

Exchange

Autumn 2009

Sharing the skills, knowledge and
experience of working with exhibitions
www.teg.org.uk



Welcome to the Touring Exhibitions Group's *Exchange* publication.

Exchange is published twice yearly to keep TEG members and associates informed about forthcoming events, membership services and resources and the latest additions to our web site, including a list of titles of TEG members' newly available exhibitions for hire. In addition, each issue of *Exchange* features a review or case study to help TEG members to share ideas and practical tips on organising, touring and hosting exhibitions. We are keen to hear from any member who would like to contribute to *Exchange* – please email: judith@teg.org.uk.

Please note that views expressed in articles published in *Exchange* are those of the individual contributor and are not necessarily held by TEG.

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Workshop

Introduction to object packing and condition checking on tour

Hove Museum & Art Gallery

Monday 7 September 2009, 2-4.30pm

Join us for the first of a new series of TEG workshops aimed at introducing key ideas and work practices to those new to touring exhibitions.

Using the Crafts Council touring exhibition Deviants as an example, the workshop at Hove Museum & Art Gallery will provide a practical introduction to object packing and condition checking for touring exhibitions. The workshop will be divided into two sessions, in the first you will learn how to assess the packing needs of an object, commission appropriate packing and produce object handling and packing instruction. In the second you will gain hands on experience of condition checking, what to look for and record and the condition information which should accompany any object on tour.

The sessions will be led by Cecilia Kendall, Craft Curator and Stella Beddoe, Senior Keeper and Keeper of Decorative Art at Brighton & Hove Museums and Charlotte Dew, Exhibitions Project Officer at the Crafts Council.

As places will be limited, the workshop is open to TEG members only. The cost is £20.

Please visit www.teg.org.uk/seminars to check availability and book online.



Hand of God, Hand of God, Freddie Robins, 1997. Photo: Crafts Council
Crafts Council Touring Exhibition Deviants. Photo: Crafts Council
Hello?, Richard Slee, 2004. Photo: Heini Schneebeli/Crafts Council





Seminar Funding Touring Exhibitions: Sponsorship

The Brindley, Runcorn

Thursday 17 September 2009, 11-4pm

The Touring Exhibitions Group is holding a seminar on Thursday 17 September to look at ways of raising funds for exhibitions through sponsorship. The event is hosted by The Brindley, Runcorn and supported by funding from the Esmée Fairbairn Foundation.

Raising funds for exhibitions is challenging at the best of times, and even more so given the current economic climate. This seminar will look at ways of seeking sponsors, negotiating terms and managing expectations. The event will welcome delegates involved in generating and managing exhibitions in all types of organisations, including curators, managers, exhibition organisers and those involved in sponsorship and development.

Speakers include:

Pim Baxter, Head of Development, National Portrait Gallery

Donna Loveday, Exhibitions Manager, Design Museum

Brenda Parkinson and Eleanor Wotherspoon, Arts and Business North

Hollie Smith-Charles, Fundraising & Development Manager,
Birmingham Museums & Art Gallery

And a preview of The Brindley's next exhibition: Creative Minds
with Visual Arts Officer Louise Hesketh

This is the tenth in TEG's new programme of seminars, supported by funding from the Esmée Fairbairn Foundation.

The delegate fee is £40 for TEG members and £80 for non-members

For full programme information and online booking visit www.teg.org.uk/seminars



TEG Marketplace 2009 Plymouth

TEG's annual Marketplace is an invaluable networking opportunity for everyone involved in touring or hiring exhibitions.

Our 2009 Marketplace will be held in November at Plymouth, in partnership with Plymouth Museum and Art Gallery. As usual, delegates will be able to promote their available touring exhibitions and/or find exhibitions to hire, as well as attend the seminar programme in the format of a series of presentations on the practicalities of touring exhibitions from small-scale to international.

This year's Marketplace will also provide an opportunity for an exclusive tour of Plymouth Museum and Art Gallery's major and recently-opened exhibition, *Sir Joshua Reynolds: The Acquisition of Genius*, and an insight into some of their new interpretation strategies.

