

Exchange

Spring 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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Touring Exhibitions Group www.teg.org.uk

How do you develop new audiences through touring exhibitions?

V&A Museum of Childhood

Monday 6 April 2009

The next TEG seminar will be kindly hosted by the V&A Museum of Childhood, London, on 6 April to generate discussion and ideas on touring exhibitions as a way of developing audiences.

The event will welcome delegates from curatorial, learning, marketing and exhibitions departments at historical, social, visual arts and crafts organisations. It will aim to provide advice and information on developing audiences looking at specific case studies from a range of venues.

- 11.00 Registration with tea and coffee
- 11.30 Welcome by the Chair, Andy Horn, Chair of TEG
- 11.40 Welcome from the V&A Museum of Childhood
- 11.45 Developing lower income audiences
- 12.15 Developing family audiences
Stephen Nicholls, Exhibitions Manager, V&A Museum of Childhood
- 12.45 Tour of Top to Toe: Fashion for Kids exhibition
Sarah Wood, Exhibition Curator for Top to Toe, V&A Museum of Childhood
- 13.15 Lunch
- 14.00 Developing audiences outside venues
Alison Chisholm, Travelling Gallery Curator, Edinburgh
- 14.30 Developing culturally diverse audiences
Maria Ragan, Exhibitions & Design Manager, Horniman Museum
- 15.00 Developing schools audiences
Adam Goldwater, Learning Officer, Tyne and Wear Museum Service
- 15.30 Seminar evaluation survey and prize draw
- 15.40 Close by Chair, Andy Horn, Chair of TEG
- 15.45 Opportunity to visit exhibition / galleries

Programme

This is the ninth 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's Standards for Good Practice

TEG's Annual General Meeting last year adopted a set of Standards for members to aim to uphold. They are printed here in hard copy as a one-off, but normally they will be found online at www.teg.org.uk/About/Standards.

When organisations collaborate on exhibitions, the working practice of one can have a major effect, for good or ill, on the others. Trust and confidence is needed, perhaps at a higher level than with any other activity in the arts and museums sector. The aim of the Standards is therefore to promote professional behaviour and consistent practice, so that any member participating in a tour has the assurance that another member shares a common set of values. There are 42 clauses, short and necessarily broad in scope but, we believe, adequate to cover what needs to be agreed between the partners in an exhibition project. The clauses are grouped into four sections, dealing with feasibility, the 'moving parts', accommodating an exhibition, and care of visitors.

The Standards are located in the public area of the website so that potential new members can read them before signing up. We hope the Standards will not deter people from joining TEG, and that anyone currently unable to achieve the desired level in any of the tasks associated with organising or hosting an exhibition will instead have the incentive to improve their practice, as well as some guidance – in our online Handbook – on how to do so.

Our constitution is also available online at www.teg.org.uk/About/Constitution, and the part concerned with the rights and obligations of members includes a first obligation 'to observe TEG's Standards as the basic level of professionalism that is expected from all members as far as they apply to their practice'.

Handbook – New search facility

In response to demand from our members, TEG's online Handbook, our practical guide to all aspects of organising, touring and hosting exhibitions, is now fully searchable by keyword. The Handbook, available to members only, is located in the Resources area of the website. The 'Search Handbook' facility is above the alphabetical list of contents which can be accessed from any page.

Free Exhibitions for Hire – New 'No hire fee' search category

Some of TEG's member organisations are able to offer their touring exhibitions without charging a hire fee (although hiring venues may still need to meet other costs, such as transport and insurance). TEG has therefore added 'No hire fee' to the searchable hire fee ranges in our online Exhibitions database. Any member whose budget is running low should check this out fast!

Note that if an exhibition hire fee is negotiable or as yet undetermined because the exhibition is in the early planning stages, the 'Not specified' hire fee category will apply.



TEG Standards for Good Practice

TEG's Standards for Good Practice are an abbreviated version of the Standards for exchanging exhibitions, which TEG revised for MLA in 2006 and which are posted on the Collections Link web site. Detailed information for implementing the TEG Standards is available in the Handbook on TEG's web site (www.teg.org.uk) and in the MLA Standards on the Collections Link web site.

When looking at the feasibility of an exhibition and/or tour, members should ensure that:

1 Arrangements are made promptly: responses to exhibition proposals are made quickly to ensure that other parties are not disadvantaged; agreements between organisers and venues are made as early as possible in the life of a tour or collaborative project; and the list of exhibits is agreed as soon as possible.

2 The hire agreement is as comprehensive as possible, with clear information about the nature, scope and contents of the exhibition, about the responsibilities of the different parties, and about the method and timing of payments, including complaints and cancellation clauses.

