



Innovations in Museum and Gallery Exhibition Practice

A five day professional development short course considering innovative exhibition practice learning first-hand from curators, exhibition designers and education officers. Presented in collaboration with national cultural institutions and ACT Museums and Galleries.

Date: 4 - 8 February, 2013

Venue: Sir Roland Wilson Building 120, ANU, Canberra and on site at the National Gallery of Australia, the National Library of Australia, the Canberra Museum and Gallery, the Museum of Australian Democracy at Old Parliament House, and the National Museum of Australia.

Cost: The event cost is \$2,200 (incl. GST)

Details: The *Innovations in Museum and Gallery Exhibition Practice* course provides a hands-on introduction to innovative exhibition development through practical sessions at Canberra's leading cultural institutions. The course will bring together a wide range of museum and gallery professionals to discuss current and future trends in exhibition planning and delivery, design, public programs, and audience outreach. Students will be given the opportunity to review recent case studies of innovation and experimentation in museum and gallery practice.

The course will consider experimentation in different kinds of museums and exhibitions: innovation planning, the participatory museum, the impact of new technologies on traditional museum display, and interactive exhibition spaces. Hands-on components of the workshop include exhibition development, design, writing for exhibitions (wall texts, catalogue and web content), interrogating objects, and innovative interpretation strategies utilizing interactive exhibits and artist interventions. There will also be discussion concerning the concept of curatorship as a creative practice and the curator's changing role within the twenty-first century.

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Enrol and pay: Details of how to enrol and pay are available on the IPPHA website at <http://ippaha.anu.edu.au>.

Target Audience

The professional update session will benefit those already working in the heritage or museum sectors who want to consolidate their skills in planning, designing, critically reviewing, and evaluating exhibitions.

This session will also appeal to undergraduate and graduate students seeking to gain an insight into the roles and perspectives of curators and exhibition developers. The workshop will be presented from a range of perspectives that incorporate multi-disciplinary approaches from professionals practicing in the museums and exhibitions field.

Course aims:

1. To demonstrate critical engagement with display and communication strategies employed in contemporary exhibitions in Canberra and elsewhere;
2. To explain and assess the varying purposes and exhibition strategies employed by different kinds of exhibitions, as well as understand their approaches toward representation and the role of objects, images and affect;
3. To demonstrate critical conceptual and practical understanding in developing appropriate approaches to exhibition presentation and interpretation; and
4. To model project management skills and a commitment to ethical, reflective practice in the areas of exhibition development and interpretation.

Learning Outcomes

On completing this course, participants will have:

1. Gained elementary skills required for exhibition development work in the cultural, collecting, and heritage sectors with a particular focus on developing interdisciplinary exhibitions;
2. Gained skills in written and verbal expression for a variety of relevant professional and academic purposes such as writing for exhibitions and developing interpretive text;
3. Developed skills in interdisciplinary thinking and the ability to combine complex concepts with collection-based materials to develop innovative exhibitions; and
4. Gained skills required for humanities research and museum work. This includes general project management skills as well as data-collection, analysis, and verbal and written presentation at the standard of a postgraduate degree.

Course Convenor

Anna Edmundson is a curator and arts writer with extensive experience in the Museum sector. Previous positions include: Senior Curator in the Aboriginal and Torres Strait Islander program at the National Museum of Australia; Director of the MuseumLink Program at the Western Australian Museum; Curator Anthropology at the WA Museum; and Curator and Collections Manager Ethnology at the Macleay Museum at the University of Sydney. Anna has a wide range of experience managing and delivering museum programs including major gallery developments, temporary and touring exhibitions, public programs, policy development and collection management. She has an M.Phil in Visual Anthropology from Oxford University and has recently submitted a Doctoral dissertation (on Colonialism & Collecting in Papua New Guinea) at the Australian National University.

