**Turner Prize Meeting**

**1st July 2015**

Tate, Hull 2017, Ferens, Heritage Learning

**Strategic Direction**

Lizzie confirmed that this is an live conversation within Tate at the moment. Prize was originally set up to popularise contemporary art and this mission hasn’t changed since 1991 although the context obviously has. They may get rid of the age limit, but keep the focus on new work. There is a desire to make the process clearer at the moment.

Tate are also looking at how to reimagine the comment card aspect in line with rise in social media, but to bring the conversation into the gallery.

**Timeline**

See separate document.

**Jury**

Once appointed in March/Apr 16, they view work over a 1 year period from then. Tate’s contemporary curators feed in suggestions for the Jury members and Tate Britain Director makes final decision. In recent years it has been a panel of foure curators while previously a journalist had also been included. 15-16 panel is Michelle Cotton, Simon Wallace, Beatrice ? and Tamsin Dillon.

Lizzie supports the jury throughout the year with lists of exhibitions they might view etc. Attempts to get them together early on for a briefing (usually fail). Attempts to get them to talk to each other throughout the year (usually fails!). The most likely occasion for them all to come together is tate’s Summer Party.

At the shortlisting meeting, they all bring nominations, but have to agree unanimously on the four. Also need to have a reserve in case someone turns it down.

**Public Nominations**

Currently not all effective. Don’t really do much press around it. Little response and then not really taken into consideration by the Jury. We would like to look at this for public engagement in 2017.

**Press for shortlisting**

Curators write citations on shortlisted artists for media release. They write a long one on each artist and a combined one on all four. These are really critical for the press.

Artists need to agree the final draft.

Press briefing is held one week after Jury agree shortlist. For Glasgow, one briefing was held in London and another in Glasgow on the following day. London was embargoed until the Glasgow one Artists have a small drinks reception before the main awards ceremony.

had taken place. Two jury members are there to talk about the artists.

**Artists / Curators**

Usual format is one lead curator with overview and one assistant curator. They then take two artists each. We need to look at who these people are. Tate would accommodate shadowing for this team during the awards the year before.

Briefing meeting and site visit to Ferens will be held for artists within a few weeks of the shortlist announcement. Talk to them about timeline, what they might show, press contact and so on. Tate have briefing notes.

Artists contracted shortly afterwards. Contracts are being renewed at the moment so can’t be shared. Clarify whether it is 2017 who are contracting.

**Publication / Films / Interpretation**

Curators write 1000 word essay on each artist which feed into publication which is sold for £3 within exhibition through an honesty box. They are usually produced by Tate publishing to a template created by the design team. Note, Glasgow are producing their own book to a different template.

Films on each artist – talking heads format. These are part of the interpretation at the exhibition and available online. Channel 4 usually also want access to films, so important to rationalise and only create one set. Usually produced by Tate Media.

Interpretation will be managed by 2017. Tate will advise but not control. Artists must sign everything off because it is so high profile.

**Exhibition**

Tate allow two weeks for installation of exhibition

Private View / Preview is always on a Monday. Probably Monday 2nd October 2017. Completely up to us how to handle this. Tate do 1000 people.

Tate patrons (around 10-20) need a curator tour as would our VIPs.

Still need to look at staffing, security, opening hours, timeslot booking ?, group visits etc.

**Press for Exhibition Opening**.

Press event on the morning of the Private View / Preview. Curator does a tour and there are pre-arranged interviews – not usually with artists (although some artist interviews may be arranged separately). Broadsheets may want to be in over the weekend before.

Curators should have media training in order to be able to handle this.

**Awards**

Presenter is decided together. Connection to the city is important. Invitation goes from Tate.

Always Monday or Tuesday in the first week of December in 2017 this would be Monday 4th or Tuesday 5th.

Jury meet earlier on the same day to agree the winner. Following jurors’ decision, press are informed – kept in their room (!) and embargoed until announcement.

Announcement is made live on Channel 4 news (around 19:55) Channel 4 have exclusive coverage. Other broadcasters can interview artists afterwards in the gallery.

Fully seated has turned out to be a better format. Artists each have a table with around 10 people at each.

Capacity is usually around 300-400. Others invited include past winners, past shortlisted (for a limited period), past judges, past presenters.

Space required:

1. Main space for dinner
2. Space for artists and their guests to have pre-dinner drinks
3. Space for press to write and send articles – embargoed until live announcement of result
4. Interview space near to or within main space.

If this was City Hall then the spaces would be:

1. Main space set cabaret style
2. Mortimer suite
3. One of the dressing room / green rooms?
4. On the balcony

**Press – General**

There is a requirement to use Bolton and Quinn because of their knowledge of the prize and of managing getting equal coverage of all four artists. They would cover London / International / Art specific press. We would manage local and regional press contacts.

**Sponsorship**

Tate said that sponsorship approaches needed to be cleared with them first. Tate keen to get on board a longer term sponsor covering a few years. Fran added that it needed to happen in reverse too with Tate sharing their approaches with us.

Need to share on pricing so pitching at the same kind of level. Somebody called Tanya is currently covering maternity leave of main sponsorship person.

**Education / Outreach**

Tate say that the education / outreach has been better at the out of London venues. Baltic approach was exemplary. Usually Tate ask artists to do a talk, but are very reluctant to ask them to do more than this. They also usually have a reading room at the end of the exhibition – books on artists, films etc. This was where comment cards happen, but need to look at changing this.

**DATES HELD AT CITY HALL**

1st – 4th Oct (Sun – Weds) for PV  
3rd – 6th Dec (sun – Weds) for Awards