

A&HPS_CV_Interview_15_Oct_2018

Date: transcribed 13th November 2018
Comments: anonymised March 2021
Duration: 00:50:09

KEY:

Cannot decipher = (unclear + time code)

Sounds like = [s.l + time code]

I: = Interviewer

P1: = Participant 1

P2: = Participant 2

I: Hopefully it will work. Some of the rooms at the University are not brilliant on mobile coverage.

P1: I'm just going to try and put you on speaker phone so excuse me if I cut you off.

I: I can hear you. We're both probably going to be a bit echoey, is that alright?

P1: Yes, that's probably us (unclear 00:00:25).

I: We'll do our best. I'll just start off by saying I'm audio recording our call, is that okay with you? I just wanted to say, have you had a chance to look at our project website? How much do you know about this project that I'm working on?

P1: I haven't looked at the website but we have looked through your questions and made a few notes (unclear 00:01:00).

I: Actually, the line is not brilliant.

P1: It might be that I'm too far away. Hold on, let me come a bit closer.

I: Yes, you're breaking up a bit.

P1: Is that any better?

I: Yes, that's better.

P1: Sorry, I was a bit far away. I haven't looked at the website but we looked through your questions and I've made some notes. But if you wanted to give us a little summary of what you're doing, that would be really helpful.

I: I'll do that. So I'm [I], I'm a Research Associate at Newcastle University. The project I'm working on is called Mapping Contemporary Art and the Heritage Experience. It's an AHRC funded research project. It's a three-year project and we're about halfway through this at the moment. What it's looking at is looking specifically at contemporary art practice as it's commissioned, temporary commissions in heritage sites of various kinds. We're looking at that from various perspectives. So one of the things that we've done is we're working with the National Trust, English Heritage and the Church's Conservation Trust to produce a number of commissioned artworks on site, which we've been on site over the summer at various properties, mainly in North East England.

We're looking at those from a case study perspective, so working with the artists. Obviously we've been involved in the selection process and all that kind of thing. So a case study about how these commissions come about, what that experience is like for the heritage sites, their staff, their volunteers, for audiences and visitors and also for the artists involved themselves. That's the commission strand. Then we're also looking at the audiencing of it. So we're doing a number of focus groups, or we have done a number of focus groups taking audiences to a number of these projects, the projects that we've commissioned and talking to them about their experiences of those projects. The third strand, which this interview is part of, it's a mapping exercise really looking at the range of what we're calling contemporary art and heritage practice as it exists in the UK at the moment but also looking back to see, historically, how this practice has developed and evolved, grown over the last few decades.

Our earlier tracing this back goes back to contemporary artist engagement in the museum sector and then heritage sites in the very late '80s and early 1990s. So as part of that, I'm doing a series of interviews with curators and arts organisations who have been involved in this kind of practice, involved now or historically. So obviously, coming up to this, Compton Verney obviously comes into that mapping, both as your current programme but also historically in terms of some early projects. So I was hoping that you might be able to tell me about both of those things, the contemporary perspective on what you're doing and also where that's come from. I don't know whether you've got that knowledge in your minds or whether that exists somewhere else.

P1: I mean we can do that. What's the outcome? Will it be published or something like that?

I: Yes. There's going to be a few outcomes. As academics, we're working on a series of journal articles and also a forthcoming book chapter. So this material will form our knowledge base for that kind of publishing. But also we are doing an exhibition next year at the Hatton Gallery, mainly based on

the commissions we've done. That will be accompanied by a conference on the 29th and the 30th July next year, which is looking at this whole area of practice. Obviously that's...

P1: When is that happening?

I: The 29th and the 30th July next year 2019, here in Newcastle. So as a follow up to this interview, we're about to do a call for papers and presentations should be coming out later this month. Obviously I'm going to send that information directly to you in case you want to contribute directly. I'm hoping you would want to contribute to our conference.

P1: Great.

I: So to start this off, as I said, I'm recording it, just to ask you, just for the sake of the recording, that I have your permission to use this interview in these kinds of presentations or publications.

P1: Yes, fine with us.

I: Both happy with that? I know I've got two people in the room. So I'm speaking to [P2] and I'm speaking to you, [P1], is that right?

P1: That's right, yes.

I: Could you just say, as an initial thing, my first question, I've got a series of questions but it's not like a questionnaire, it's quite a loose agenda, this is my prompts really, but just to start with, it would be useful to know from each of you what your job title is and what your particular role at Compton Verney is and maybe a bit about your background, where do you come from? Do you come from contemporary, art heritage, museums, whatever?