For full information about Marketplace and the programme for this year's event, visit www.teg.org.uk/marketplace.

Online booking will be available from September or you can use the Events Booking Form included in this issue.



Marketplace 2008, hosted by National Museums Liverpool and held in Merseyside Maritime Museum, enabled exhibition organisers and programmers to make new contacts in a friendly, informal atmosphere.

To find out more about how you can use Marketplace, visit www.teg.org.uk/marketplace.

Exhibition Case Study

The Story of the Supremes from the Mary Wilson Collection

Tom Grosvenor found hosting this touring exhibition at Birmingham Museum & Art Gallery a challenging but ultimately rewarding experience

About the exhibition

After being appointed to the post of Exhibitions Officer at Birmingham Museum & Art Gallery in September 2008, the first exhibition I was tasked with delivering was The Story of the Supremes from the Mary Wilson Collection. The exhibition was a touring show that had originally been developed by the V&A in partnership with the Rock and Roll Hall of Fame and Museum, Cleveland. The exhibition featured over 50 original costumes worn by the Supremes and explored the background to Motown records and The Supremes in Detroit, the Civil Rights Movement through the 1950s and 1960s, and the continuing influence of the Supremes on the stars of today.

Staging the show in Birmingham

As 2009 is the 50th anniversary of Motown records it was felt that it was an appropriate time to stage the exhibition and the popular culture appeal of the exhibition would attract a wide and diverse audience in Birmingham and beyond.

We worked closely with Tourwest who organised the exhibition tour and they were an absolute pleasure to work with. We received detailed plans for how the exhibition would best work within our gallery space and extremely thorough dressing notes for each of the dresses in the show. They were also very hands-on during the installation and dismantling of the exhibition and helped to ensure the process went very smoothly.

Alongside the exhibition one of the biggest challenges I had to deal with was organising the private view. We managed to secure sponsorship to enable Mary Wilson to fly over for the launch which meant a military style planning operation with her itinerary finalised down to 15 minute slots over five days. I had not worked on a launch of this scale before and the logistics really tested my organisational skills but her visit went extremely well and we had an unprecedented amount of media coverage for the launch.





The exhibition on show in the Waterhall Gallery at Birmingham Museum & Art Gallery, 21 February–7 June 2009, photo: Birmingham Museum & Art Gallery

Charging for admission

The decision was made early on that we should charge an admission fee for the exhibition. This was a risk as there had never been a charging exhibition in the Waterhall gallery where the exhibition was to be staged and also we would be having another charging exhibition running simultaneously in the Museum's other main temporary exhibition space. This was again something that had not been done before. The decision was taken as I felt that the exhibition was one that an audience would be willing to pay for, but also it was a way of offsetting the large cost of staging the show (the hire fee alone was three times an average Waterhall exhibition budget).

I am sure that the fact we charged for the exhibition was a contributory factor to why we didn't quite meet our visitor targets but we did meet our income target which is vitally important in enabling us to deliver the rest of this year's exhibition schedule. I think other factors such as the recession and a lack of a sustained marketing campaign were also key reasons for lower visitor numbers than we would have hoped for but I still believe that charging for the exhibition was the right decision to make.

A learning experience

The experience of working on this exhibition was certainly a challenge and I did feel stretched at times, but ultimately it was very rewarding and I learned a lot. With the exhibition open and the launch having gone really well I felt like I had proved myself in my role and I looked forward to working on the next exhibition.

Exhibition tour details

The exhibition tour is managed by Tourwest Ltd. Following its showing at Birmingham Museum & Art Gallery, the exhibition is travelling to The Fashion Museum, Bath (25 July – 31 August 2009) and The Shipley Art Gallery, Gateshead (24 October – 24 January 2010).

New Exhibitions for Hire

The following new titles have been added to the Exhibitions search between February and July 2009.

TEG members can view full details and send booking enquiries via the web site. To search for exhibitions listed enter the title or select the organiser's name from the drop-down list on the Exhibitions webpage.