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Course program

Session details

Activity

Presenter

Topic

Day 1 Monday 4 February – Exhibition innovation introduction and large scale gallery spaces

9.30	Sir Roland Wilson Building		What is an innovative exhibition and how do we plan for it? How do we critically assess exhibitions?
	Introduction to course	Anna Edmundson	
	Lecture: Planning Innovation—is not an oxymoron		Writing a successful exhibition proposal
11.00 to 1.00	Workshop		
1.00pm	Lunch NLA Cafe		
2.30	Meet in National Gallery of Australia Foyer for installation tour and curator's talk	Crispin Howarth (Curator, Pacific Arts, National Gallery of Australia)	Curating the exhibition <i>Kastom: Arts of Vanuatu</i> (Opening 18 Feb-2013)
4.30 to 5.00			Discussion and debrief

Day 2 Tuesday 5 February – Interpreting Objects

9.30	National Museum of Australia	Jen Wilson, (Curator, People and the Environment, National Museum of Australia)	Big Love – curating the <i>Big Objects</i> Hall display at the NMA
	Meet in Foyer for tour and curator's talk.		
12.00pm	Lunch NMA cafe		
1.00 - 2pm	Sir Roland Wilson Building		
	Lecture: The art of ventriloquism—speaking through objects	Anna Edmundson	Provocative objects: object-based research, interpretation and display
2.00 to 4.00	Workshop		Developing an object list Writing object labels
4.00 to 5.30			Student Presentations

Day 3 Wednesday 6 February – Exhibition innovation in the small-scale social history museum

10am -12pm	Canberra Museum and Gallery	Rowan Henderson (Curator, Social History, CMAG) Dale Middleby (Senior Curator, CMAG)	Creative approaches to exhibition design and delivery in smaller museums and galleries
	Meet: Foyer of CMAG for curator's talk		
12pm	Lunch Tosolinis Cafe		
1pm –	Sir Roland Wilson Building		
	Lecture: Thinking outside the white square – audience-led exhibition design	Anna Edmundson	Planning for exhibition design: navigation, space, layout, interactives and audiences
2pm –	Sir Roland Wilson Building Workshop		Writing an exhibition design brief
4.00 to 5.30			Student Presentations

Day 4	Thursday 6 February – Museums and new technologies in the exhibition space		
10am – 12pm	Museum of Australian Democracy: Decision 3sixty	Glenda Smith (Manager, Learning and Interpretation, MOAD) Deborah Sulway (Schools learning manager, MOAD)	Exhibition tour and discussion.
12.00pm	<i>Lunch</i>		
1.30	Sir Roland Wilson Building		
2.30	Lecture: The participatory museum – how interactivity is shaping the future. Workshop	Anna Edmundson	Designing interactive displays and audience outreach for museums and galleries Student Presentations
4.00 to 5.30			

Day 5	Friday 8 February –Bringing it all together		
9.30 – 11.30	Meet in National Library Foyer for tour and curator, education officer and designer's talk.	Helen Ennis, (Curator); Brendan Dahl (Education Officer); Isobel Trundle (Exhibition Designer)	One exhibition – three perspectives: developing <i>Things: Photographing the Constructed World</i>
12.00pm	<i>Lunch</i>		
1.00 - 2pm	Sir Roland Wilson Building	Anna Edmundson	Bringing it all together – how to deliver a successful exhibition
2.00 to 4.00	Lecture: Delivering your ideas Workshop		How to write a press release
4.00 to 5.30			Student Presentations Peer and convenor feedback
6pm	<i>Closing networking drinks and nibbles</i>		

Course reading

Participants undertaking this course as a non-assessed professional development option are not required to have read the items below. However, you are encouraged to read as much of the selected readings as possible to enhance your learning outcomes from the program.

Day 5 Bringing it all together	
Key web resources	Things: Photographing the Constructed World http://www.nla.gov.au/exhibitions/things-photographing-the-constructed-world Neil McGregor, A history of the world in 100 objects http://www.bbc.co.uk/ahistoryoftheworld/explorerflash/?timeregion=7
Essential Reading:	- Elain Heumann Gurian (2005) "A blurring of the boundaries," in <i>Heritage, Museums and Galleries: An Introductory Reader</i>, (ed.) Gerald Corsane, London and New York: Routledge, pp. 71-77. - Steven Conn (2009) "Introduction" to <i>Do museums still need objects?</i> Pennsylvania: University of Pennsylvania Press, pp. 1-19. - Helen Ennis (2004) "Introduction" to <i>Intersections: Photography, history and the NLA</i>, Canberra: National Library of Australia.