P1: So this is [P1] speaking now. My current role is curator and I've been at Compton Verney for 15 years, so since they opened. So I can give you a kind of history of the ground. My background is in history of arts and English. Previously I also worked (unclear 00:07:35) Art Gallery in London and the National Trust actually. I came from a publishing background originally and then got into museums and galleries that way. That's my background.

P2: I'm [P2] and I'm also a curator at Compton Verney. I'm covering the maternity cover for [Name] who is the curator in charge of (unclear 00:08:10). So I'm currently looking after things like the [s.l. eye-catcher 00:08:15] project while [Name] is on maternity leave. I've been here for a year. My background is in art history again (unclear 00:08:27). My experience in contemporary art is less than [Name].

I: So my first general question, that's really useful to have that background. My first general question is for you to jointly or individually tell me what you know about the history of Compton Verney's engagement with

contemporary art. Obviously I've done some background research and looked at your website and things so I know that there's various different things in terms of contemporary art or visual arts at Compton Verney. Obviously, you've got the permanent collections now and you do a series of indoor and outdoor exhibitions. But from my perspective and our project, we're particularly interested in the things where it's about temporary commissions, whether that's bringing artists in as residencies or to make interventions or responses to the collection or the Art in the Park programme.

P1: I mean I can go back a bit (unclear 00:09:47). I can go back a bit for you to Compton Verney's initial curating of art in the ground. This was, I should say, just before I started. So there was a period when the house, the gallery was being developed and people wanted nevertheless to test the site really. There was a series of, quite high profile actually, (unclear 00:10:16) you might have seen on our website. That was really my indication and I think it's about (unclear 00:10:28) contemporary artists were invited to come and make work here. I don't know the brief, exactly what was given to them but a lot of them did reference the history of the site. So for example, Marcus Coates came in and I think he referenced the testing that went on in the war here that was taken over by the military at one point. Anya Gallaccio did a piece which referenced the interior of the house and the depth of (unclear 00:11:03). She produced that as a (unclear 00:11:10).

Then there were other people that did I would say more informative led pieces as well. So I think a few of the artists did tours around the building and the grounds which looked at the history of the site and sound as well. So it was quite far ranging. I think one of them actually was (unclear 00:11:38). So there was a lean towards outreach as well with some of those projects, mainly to try and, I think, raise the profile of Compton Verney hopefully as a site for contemporary visual art. But then when we did open, one of the first projects that I worked on was a big installation by the film maker Peter Greenaway. He, again, took over the whole of the house anyway but he also was very interested in the grounds and he produced the site lines and the landscape which again referenced Capability Brown. As you probably know, we're in a Brown landscape here.

So I think what we found over the years, perhaps without any real structure to it, if I'm honest, a lot of contemporary artists that we were asking for responses from internally actually ended up being towards our historic grounds. So some of them evolved quite organically so it would just be a question of we'd invite an artist to do an (unclear 00:12:58) and then quite often they ended up referencing the landscape. So I think we slowly became aware that we have something quite unique here. I think over the years it's fair to say that we wanted to pull out those strands and encourage our visitors to respond more on a deeper level to our situation and our context, if that makes sense.

I: Can you put some dates on that early programme?

P1: Yes. I think the series of artists in the grounds, pre-opening, would have been about 2002, possibly 2001. I mean we can certainly follow all this up with a bit more detail. If there's anything after this that you think, "It would be really helpful to

have exact dates," then let us know and we can find all that out. Then when we opened it was 2003 I think was Peter Greenaway. Then I think about a year or two years later, Luc Tuymans, the painter, we invited him to produce new work and do an installation for the gallery. He actually referenced the novel, 'The Go Between', because he thought that Compton Verney looked like a site to go between. So again, he made links to our landscape outside. I'm just trying to think what else there was. Kate Whiteford was another artist who did a project which was in the gallery. That again looked at this idea of landing strips and the land engagement. She was probably in about 2007 I think.

I: I have come across some of these from the website. It has some historical, the Marcus Coates I think is mentioned and some of these other ones I think are. Am I right in thinking, from what I could find, the Anya Gallaccio piece, the mown piece that you referred to, was that the first commission or the first presented commission at Compton Verney?

P1: I think she was part of that group with Marcus Coates. I think all of those happened I think within a year. It was a theory of planned installations that happened over quite a short space of time.