3 Tasks are arranged into a clear and realistic timetable: sufficient time is given to each task; the needs of other partners, lenders (especially overseas) and other parties are taken into account; progress is monitored against schedule; appropriate action is taken where there are delays; and other partner(s) are informed about any changes (and the reasons for them).

4 An exhibition is based on expert knowledge or scholarly research (with sufficient time and funding allowed for any additional research), takes into account any legal and ethical implications, and involves lenders and other interested parties as early as possible.

5 A concept is tested at the outset whether it is appropriate to the exhibition medium, whether a tour is feasible, and whether owners will lend.

6 The use of the intellectual property and right of recompense for services are respected for artists and designers.

7 Expenditure and income are estimated for each aspect of the exhibition: requirements for crating, transport and couriers are costed and agreed with all parties; the viability of the exhibition is assessed; adequate resources are allocated; any shortfall in funding made good; and actual expenditure and income is controlled against budget..

8 Health and safety are given due consideration, to avoid unreasonable nuisance as much as actual danger, and to ensure that work is carried out in accordance with relevant statutory requirements.

9 Acknowledgements, publicity and other benefits to sponsors are agreed and implemented.

When considering the exhibits and associated material, members should ensure that.

10 Conditions attached to any loans are agreed and observed throughout a tour.

11 A valuation is agreed for each exhibit, and appropriate insurance cover arranged.

12 Documentation is prepared and maintained, recording the title, nature, source, condition, location, value, display requirements etc. of each exhibit.

13 Time and funding is allowed for any remedial conservation and preventive measures that might be necessary to safeguard the exhibits on tour.

14 All loans are treated with equal professionalism, irrespective of whether they are borrowed from individuals or from major collections.

15 The circumstances in which an image may be reproduced are agreed with lenders and copyright owners, and any restrictions on the use of photographs and on photography and filming are observed.

16 Risks to exhibits are assessed, and frames, display cases and other protective measures are provided.

17 Materials for display and packing are selected for their inert qualities and fire-retarding characteristics.

18 Environmentally-friendly materials and recycling practices are used where possible.

19 Exhibits are adequately protected by packing materials, which are designed to support and protect from physical and environmental shocks; packing is designed to withstand the wear and tear of a tour and to be moved without damage or injury in and out of venues' premises; packing is also marked with appropriate symbols and instructions for handling and access, and accompanied by documentation and instructions for unpacking and repacking.

20 Each party's obligations – especially where responsibilities begin and end – in transit are confirmed in writing.

21 Agreements and instructions to carriers, agents, couriers, etc. are prepared and maintained: details of itineraries and schedules are kept secure and confidential, with relevant parties informed of contact names, addresses, dates and times of delivery and collection on a 'need-to-know' basis.

22 Transport is arranged to take into account the length and duration of each journey, the facilities at each end, and precautions to protect exhibits in transit.

23 A safe and secure environment is provided for storage of exhibits, with time allowed for acclimatising exhibits and empty packing as appropriate.

24 The financial and administrative implications of any requirement by lenders, that couriers should be present during the installation and removal of exhibits, are taken into account at the outset.

25 The condition of exhibits is monitored throughout the tour: a checking procedure is agreed between all parties; condition is documented by experienced staff when exhibits are unpacked and repacked; relevant parties are advised and appropriate action taken in the event of any new damage, deterioration or infestation.

26 Experienced staff and suitable equipment are used for moving exhibits, after a full risk assessment has been carried out.

27 The appropriate method of handling each exhibit is agreed, and handling is kept to a minimum.

Good

28 An exhibition is designed to be: (i) robust enough for the proposed tour; (ii) adaptable to the different venues; (iii) accompanied by checklists, instructions, special tools, repair kit and replacement parts as appropriate; (iv) moved easily by the staff and equipment available to each venue; and (v) installed and dismantled with minimum risk to exhibits and within strict Health & Safety procedures.

When considering how an exhibition is to be accommodated within each venue, members should ensure that..

29 The exhibits are included in a temporary supplement to any formal Disaster Plan, with procedures for protection and priorities for rescue in the event of an emergency.

30 All harmful, biologically-active agents are eliminated from buildings, plant, storage and display areas, and exhibits and their packaging are monitored for infestation.

31 Steps are taken both to protect sensitive materials from excessive exposure to light whilst at the same time allowing visitors to experience the exhibition.

32 Environmental conditions for exhibits and any measures to control variations in temperature and humidity are agreed and maintained.

33 Design and layout facilitate both supervision and environmental continuity for the exhibits.

34 Equipment is robust and meets current safety standards.

When designing provision for visitors, members should ensure that..