Aberystwyth Arts Centre

- Work by Ellie Rees

Antonia Spowers

- The Circle Squared

Beetroot Tree Gallery

- Restriction & Release

Bridging Arts

- I Packed This Myself
- Search for a British Sari

Craftspace

- Craft and the Slow Revolution

Derby QUAD

- Chicago by Adam Broomberg and Oliver Chanarin
- Tales from the Grid by Edwin Zwakman

Expositionis Ltd

- Aboriginal Extraction (working title)
- RingQuest
- Terry Frost
- The Kabul Disaster 1839-1944

Ferens Art Gallery, Hull Museums

- Shirley Craven and Hull Traders: Revolutionary Fabrics and Furniture 1957-1980

Harley Gallery

- Nora Fok – A retrospective
- Txt to Texture – Contemporary calligraphy & letterforming

Hub: National Centre for Craft & Design

- David Hillman: A Jobbing Designer

Japan Foundation

- Winter Garden: The Exploration of the Micropop Imagination in Contemporary Japanese Art

Kate Plumtree

- Worn to be Wild

Knowtrash

- Treasure from Trash

Leeds College of Art & Design

- Art of Plagiarism
- In Their Chairs – New Paintings by Richard Baker
- Red State – Excess and Despair in the American South

Llantarnam Grange Arts Centre

- Barrett-Danes: A Continuing Tradition
- Michael Organ: Written in the Landscape
- Richard Cox: Subterranean Architecture – Stepwells in Western India

National Coal Mining Museum for England

- Changing Landscapes

Outside Centre

- Disabled Motion – An Exhibition of Difference

Oriel Davies Gallery

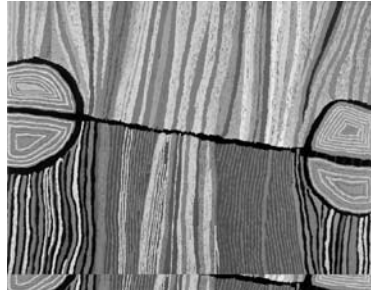
- That morning he watched the dawn

Oriel Myrddin Gallery

- The Warp & the Weft
- My Place

Pallant House Gallery

- In Camera: Snowdon and the World of British Art



Roaring Girl Productions

- Resistance: Which way the future?

Rugby Art Gallery and Museum

- Plastic Life

Sainsbury Centre for Visual Arts

- The East Anglians

Science Projects Ltd

- The Arts of Art
- Shocking Electricity
- Ancient Wisdom
- Life

The Brindley

- Directions in Drawing

The Civic, Barnsley

- Revolutions: From Gatefold to Download

The Workshop of Tim Stead/Royal Botanic Garden Edinburgh

- With the Grain, the Life and Legacy of Tim Stead

V&A

- Fashion Photography
- Street Art

Walford Mill Crafts

- Urbanbaskets Tradition Recycled

Warne Archive

- The Ladybird Book of Motor Cars

Wideyed

- Iran: Sisters in Chanel & Chador

York Museums Trust

- Japanese Sashiko Textiles



Nova Magazine cover by David Hillman, from David Hillman: A Jobbing Designer, exhibition toured by Hub: National Centre for Craft & Design

Jewellery Box (Senegal), Photo: Neil Thomson, from Treasure from Trash, exhibition toured by Knowtrash

Image from Aboriginal Abstraction (working title), exhibition toured by Expositionis Ltd

Nigel Grimmer, Roadkill Family Album (Mum, Fritton, 2000), from Plastic Life, exhibition toured by Rugby Art Gallery and Museum

Sugar Beet Harvest, Norfolk 2004, copyright Justin Partyka 2009, from The East Anglians, exhibition toured by Sainsbury Centre for Visual Arts

The Art Machine from The Arts of Art, exhibition toured by Science Projects Ltd

TEG Online

www.teg.org.uk

Exhibitions Search database

TEG's online Exhibitions for Hire database is available to members in the Resources area of the web site. Potential hirers can search for exhibitions to suit their venues by subject, size or hire fee. A diverse range of subject choices is on offer, from visual art, craft and design to history, geography, natural history and science.