I: I think you said that either you hadn't seen the brief or that there wasn't a brief, that this was quite an open brief, you just invited an artist to respond to Compton Verney, initially the house and then people got interested in the grounds. Is that right?

P1: Yes. For the grounds projects that happened with Anya Gallaccio, etc., I really don't know what the brief was because I wasn't here. I think they would have definitely seen some work in the grounds but I couldn't imagine it. That was undergoing renovation (unclear 00:16:10). That was certainly always meant to be (unclear 00:16:13). But after that I would say subsequent artists, they've become more organically interested in the grounds and that's come out of them visiting the site and responding to it.

I: Is that how you would work now with the latest projects or would you have a more specific brief?

P1: We've got more specific briefs now because we've had to. Through the HLF, the funding of these projects, it's meant that we've had to obviously put in writing what outcomes we want, what sort of artists we're looking at. Also, I'd say a lot of the more recent projects have a much more outward facing...

P2: (unclear 00:17:03).

I: You mentioned Heritage Lottery Funding there, is that the way these contemporary art commissions have been funded all the way through or were the early ones Arts Council? How was that funded?

P1: The early ones I think were probably funded by Compton Verney, pre-opening. Then I would say the Peter Greenaway, Kate Whiteford, those projects probably were just part of an exhibition theme more generally. More recently, I curated the

art and crafts house which had Dan Pearson's, who is a landscape designer, project on the ground. That one was actually funded through Art Happens, the fundraising platform. Then I would say the more recent ones have been HLF. We got the HLF funding about three years ago.

P2: (unclear 00:18:16).

I: So Arts Council funding doesn't really come into this? Are you an NPO, Arts Council NPO?

P1: We haven't been given that status (unclear 00:18:51).

I: Let me just refer to my...

P2: Sometimes we do draw on our extra budget inside. If we feel it's appropriate to take an idea or a theme out of the ground then we will allocate some of our extra money. We've got a range of options really (unclear 00:19:27).

P1: No, that's very true. Actually the eye-catcher has been every other year so it's intervening years. So for example next year, 2019, I'm doing an exhibition on [s.l. tea and the history of tea 00:19:44] which will be broadly picking up the grounds as well but that has been funded just through the exhibition project really. It does depend on the project really I think and what the rest of the programme is inside as well.

I: That's interesting to know you've got a series of permanent collections or your profile is about the permanent collections. I think some of the recent commissions or you've been inviting artists to respond to those collections, is that right? Have there been some projects?

P1: I'm trying to think. I don't think we've actually had any artists respond (unclear 00:20:28) in the grounds. Did you mean grounds projects in particular?

I: Either projects that happen in the grounds or projects which are, I don't know, museum models and artists are intervening in an existing historical collection sort of thing.

P1: Yes, sorry. I can't think of any ground projects that have referenced our historic collection. That's true. Sorry, [P2] has just reminded there was one called Kern Baby which referenced, we have our British folk art collection and then we have this (unclear 00:21:07) in there. Faye Claridge her name is. She's a photographer mainly but she did a piece called Kern Baby which was a giant corn doll in the grounds. So that one actually did reference the folk art collection but internally, yes, a lot of our exhibitions, quite a few have come out of ideas from the collections that we choose. The folk art collection inspired a big show which we did at the Tate on folk art. So a number of them have had internal ideas (unclear 00:21:38) came out of the idea of (unclear 00:21:44) which we have represented in our folk art collection as well. So yes, we do draw on the collections quite a bit but not exclusively in terms of our programmes.

I: So if I use this, I mean this is the kind of descriptor we're using for this area of practice from our perspective, this project, what I'm calling contemporary art in heritage practice. How does that title fit, if I'm presenting that title to you? How does that fit with what you're doing? Do you phrase it in that way? Would you call what you do something else?

P2: I would call it that certainly in relation to the eye-catcher because they are very much drawing on the historic Capability Brown link and the architecture in the house and trying to engage with that and set up a contemporary narrative which maybe turns it on its head or tries to, Brown is all about (unclear 00:22:45) and that's very much what the eye-catcher is about but in a much more modern context. Trying to use those historic heritage links in with the Brown point, I mean (unclear 00:23:05), engaging with audiences but also deliberately, it's very conventional, architectural (unclear 00:23:14). So yes, part of why it works so well (unclear 00:23:35).

