

Exhibitions!



By Maria Piacente
Vice President,
Lord Cultural Resources

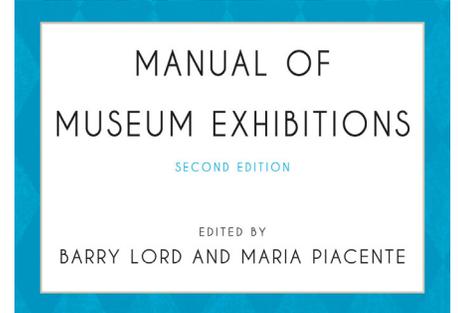
It's finally here - the second edition of the *Manual of Museum Exhibitions*, a practical guide on how to budget, plan, design and manage your exhibition projects. Since the first edition was published in 2002, our definition of what an exhibition is has changed. While objects and works of art are still paramount, many are virtual, participatory and pop-up migratory experiences. New forms of technology from social media applications to complex integrated systems are challenging the bottom line as well as how we operate.

This second edition of the *Manual of Museum Exhibitions* explores the exhibition development process in greater detail, providing the technical and practical methodologies museum professionals need today. In particular, we have included whole new and expanded chapters

on project management, financial planning, participatory exhibitions and interactive multimedia while retaining the essentials of interpretive planning, curatorship, and roles and responsibilities.

A flexible and adaptable exhibition process holds true for projects of all types whether a small temporary exhibition on a tight timeframe or a multi-million-dollar renovation of a national museum's permanent collection gallery. Ultimately exhibitions have three distinct phases: development, design and implementation. Each phase is distinguished by the unique skills necessary to complete various works and the resources - both monetary and human - to get it done. Common to all three is good project management.

In the **development phase** the exhibition idea or concept is created, tested and refined. The principal outcome of this phase is a deep institutional understanding of what the exhibition is all about, and what time, money and resources are required to achieve it.



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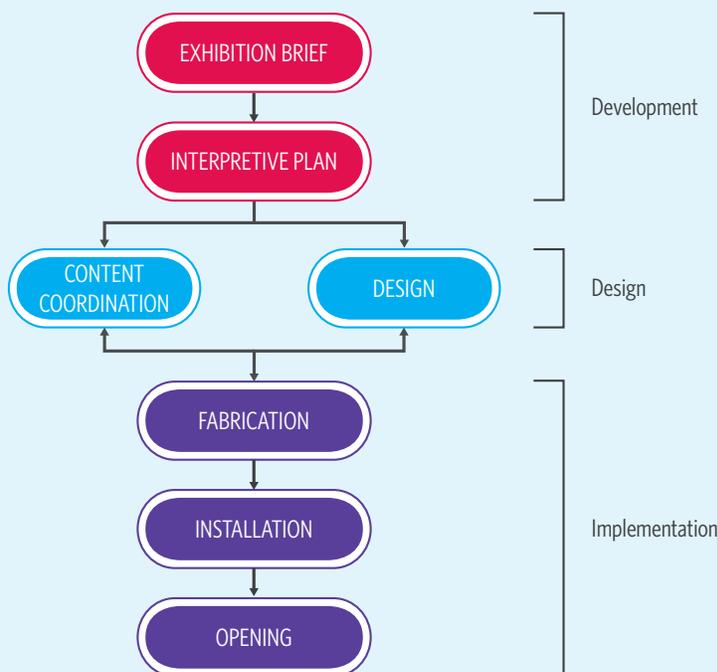
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The **design phase** is when the interpretive plan is transformed into three-dimensional reality. Developing and coordinating the content for the exhibition becomes an intense and critical process during this stage of the project.

The **implementation phase** is the building and installation of the exhibition. Project and financial management are crucial to on-time and on-budget success.

The articles in this newsletter provide an enticing snapshot of the rich and practical content to be found in the new *Manual*. Throughout the book, we stress that the key to success is committing to a process - once agreed upon - and a management approach that will lead you to success.