The majority of exhibitions listed are suitable for small to medium-sized spaces (up to around 80m or 300sqm), but larger scale exhibitions in both the arts and science disciplines are also available. Many exhibitions are also flexible in size and the exhibition originators will work with venues to adapt shows to suit their individual spaces. Exhibition hire fees vary greatly, depending on the exhibition content and amount of supporting material supplied; a small exhibition (up to 50m) of two-dimensional work may cost less than £1,000/month to hire, while large exhibitions including interactive exhibits or animatronics may cost around £10,000/month.

In many cases, the hire fee is negotiable, depending on the length of the hire period and the number of exhibits included at the venue. A small number of organisers offer exhibitions without charging a hire fee, although other costs such as transport and insurance may apply. Potential hirers can email booking enquiries directly to exhibition organisers via the TEG web site.

All TEG members can advertise their available touring exhibitions free of charge in TEG's database, simply by clicking the link to 'submit a new exhibition' on the main Exhibitions search webpage and completing the online form. Once an exhibition has been uploaded to the site, organisers can update and edit the details – for guidance see 'Using this Site' in the main menu. Organisers are reminded to check their exhibition entries regularly and to advise TEG without delay if an exhibition is no longer available by emailing web@teg.org.uk.



Events Booking Form

Online booking for TEG Marketplace and seminars is available in the Events area at www.teg.org.uk. Alternatively, complete the form below and post it with your payment to Judith Kelly, TEG Membership Manager, 16 Llwyn Fedw Road, Rhiwbina, Cardiff CF14 1UL. Cheques should be made payable to *Touring Exhibitions Group*.

I wish to book for the following TEG event(s):

- Seminar on Funding: Sponsorship, The Brindley, Runcorn, 17 September, TEG members £40, non-members £80
- Workshop: Introduction to object packing & condition checking, Hove Museum & Art Gallery, 7 September, TEG members only £20
- Marketplace 2009, Plymouth: TEG members £50 first delegate, £25 additional delegates from the same organisation, non-members £80
Corporate members £240 (includes stand and up to four representatives)

Main contact name

Main contact position

Organisation

Address

Postcode

Telephone

Email

Category:

- TEG member; membership number (if known) TEG corporate member
- Non member
- I want to join TEG and claim the members' discount on the booking fee

Order number (if requesting an invoice)

Second delegate name

Third delegate name

Fourth delegate name

For Marketplace only:

- I would like a table for displaying and distributing exhibition information
- My table requires access to a power supply (please note that TEG cannot guarantee access to power or provide technical equipment).

Note: All delegate information and invoices will be sent by email to the main contact name supplied. Booking alterations or cancellations may be subject to a £10 administration charge and no refunds can be made for bookings cancelled less than two weeks before the event.

How to contact TEG

The Touring Exhibitions Group is an independent membership network of galleries, museums, libraries, art and science centres and other organisations and individuals committed to exchanging exhibitions as a means of sharing ideas, materials and resources. We aim to promote professional standards and consistent practice and to encourage exhibition touring as widely as possible in order to extend public awareness, knowledge and enjoyment of historical and contemporary culture.

For full details about TEG membership benefits and to join online, please visit the Membership area of www.teg.org.uk. For a complete list of TEG's Executive Committee members, see the Contacts webpage.

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Cover images (clockwise from top left):

The Story of the Supremes from the Mary Wilson Collection, Exhibition in the Waterhall Gallery at Birmingham Museum & Art Gallery, photo: Birmingham Museum & Art Gallery

Tim Stead, *Tower*, from *With the Grain, The Life And Legacy Of Tim Stead*, exhibition toured by The Workshop of Tim Stead

Richard Cox, *Naku Baori*, Exhibition: Richard Cox: Subterranean Architecture – Stepwells in Western India toured by Llantarnam Grange Arts Centre

In Their Chairs – New Paintings by Richard Baker, exhibition toured by Leeds College of Art & Design