I: I noticed, looking back through the historical list of projects, I mean obviously there are some which are specifically curated, as you say, for the grounds or the site and responding. Then there are one or two projects where I think you described it as, or it is described as the premier of new work or I think there was a film work like that. There are also a number of installations, or a couple of installations, that had come from the Tatton Biennial and that were represented at Compton Verney.

P1: That's right. Yes, you're right, there was. (unclear 00:24:22). I think at that point there was a desire to place art works in the ground. We were against testing that out but at that point I think we hadn't found the funds yet to commission things ourselves so that was its early starting point. Then we also re-commissioned, I suppose is the right term for it, Hilary Jack, who is an artist who often engages with landscape in her work, so things like (unclear 00:25:03). She has made a piece, again at the Hatton I think called (unclear 00:25:07) and she proposed creating another net in one of our quite big themes (unclear 00:25:15). So I think as well the engagement, I would say the natural world has come into it more and more as well in terms of the ecologies of the ground. Certainly with Dan Pearson's meadow, I was conscious when I was asking him to be part of the exhibition that anything in the ground obviously had quite a subtle footprint.

If it was going to have longevity, it needed, also in terms of one of the things that we're going to mention later on, being a historic landscape, we have to be very careful with (unclear 00:25:55) in line with anything conservation. He worked very closely with us to plan the meadow because it wasn't a one-off sampling, it actually is completely redeveloping that meadow species. It's now every year, it's changing. It's becoming more varied (unclear 00:26:20). So I see that project and some of the others as actually having more of an embedded approach to our landscape

P2: We always work (unclear 00:26:30) head of grounds and (unclear 00:26:34) very early stage, his impression of how it would work (unclear 00:26:44).

- I: That's interesting. So you're suggesting that in some projects there is a switch between the artist response, well it's a blend between artists responding to the historic heritage or the historic built heritage or possibly the collections and then into the natural heritage, the ongoing modern natural heritage of the site laid against that historic designed landscape of capability ground, is that...?**
- P1: I mean one thing I think we'll just quickly clear at the outset is that we're not a sculpture park. We never claim to be sculptures in the ground. There is one exception to that however that was part of the group of artists reopening and that's John Franklin.
- I: The stone, the boulder?**
- P1: Yes, that's it. That has remained, that piece, but it's the only one that's remained and that's because it's very (unclear 00:27:53). But I think, definitely, we've always felt that it has to be something, either it's something that evolves in the landscape, like in the case of Dan Pearson's meadow or that we will continue to re-engage artists rather than having remnants of work that gets left behind, if that makes sense.
- I: Yes. I'm interested in what you said, you brought that up, not a sculpture park. I've been researching these different contexts where this happens, where these temporary commissions happen and there is this... because of course something like Yorkshire Sculpture Park is itself a designed country park landscape but it's a sculpture park. There is Mellerstain House in the Scottish borders is now advertising itself as the Border Sculpture Park. Hilary Jack has one some work there. So there seems to be a mix between... of course there are some examples where the private sector have a permanent sculpture collection in the grounds. So there does seem to be some sort of overlap between sculpture park phenomenon and the contemporary art and heritage thing.**
- I don't know whether you want to say any more about that. It was just interesting, I just picked up on the fact that you said we're not a sculpture park and how you define that.**
- P1: It's difficult because I suppose it does mean different things to different people. But I think when I referenced it, I meant more commissioned sculptures that remain or in perpetuity whereas I think things like (unclear 00:29:45) that we've commissioned ourselves a bit differently. There's more of an ongoing dialogue, (unclear 00:29:53).
- I: How important is the art that happens outside, the Art in the Park activity alongside your development of the collections and the interior exhibitions in terms of strategy? I don't know. How does that balance or sit together?**
- P1: I think increasingly it seems to be more important and more integrated and I would say we've undergone quite a few different consultations with it, people like

Arts&Heritage. I would say our thinking is increasingly becoming site wide rather than seeing the inside and the outside as separate.

P2: Particularly the way that we engage with families and young people. We have a forest walk. We're seen in that way. Our landscape is (unclear 00:31:05). We're looking for (unclear 00:31:11) going forward, we're looking for ways (unclear 00:31:17) inside and outside, sustaining that interest with families to go inside and outside and embed it in our learning programme at the very start, thinking about... because it is such a wonderful, versatile place (unclear 00:31:40).

I: **Obviously I'm thinking because our partners have been more National Trust and English Heritage and I was wondering what research has been done, if any at Compton Verney about the reaction of your audiences, your visitors, staff and I don't know whether you have volunteers to the contemporary art happening in these kind of places.**

P2: Well we're doing quite a lot of work on our audiences at the moment. (unclear 00:32:21) share with you now but we do try and capture responses as much as possible. One way to look at that is (unclear 00:32:38) which was run by the caretakers (unclear 00:32:42) that's a really interesting way to see how people actually lived on site (unclear 00:32:57). So there's a traditional way to capture (unclear 00:33:06). I'm not sure how we'll capture the response to that but it certainly presents a certain challenge sometimes (unclear 00:33:26) but it's something that we're trying to address at the moment.

I: **I suppose Compton Verney is possibly a bit different to some of the other sites that we've looked at in that obviously, well in terms of the current profile you represent yourselves as an art venue, as an art gallery, is that right, rather than a heritage site which does contemporary art.**

P2: Yes, I would say definitely. We're not (unclear 00:34:00) definitely an art gallery and a park.

I: **An art gallery and a park, yes. Obviously you've mentioned some key projects over the history, I don't know whether there's any ones that you wanted to focus on that have been particularly influential on the development of the programme. One of the things that maybe latches on to some of the things you've already said about how you see this programme developing over the next five to ten years.**

P2: Well a key project that's coming up in the spring, which I just mentioned, is eye-catcher. That (unclear 00:34:49) engagement with Capability Brown, site lines but it is part of our landscape that isn't really visited much by people when they come to the site. They look at part of our landscape, which is the old town meadow. It almost looks like it's not part of Compton Verney (unclear 00:35:11). It's a sculpture installation with four huge green blocks that look a bit like they're a modern Stonehenge. Our hope is that it will engage people to walk into that area of the landscape and explore and just spend time there. So there are sixteen benches there that are part of the design of the installation and (unclear 00:35:36),

you can walk around the big blocks, climb on them, look back at the house through them. They frame bits of the landscape.

That really references the fact that there was a medieval village on that site at one time, Compton Murdak and there is still archaeological, the main stack underground which was a limiting factor when we were looking at commissioning the work. (unclear 00:36:06) going down deep into the ground (unclear 00:36:12). There was also once a lot of elm trees there (unclear 00:36:20) and that will be there for three years, so quite a significant position in our ground. Then looking forward, as we said already really, we just want to engage as much as possible with the landscape (unclear 00:36:54).

P1: I definitely agree with that as well. I think more and more with the soft planning, so I think certainly if I'm thinking of the projects that I'm working on for the next few years, I mentioned the exhibition on [s.l. tea 00:37:30] so really looking at how we can take that back to the landscape (unclear 00:37:53), linking up with education, again that's giving really good opportunity to look into the natural environment. Then also for the future we're hoping to work on a project which is about (unclear 00:37:54) which will be far reaching and will definitely include installations in the ground as well in the house. So I think what [P2] said, we are looking at joining up the dots more. Actually that's true, another project that we looked to work on last year was around the book 'The Lost Words' which is by Robert Macfarlane and Jackie Morris (unclear 00:38:25). Again, we took people out of the gallery space to explore the words that were missing from the dictionary which actually we had most of them in our grounds.

So we then commissioned a story walk around the grounds which was based on people's mobile phones and they could interact with the landscape in a different dimension as it were. So I think more and more the projects are being seen more across the sites than just something we do in the grounds and something we do inside. It's trying to marry the two up and make it more of a holistic experience for people. As Amy mentioned, the forest tour is hugely successful with children so we're looking at commissioning an artist-built structure for the forest walk in the ground, so again, embedding it all within our learning strategy as well I would say is something that we're trying to do.

I: **I think I've just got one other broad question and then one practical question. So I think you may have touched on this already but what do you see, if I was to ask a more formal question, what do you see as the key opportunities, issues or challenges for this area of practice currently or going forward, maybe thinking about your own site but maybe more broadly?**

P2: (unclear 00:40:02) we have planning permission, we resolved it (unclear 00:40:08) Historic England (unclear 00:40:12).

I: **Exactly those problems have come up with the commissions that we've been doing, doing something at Gibside, you can't go more than 2" into the ground and things like that.**

P2: Then also thinking about the longevity of whatever you're commissioning. So for example (unclear 00:41:22) so thinking about that year round (unclear 00:41:38). It's finding what the artists want and what actually (unclear 00:41:58).