Development Phase

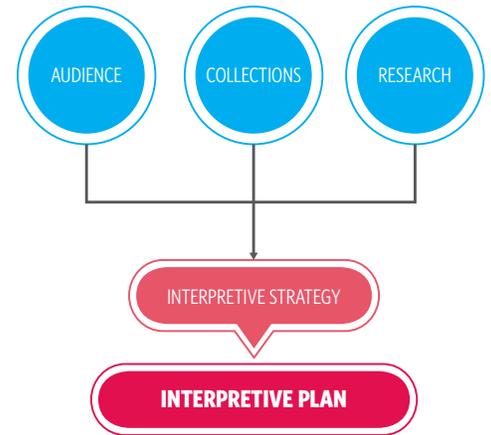
Interpretive Planning

by Maria Piacente, Vice President, Exhibitions and Events, Lord Cultural Resources

If we understand that exhibitions are about meaning, communication and affective transformation, it follows that they are not first and foremost a problem of design, but rather a challenge in planning for effective communication. Interpretive planning has emerged as a distinct and respected discipline in museology and one of the more critical tasks in the exhibition development process. A well-structured interpretive plan will not only provide the foundation for a powerful visitor experience, but also become a crucial decision-making and organizational tool throughout design and implementation.

What are some the characteristics of a good interpretive plan?

1. Visitor-Centred
2. Well Researched and Subject-Knowledgeable
3. References Best Practices and Trends in Interpretation/Exhibitions
4. Budget-Conscious
5. Clear Objectives for Learning, Feeling and Doing
6. Addresses Collections, Research and Other Resources
7. Identifies the Role of Multimedia and Interactivity
8. Creative Organizational Structures and Frameworks



Design Phase

What about Content?

by Lisa Wright, Consultant, Lord Cultural Resources

We often forget how critical content development and coordination is during the design phase of a project. An exhibition may be creatively designed with the most exquisite finishes and the coolest technology, but without rich and engaging content the visitor experience will be flat, inauthentic and unsatisfying. Researching, interpreting, selecting and procuring artifacts, images, video and stories, as well as writing text is a massive and often underestimated undertaking.

Not only do we need to ensure that the content is right, we also have to package it for the design and fabrication teams so that it gets incorporated correctly! Here are some tips:

1. Identify a content team and assign roles for all tasks.
2. Create a research matrix that breaks down all potential exhibits by their content needs.
3. Develop a detailed schedule for content delivery, review and approval.
4. Make sure the project schedule provides

enough time for content development and integration with design.

5. Create tools and templates for collecting and packaging information.
6. Establish regular meetings with the design team to familiarize them with the content.
7. Assign a "content director" similar to an art director who checks for accuracy throughout implementation.
8. Be aware of rights and copyright issues - who has them and how much does it cost to get them.

Implementation Phase

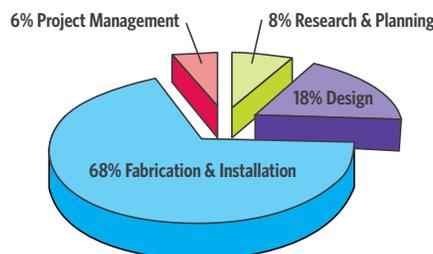
Financial Planning

by Erich Zuern, Producer, Xibitz Inc.

A well-managed budget can enable creativity, aid in decision-making, and ensure a successful project. Managed poorly, a budget will be a cause for frustration, backtracking, and a significant stumbling block for realizing the Museum's vision. The first step is establishing a budget that is appropriate to the desired size, quality and complexity of the exhibition. As this Table illustrates, a major cost driver for today's exhibitions is the level of multimedia that needs to be incorporated.

The pie chart illustrates average budget allocations for key exhibition development categories. Some may be more or less, but the largest expenditure is fabrication and installation. Some of the factors that can increase cost of planning and design, leaving less money to actually build the exhibit,

include the amount of work that needs to be contracted versus what can be done in house; the requirements for evaluation and testing; and the level of collection development. This final factor can have a significant impact on the budget if objects need to be researched, purchased or borrowed from private and public sources. Sometimes a Museum's acquisition budget can accommodate this requirement.



Cost per m2/ft2 (USD)	Assumption
\$2,155 to \$3,230 per m ² \$200 to \$300 per ft ²	Didactic, low level of media and interactivity
\$3,230 to \$5,385 per m ² \$300 to \$500 per ft ²	Moderate level of interactivity and media
\$5,385 to \$7,535 per m ² \$500 to \$700 per ft ²	High level of interactivity, media, and simulation

Gallery One at the Cleveland Museum of Art

Nicole Dawkins, Consultant, Lord Cultural Resources



The Collection Wall in Gallery One, Cleveland Museum of Art. © Cleveland Museum of Art.

In January 2013, the Cleveland Museum of Art unveiled Gallery One, a unique and state-of-the-art space dedicated to interpreting the Museum's permanent collection through hands-on and technology-based interactives. While the scope and sophistication of the digital technology is remarkable - the gallery currently features the largest multi-touch micro tile screen in the United States - the success of the gallery lies in how these technologies have fostered new ways for visitors to engage with the collection and with each other.

Located next to the North Lobby at the Museum's main entrance, Gallery One was conceived from the beginning as an interactive gallery that would attract visitors who might not feel comfortable in a traditional art gallery environment. According to Director of Interpretation and Education Caroline Goeser, the museum "wanted to dispel the myth that people have, that they don't know enough to go into an art gallery and get something out of it."

Gallery One features a number of installations of art, including masterpieces by Picasso and Rodin. Rather than by time period or geography, works that span across the collection are grouped thematically to explore subjects like the human figure in sculpture, or globalism in the history of art. These contextual displays unify disparate works to allow visitors to explore broader ideas about the universality of art concepts and practice.

One of the central features of the gallery is the Collection Wall, a 40-foot-wide multi-touch screen which displays images of over 3,500 objects from the Museum's collection. A kind of digital visible storage, visitors are welcome to explore the collection, choose objects that they find visually striking and discover new works and new meanings.

Technology in this gallery is not used just as a content delivery system but as an opportunity for social and kinesthetic experiences. One technology piece called "Strike a Pose" allows visitors to explore sculptures of the human figure from ancient Greece through to the present. Visitors become engaged with the sculptural works by being asked to take a similar pose - the software then measures the accuracy of their pose with respect to the artwork.

Developed in close collaboration between museum educators, curators, designers, members of the exhibition management team and media design firm Local Projects, Gallery One is an example where technology isn't just used for its own sake but instead to foster new ways for visitors to engage with art in different and unexpected ways.

Recent and Upcoming Events

Ngair Blankenberg, Principal Consultant, and Muna Faisal Algurg, Dubai Culture and Arts Authority, will speak on "Words that Heal: Lessons from a Pop-Up Exhibition" at MuseumNext conference in Newcastle Gateshead, UK, June 18-20, 2014.

Amy Kaufman, Managing Director, U.S., presents at the session "The Future of Ticketing: Solutions for Museums of All Sizes - Global Perspectives" as part of the American Alliance of Museums' Annual Meeting in Seattle, May 21, 2014.

Joy Bailey Bryant, Principal Consultant, was part of the panel "Top Down or Bottom Up? Planning Culture for Our Cities" moderated by Rita Davies, CEO, Culture Capital, at the conference "Visions of the Future" organized by Leadership Nouveau (HEC Montreal) at the Museum of Modern Art (MoMA), New York, April 28-29, 2014.

Gail Lord, Co-President, presented a session on "Planning for Public Participation in Museums" and **Javier Jimenez**, Senior Consultant, presented on "The Dynamic Role of Museums in Europe" at the Chinese Museums Association training seminar in Ningbo, China, April 16-19, 2014.

Maria Piacente, Vice President, moderated "Integrating Media - The Full 360°" at the Canadian Museums Association's conference in Toronto, April 10, 2014.

Gail Lord, Co-President, delivered a keynote speech "How to Plan and Position Museums in Times of Cultural Change", at ICOM-Portugal in Lisbon, March 31, 2014.

Catharine Tanner, Vice President, presented with Gillian Thomas of the Patricia & Phillip Frost Museum of Science, and Christian Hoenigschmid of Grimshaw Architects, on "The Patricia & Phillip Frost Museum of Science: Breaking New Ground" and **Ted Silberberg**, Senior Principal, Market and Financial Planning, presented "The Importance of Accurate Attendance Projections to the Right-Sizing and Sustainability of Building Projects" at the 2014 Building Museums Symposium in Miami, March 17, 2014.

Gail Lord, Co-President, participated in a roundtable debate on "Institutions and Artists" in the *Forum d'Avignon* at Alhóndiga in Bilbao, Spain, March 6, 2014.

Barry Lord, Co-President, spoke on "Energy and the Performing Arts" at the "Staging Sustainability 2014" conference in Toronto, February 3, 2014.

Laure Colliex, Director, Lordculture, was a speaker at SIME-SITEM in Paris, January 28, 2014.

Priya Sircar, Consultant, presented "Right Size to Catalyze: Balancing Authenticity to Inspire and Empower" at the Association of Performing Arts Presenters conference in New York, NY, January 12, 2014.

Visit www.lord.ca for presentations, papers and upcoming events.

Client News

The **Jan Shrem and Maria Manetti Shrem Museum of Art** at the Davis Campus, University of California, broke ground on March 1, 2014.

The first phase of the **Witte Museum's B. Naylor Morton Research and Collections Center**, opened on March 1, 2014 in San Antonio, TX.

The **Museum of the American Revolution** is scheduled to open in late 2016 in Philadelphia, PA. The opening salvo of the Museum took place on March 5, 2014.

The Light Hours project by **Lab'Bel**, artistic Laboratory Bel Group, will be exhibited at the Villa Savoye in Poissy, France, from April 3 until June 29, 2014.

The **National Civil Rights Museum**, located at the Lorraine Motel in Memphis, TN, where Dr. Martin Luther King, Jr. was assassinated, reopened after reconstruction on April 5, 2014.

The **National September 11 Museum** opened to the public on May 21, 2014 in New York City.



National September 11 Museum.
Photo courtesy www.911memorial.org.

The **Contemporary Austin** received a \$9 million gift to create the Betty and Edward Marcus Sculpture Park as part of the reimagined Laguna Gloria.

Canada: Day 1, the travelling exhibition produced by the **Canadian Museum of Immigration at Pier 21** as a legacy project of Canada's 150th anniversary in 2017, started its tour June 1, 2014 at Nanaimo Museum, BC.

The **National Sport Museum**, dedicated to the conservation, diffusion and showcasing of France's sporting heritage, opens in June 2014 in Nice.

Sterling and Francine Clark Art Institute will open its new campus with reinstalled collection and special exhibitions on July 4, 2014 in Williamstown, MA.

The **Canadian Museum for Human Rights** will open on September 20, 2014 in Winnipeg, MB.

The new **Transportation Discovery Centre** at the Moncton Museum is scheduled to open in 2014 in Moncton, NB.

The **North Dakota Heritage Center** is scheduled to open on November 2, 2014 in Bismarck, ND.



Early People's Gallery, North Dakota Heritage Center.
Photo courtesy North Dakota Heritage Center.

Announcements



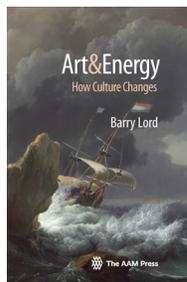
National Holocaust Monument, Ottawa, ON.

On May 12, 2014, **Lord Cultural Resources** and world renowned team, which includes architect **Daniel Libeskind**, Canadian photographer **Edward Burtynsky**, Quebec-based landscape architect **Claude Cormier** and University of Toronto Holocaust scholar **Doris Bergen**, were awarded design of Canada's **National Holocaust Monument** to be built in Ottawa, ON, in the fall of 2015. Read more at www.lord.ca/Pages/nhm-project.php.

In February 2014, **Budapest Városliget** announced the Liget Budapest International Design Competition for the design of five museum buildings within the cultural

quarter of Budapest. **Lordculture**, the European company of Lord Cultural Resources, is consulting with Városliget in the planning of the Museum of Ethnography and the New National Gallery & Ludwig Museum - Museum of Contemporary Art. The results will be announced in December 2014. Read more at www.ligetbudapest.org.

Barry Lord, Co-President, received the "Best Paper Award" for his research paper entitled *Energy and Cultural Heritage: How Values Change* from the **International Conference on Sustainable Cultural Heritage Management** at the Roma Tre University in Rome, Italy, October 11-12, 2013.



Barry Lord's latest book **Art & Energy** traces how the development of each new source of energy, from the prehistoric mastery of fire to renewable energy today, becomes a powerful engine of cultural change. Published by the American Alliance of Museums (AAM) and distributed by AAM and University of Chicago Press. Visit www.lord.ca/ArtAndEnergy for more information.

Cultural Capital

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