- came in by chance x 2
- National Park Brochure
- Always visit when in the area
- Poster in the caravan park

## **6 Demographics**

64% of this sample were female and 36% were male.

Just over one third (34%) were aged 55 – 64 and three in ten visitors (30%) were aged 65 or over:

Correspondingly, the largest proportion of respondents (44%) was retired, followed by just over one third (34%) who were in full time employment:

Most respondents were not Welsh speakers, with over eight in 10 (82%) saying they do not speak Welsh, whereas 7% speak Welsh fluently, a further 7% speak Welsh but not fluently and 5% were learning Welsh:

Three quarters of visitors (75%) described themselves as White British. 16% of the sample was White Welsh. Of the BAME categories listed in the questionnaire, a total of 2% of respondents described themselves as Asian / Asian British:

93% of the sample stated that they had no long term illness, health problem or disability. Of those who had, difficulty walking and deafness were specified.

## **7 Geographics**

54% of the sample came from postcode areas in Wales, with the largest proportion of these resident in SA postcodes. 45% came from English postcode areas, with no particular clusters – visitors were from all geographic regions: