

# Exhibition Proposal Form

Please carefully read the “[Propose an exhibition](https://library.leeds.ac.uk/info/1905/about/151/propose_an_exhibition)” webpages before you complete this form (in the “About” section of the Galleries’ website).

To submit an exhibition proposal to the Stanley & Audrey Burton Gallery or the Treasures of the Brotherton Gallery, please complete the form below and send it to gallery@leeds.ac.uk or at the address below, including an SAE if you would like your material returned.

Please do not send any original material or anything that you need returned to you within two months.

All proposals will be reviewed by the Galleries team, but due to the high volume of material we receive, we cannot guarantee an immediate response.

Leeds University Library Galleries,  
Parkinson Building, Woodhouse Lane,  
University of Leeds  
Leeds  
LS2 9JT

## Working Exhibition Title:

## Date:

## Name:

## Organisation (if applicable):

## Address:

## Telephone:

## Email:

## Which one do you propose?

Read the “[Propose an exhibition](https://library.leeds.ac.uk/info/1905/about/151/propose_an_exhibition)” webpages for more information.

The Stanley & Audrey Burton Gallery exhibition – Main Temporary Exhibition Room 1

The Stanley & Audrey Burton Gallery display – Education Room 2

The Treasures of the Brotherton Gallery Temporary Exhibition Room

## Summary description of the project: (500 words max)

## Aims and objectives of project:

Please make reference to the Leeds University Library Galleries exhibition policy.

## Proposed dates:

Please also include any specific reason for these eg tour slot, anniversaries etc.

## Audience:

Please see the Appendix for the Galleries’ target audiences.

## Exhibition contents:

List of proposed objects to be displayed, including as much information as possible about each work.

* For artwork: artist name, title, date, medium, dimensions, insurance value, etc. and where sourced if not in the University of Leeds collections
* For archives, rare books and ephemera: author, title, shelfmark.

The Treasures of the Brotherton Gallery will only display items from University of Leeds collections.

## Display design and interpretation techniques:

eg labels, video, audio-guide, exhibition catalogue, online exhibition, etc.

## Associated events and activities:

## Technical and/or conservation assistance required:

## Marketing and communication strategy:

## How the project will be evaluated:

## Existing or possible project partners:

## Why is this project particularly appropriate to the Gallery?

## What previous experience do you have of organising exhibitions? (Please also attach your CV)

## Financial Breakdown

Estimated income and expenditure including potential fundraising and sponsorship opportunities. Please indicate any funding you have already secured and add additional lines if needed.

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| **Item** | **Income** | **Expenditure** |
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| **Total** |  |  |

## Images and additional information

Please include images or additional information about the proposed exhibition or relevant previous projects on a separate sheet. These may also be posted on CD, or as a website link. Please also include any installation images from previous exhibitions, if these are available.

## Appendix: Galleries’ Target Audiences

### Metroculturals: Prosperous and culturally active urbanites in Leeds

These people are the best prospects for arts and museum attendance and participation, though competition for their attention is fierce. They are confident in their own knowledge and tastes and expect their needs to be addressed accordingly. Although many enjoy classical arts, as a group, they represent the best prospects for new work and cultural innovation. Their recommendations may influence less confident and pioneering audiences.

### Commuterland Culturebuffs: Keen cultural consumers, leaning towards heritage and traditional offerings

Already highly engaged, this segment is open to high quality offerings, which they have the means to attend regularly. Leaning towards traditional arts choices, time is viewed as a valuable resource and they will pay premium prices to ensure premium artistic experiences. Opportunities that offer exclusive access, added value events such as talks and tailored interpretation and content may help to develop their loyalty with the Galleries.

### Home & Heritage: Older traditional cultural consumers

Older people, living outside of the city centre in more suburban, even rural areas. This is not a highly engaged group, limited by physical access to an appropriate arts and cultural offer and the means to get there. However they represent key prospects for relationship development for day trip or day-time offers that are traditional and will be interested in heritage and local history links.

### Dormitory Dependables: Suburban popular and mainstream arts attenders

Predominantly older families and singles, with a large proportion of households with children. They are warm to museums, arts and heritage offer and in particular to popular and mainstream events. A small increase in their individual engagement could potentially have a big effect on audiences overall.

### Experience Seekers: Highly active students and recent graduates

Open-minded younger urbanites with an active social life, disposable income and broad, eclectic tastes – within easy reach of a wide cultural offer. A high proportion are singles and couples in their 20s and 30s with no children.

### Kaleidoscope Creativity: Culturally diverse and often economically challenged

This segment is mainly mixed households, generally mature, including a high number of empty-nesters and singles, as well as some families with older children. Like all urban segments, they are culturally diverse, but often economically challenged, they can be found in inner city areas or the suburbs of large cities like Leeds, Bradford.