Day 1 What is an innovative exhibition and how do we plan for it? How do we critically assess an exhibition? Case Study: The National Gallery of Australia	
Key web resources:	Kastom: Arts of Vanuatu http://nga.gov.au/Kastom
Advised reading:	- Paul Basu and Sharon MacDonald (2007) "Introduction" to <i>Exhibition Experiments</i>, London: Blackwell, pp. 1-24 - Beverly Serrell (2006), 'What is the Framework?' <i>Judging Exhibitions: A Framework for Assessing Excellence</i>, Left Coast Press, pp.15-38. Please see online worksheets: http://www.serrellassociates.org/pdf/framework3706.pdf

Day 2 Provocative objects: object-based research, interpretation and display. Case Study: The National Museum of Australia	
Key web resources:	Big Objects on display http://www.nma.gov.au/exhibitions/hall/home
Advised Reading:	- Simon, Nina, Chapter 2: 'Participation begins with me' in <i>The Participatory Museum</i> by Nina Simon http://www.participatorymuseum.org/chapter2/ - Sherry Turkle (2007) Introduction to <i>Evocative Objects</i>, Cambridge MA: Massachusetts Institute of Technology, pp. 3-10.

Day 3 Creative approaches to Exhibition Design and delivery	
Key web resources	Canberra Museum and Gallery http://www.museumsandgalleries.act.gov.au/cmag/index.html
Advised reading	- David Dean (1994) "Chapter Three: Designing Exhibitions" in <i>Museum Exhibition: Theory and Practice</i>, London, Routledge, pp.32-51. - Chris Dorsett (2010) "Making Meaning Beyond Display" in <i>Museum Materialities</i>, Sandra Dudley (ed), London: Routledge, pp 241-159. - Thomas McEvelley, (1986) 'Introduction,' <i>Inside The White Cube: The Ideology of the Gallery Space</i>, in Brian O'Doherty (ed.), Los Angeles: University of California Press, pp. 7-12.

Day 4 Museums and new technologies in the exhibition space	
Key web resource:	Decision 3Sixty http://moadoph.gov.au/our-democracy/decision-theatres/
Advised reading:	- Michelle Henning (2007) "Legibility and Affect: Museums as New Media" in <i>Exhibition Experiments</i>, (eds.) Sharon McDonald and Paul Basu, Oxford: Blackwell, pp. 25-45. - Ben Gammon (2009) "Visitors' use of computer exhibits: findings from five gruelling years of watching visitors getting it wrong" in <i>The Informal Learning Review</i> no. 38 (Sept/Aug 1999) available at http://www.informallearning.com/archive/1999-0910-a.htm

Day 5 Bringing it all together	
Key web resources	Things: http://www.nla.gov.au/exhibitions/things-photographing-the-constructed-world Neil McGregor, A history of the world in 100 objects; http://www.bbc.co.uk/ahistoryoftheworld/explorerflash/?timeregion=7
Essential Reading:	• Elain Heumann Gurian (2005) "A blurring of the boundaries," in <i>Heritage, Museums and Galleries: An Introductory Reader</i>, (ed.) Gerald Corsane, London and New York: Routledge, pp. 71-77. • Steven Conn (2009) "Introduction" to <i>Do museums still need objects?</i> Pennsylvania: University of Pennsylvania Press, pp. 1-19. • Helen Ennis (2004) "Introduction" to <i>Intersections: Photography, history and the NLA</i>, Canberra: National Library of Australia, p. 1-41.

Logistic arrangements

Participants not from Canberra will need to make and pay for their own travel and accommodation arrangements.



Accommodation options close to the ANU include: University House, Liversidge Court Apartments, Diamont Hotel and Rydges Canberra Lakeside.

The course will be held at the Sir Roland Wilson Building (Building 120) at the Australian National University and at other cultural institutions around Canberra.

Registration and payment

To register and pay for the event, please go to the IPPHA website page for this event at <http://ippha.anu.edu.au> and use the 'Register' button which links to the ANU's electronic enrolment and payment system.

The cost for professional development participants covers tuition, a course folder, morning and afternoon teas while at the Sir Roland Wilson building and a closing networking drinks and nibbles. Transport to and from venues will be by car pooling and maxi-taxi where needed.