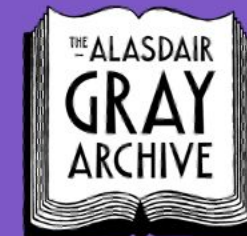

**GO SEE
SHARE**



Comparative Financial Models For Artists' Archives Beyond The Institutional Boundary

Sorcha Dallas, Custodian of The Alasdair Gray Archive

The Alasdair Gray Archive



2020

AGA Established
Funded by project funding

2020

Established as charity
Diversified income streams
(via commissioning, merchandise, events)

Collection: 8,500 Items

5,000

Estate Owned

Saved by AGA from Gray's
former home in 2019

3,500

Donations/Acquisitions

Since 2020

My Go See Share Project



Purpose:

To understand how artist-legacy organisations operate sustainably through governance, archives, programming, and diversified income.



FTHo

Where I went:

- Flat Time House (FTHo), London - legacy space of conceptual artist John Latham
- Charleston Trust, East Sussex - former home and studio of Vanessa Bell & Duncan Grant (Bloomsbury Group)



CHARLESTON TRUST

Why these organisations:

- Both are artist-centred legacies balancing conservation, access, and income.
- Offer contrasting models:
 - FTHo: Conceptual, research-led, small-scale, digitally oriented.
 - Charleston: Heritage site, visitor economy, event-led.

What Makes These Sites Unique?



Flat Time House:

- Latham's home as a "living sculpture" based on his Flat Time theory.
- Operates as gallery + residency + digital archive hub.
- Physical archive is held at Tate; FTHo uses a digitally reconstructed archive aligned with Latham's conceptual taxonomy.

Founded 2008 | Physical Archive to Tate
c.2005-2010 | 3-5 staff



What Makes These Sites Unique?



Charleston Trust:

- 16th-century farmhouse transformed into a total artwork by Bell & Grant.
- Run as a museum, events venue, festival site, garden, shop & café.
- Heavy reliance on visitors and earned income.

Opened 1986 | Estimated visitor volume:
50-80k pa | Charleston Lewes 2023

Governance, Ownership & Copyright



What I Learned:

Flat Time House:

- Estate-owned IP (managed by Latham's son).
- FTHo is not the archive owner, but the interpreting/activating body.
- Digital archive uses event-structure logic, non-linear navigation.

→ **Learning:** When you don't own the archive, you can still create impact through interpretation, framing, and programming.

Flat Time House:

- Trust owns core collection + some long-term loans.
- Many works still under artist estate copyright (70 years) → restricts digital reproduction and merchandise.

→ **Learning:** Copyright forces creative solutions: inspired commissions, technique-driven workshops, interpretive displays instead of straight reproduction.

Funding & Income Models



Key Business Learnings:

Flat Time House:

- **Public / Grant Funding**
 - Arts Council England (NPO), AHRC, Henry Moore Foundation, UAL partnerships.
 - Key rescue funding from Dino & Ernesta Santarelli Foundation (property owners).
- **Earned Income**
 - Small: Ticketed events, editions, publications
 - Creative workaround: residency output, digital programming, partnerships with estates and universities.

**Arts Council NPO Scale:
£50-200k pa**

**Earned Income Proportion:
Low – c.10-20%**

**Property secured by
Santarelli Foundation:
2016**

Funding & Income Models



Key Business Learnings:

Charleston Trust:

- **Independent Earned Income:**
 - Admissions, café/shop, weddings/events, festivals, membership.
 - Heavy reliance: c. 70–80% earned income typical for house museums.
- **Public Support**
 - Only small heritage/arts grants; relied on emergency appeal during COVID.

**Earned Income Proportion:
High – c.70-80%**

**Major COVID Appeal:
Over 300k Raised**

Key Income Streams:
Admissions: 40-50%
Retail: 20-25%
Café & Hospitality: 20-30%
Events/Festival: Variable but significant

Funding & Income Models



Key Learning:

Different legacy models require different business models:

- **FTHo = Conceptual + research partnerships**
- **Charleston = Visitor economy + event culture**

Programming, Engagement & Income Opportunities



Shared Strategies:

- Residencies / commissions
- Workshops & talks
- Publications
- Partnerships with HEIs and galleries
- Digital content / online interpretation

Flat Time House:

- **Event-structure archive** - inspires non-linear programming.
- **Low-res or partial material use** - encourages creative interpretive exhibitions.
- **No membership yet** → opportunity for digital membership (Patreon/Substack).

Residency Grants:
£1500-2000 stipend and production support

Digital Archive:
100% of Latham papers digitised (UAL project)

Programming, Engagement & Income Opportunities



Shared Strategies:

- Residencies / commissions
- Workshops & talks
- Publications
- Partnerships with HEIs and galleries
- Digital content / online interpretation

Charleston Trust:

- Strong revenue.
 - Walking tours, seasonal festivals, themed dinners, venue hire
- Contemporary keep the brand relevant commissions (e.g., Koak, LGBTQ+ exhibitions)
- Community & education partnerships
 - widen the audience.

Workshops/talks:
£10–£50

Walking tours:
£10–£20.

Festival audience:
Several Thousand
(Charleston Festival benchmark).

Commissioning programme:
5–10 artist commissions
annually across House/Lewes.

Staffing & Stewardship



Flat Time House:

- Small team (3–5 staff) + 9 trustees.
- High volunteer/time commitment.
- Strong artist/academic governance.

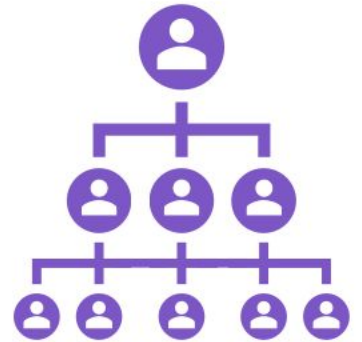


→ Learning:

Small orgs can do high-level programming through deep partnerships.

Charleston Trust:

- Medium-sized team across:
 - Curatorial, conservation
 - Visitor experience
 - Gardens, café, shop
 - Events, marketing
- Volunteers essential for tours and front-of-house.



→ Learning:

Heritage sites rely on visitor services and staff who wear multiple hats.

Key Takeaways for Others



1. You don't need to own the archive to have impact

FTHo shows that interpretation + partnerships can activate a legacy even when physical collections sit elsewhere.

2. Copyright constraints can stimulate innovation

Both orgs use restrictions to drive new commissions, interpretive workshops, and hybrid programming.

3. Diversified income is essential

- FTHo: Research + grants + digital models
- Charleston: Admissions + shop + hospitality + festivals

4. Legacy spaces must remain dynamic, not nostalgic

Both institutions invite contemporary artists to keep the original artist's ideas alive.

5. Sustainable governance requires clarity between estate, archive, and organisation

Knowing what you control - and what you don't - helps shape realistic programming and revenue models.

Find Out More



Early 2026:

Information learned to
be shared via Scottish
Artists Archives
Network:

- 2x Webinars
- 2x Case Studies

Book an AGA Tour!



@thealasdairgrayarchive



@thealasdairgrayarchive



info@thealasdairgrayarchive.org



The Alasdair Gray Archive