P1: I would say as well, infrastructure is something that we've come up against in terms of the site. It's quite big and obviously things like electrical supply, that can be a challenge as well. So there's a budget case study that we know we need to do for every project (unclear 00:42:25) is a big one in terms of risk assessment, especially when it's a completely new works (unclear 00:42:35) so there's always a point, well more and more I think we've had to work from earlier on in a joined up way (unclear 00:42:48). It's a bit different than working inside in that way.

I: Are all these projects curated by yourselves as Compton Verney? You don't work in partnership with other arts organisations?

P1: Yes, that's a good question. I think we've pretty much done it ourselves. The exhibition that we did (unclear 00:43:22) that was taken from the (unclear 00:43:25) Institute. We didn't have sculptures, it was more of a classic sculpture in the ground. But I think for the most part we have done it, we haven't used other bodies. But we are having conversations with some people that we've come across common ground with. We've been talking to them about potentially working with them in the future. They certainly work from a very ecological angle and are really interesting. I think we have had conversations with other bodies. So we have talked to the National Trust Fund a bit as well about what they're doing. For the future, I think (unclear 00:44:15) potentially with somebody else so that if there was a project with us and with a National Trust property then that might be something that we'd think about doing, rather than just doing something that's just here and then it's all broken up and not used again.

If it's something that could be re-commissioned somewhere else, then that might well make sense.

I: That probably brings me to the end of my formal questions, I don't know whether there was anything else that I haven't touched on that you would like to say about Compton Verney that you feel we should know or something else you'd like to emphasise.

P2: People might have a perception of Compton Verney having loads of money. That's not true. (unclear 00:45:18). We're now in a position where we need to make sure (unclear 00:45:25). Well I should say as well that also, another difficulty sometimes in commissioning is that we are (unclear 00:45:44) for things like weddings and film sets (unclear 00:45:51) but it is then another challenge when thinking about commissioning. We have residents as well on site and there's different people's opinions and needs (unclear 00:46:11).

P1: I just had a specific question, is there anything else you wanted to ask us? It's interesting to find out about the conference that you're organising. Is the ambition to bring people together as well as hearing about different sites?

I: Yes, absolutely. It's a two-day conference. Obviously some of the content will be related to our own research project but very much so, we definitely want to bring in artists, arts organisations, curators working in the field and bring people together to have some conversations around this area of practice, which we think it's grown enough to say it's a defined area of contemporary art practice I think. So what I'll be doing, we're just at the moment preparing a call for papers, call for presentations thing to go out which will go out publicly in various sites but I will definitely send that to everybody, obviously yourselves and other people that have been involved in these interviews. So yes, definitely, we would love your input into that, whether that's case study presenting around a particular project or themes.

We're very interested in this whole idea about audiences engage with this kind of work or the way that, maybe it's changed, the practice has changed and how it might be taken forward in terms of the sorts of artists that you work with or the challenges that these things represent. So definitely, I'll send that to both of you.

P1: I think the case study is fascinating. We might well be able to do one of those for one of our more recent projects so yes, let us know.

I: I will, I'll let you know. But just my last question, I don't know whether there's any material, published material or evaluation reports or catalogues or anything like that that you would be able to let us have to build up our knowledge of what's been happening. Obviously we looked at the website and we have actually got a few catalogues and things but I don't know whether there's anything that you would be able to send us, that would be great if you could. I can give you my postal address if there's anything like that, or anything that could be emailed, anything that is useful, documentation adding to our conversation, that would be great.

P1: We'll certainly ask around. I don't think any of the projects that I've worked on feature in publications on their own. I think they've been included in other publications (unclear 00:49:05) but we'll certainly have a look because I think (unclear 00:49:12) we certainly went through a series of meetings so I can check with colleagues and see whether they're happy for it to be shared. We'll ask around and see what there is that might be of interest.

I: I mean obviously I don't know whether I said before but Arts&Heritage are a partner in the project, [Name] is one the Senior Research Associate on our project so we're closely working with them.

P1: She's here today actually.

I: Oh, is she? Give her a wave for me.

P1: She can probably tell you all about it.

I: That's lovely. Well thank you very much for your time. If there's anything else we can follow up by email.

Mapping Contemporary Art in the Heritage Experience – Art and Heritage Professionals –
interview transcripts

P1: That's brilliant. Well thank you, it sounds been really interesting.

I: Great. Nice to meet you both.

P2: Thanks, bye.

[End of Recording]