35 Target audience(s) for an exhibition are agreed with relevant parties.

36 A marketing strategy is agreed, appropriate to the exhibition and the target audiences, which specifies when and by whom publicity materials should be produced and circulated, and to whom acknowledgement should be made.

37 Publishing plans and retailing opportunities are agreed.

38 Design and layout allow visitors to experience the exhibition in comfort and safety, avoiding physical, intellectual or cultural barriers: the exhibition should be designed to deliver its message in an interesting, meaningful and relevant way, using appropriate methods to cater for a variety of learning styles; interpretation should be devised in consultation with the venues; it should be integral to the exhibition, accessible, intelligible, accurate and stimulating and take into account the needs of all visitors.

39 The nature, time, requirements and cost of educational materials and activities are planned at the outset.

40 Facilities are appropriate for visitors to experience the exhibits, with high standards of courtesy, cleanliness and maintenance.

41 Layout is designed to avoid fire hazards, and there are adequate fire protection precautions and plans for emergency evacuation at each showing.

42 Each showing is fully evaluated and any lessons passed to subsequent venues.

New Exhibitions for Hire

The following new exhibition titles have been added to the web site between August 2008 and January 2009.

TEG members can view full details and send booking enquiries at www.teg.org.uk, Exhibitions for Hire – to search for exhibitions listed enter the title or select the organiser's name from the drop-down list on the webpage.



Aberystwyth Arts Centre

- Inside Man

Ben Uri Gallery, The London Jewish Museum of Art

- Bomberg's Relevance
- Masterpieces from the Ben Uri Collection
- Regard & Ritual
- Ambiguous Realities
- Project 3
- Israel and Art; 60 Years & More
- A Tribute to Teddy Kollek

Boru Cultural Enterprises, Ireland

- The Burren – A Living Landscape

Cheltenham Art Gallery & Museum

- On the Edge – Contemporary Glass from South West England and Ireland

Crafts Council

- Wood

Djanogly Art Gallery, Nottingham

- Without from Within
- Contemporary South African Lens-Based Portraiture (title tbc)
- Joan Fontcuberta

Expositionis

- Golden Children

Flow

- Making Stories
- Signals

Friends of Sharmanka

- Sharmanka Gothic Kinetic

Graphicus Touring

- Lark Rise

Henry Iddon

- Spots of Time – The Lake District Photographed by Moonlight

Herbert Art Gallery & Museum

- Through Other Eyes: New Art from South Asia

Hub: National Centre for Craft & Design

- Bathing Beauties: Re-imagining the Beach Hut for the 21st Century

IDEAS

- Invasion
- Celebrity

Lanternhouse

- Ananta: See the Hindu Gods as Never Before

Leeds College of Art & Design

- Glen Baxter, Patrick Hughes, Les Coleman and Anthony Earnshaw – Turn Ups



Left hand page:

L Dean, Wizard of Oz from Bathing Beauties, Hub: National Centre for Craft & Design

Judith Kerr, Mog the Forgetful Cat from Judith Kerr, Seven Stories, the Centre for Children's Books

Richard Crompton, 'Generations 2' Gold Medal, RPS 152nd International Print Exhibition, Royal Photographic Society

This page (clockwise from left): **Parlour from the series 'Abandoned'** Tina Carr & Annemarie Schone

Spider from Predators, Natural History Museum

Dorothy Bohm from Ambiguous Realities, Ben Uri Gallery, The London Jewish Museum of Art

LiKailin Contemporary Chinese Fine Art

- 'Tears of Eros' by Tian Taiquan

Museum in the Park, The

- Live Stock and Produce Show

Natural History Museum:

- Dino Jaws
- Dinosaur Encounter
- Eating Creepy Crawlies (update)
- Myths and Monsters (update)
- Predators (update)
- T Rex: The Killer Question (update)

Oriel Davies Gallery

- Beyond Pattern

Oriel Gallery, Clwyd Theatr Cymru

- In the Light of Day

Rogers Stirk Harbour Partners

- Richard Rogers Architects: From the House to the City

Royal Photographic Society

- RPS 152nd International Print Exhibition

Scottish Parliament

- Scottish Parliament Travelling Exhibition

Seven Stories, the Centre for Children's Books

- Judith Kerr
- Pick a Puffin
- Winged Tales of the North

Shetland Museum & Archives

- Docks' Boys' Gallies

Tina Carr & Annemarie Schone

- Abandoned
- Coalfaces

University for the Creative Arts, Surrey

- Claire Morgan: Periphery

V&A Museum of Childhood

- Edwardian Outdoor Games: Photographs by Andrew Pitcairn-Knowles

V&A South Kensington

- Fashion V Sport
- Central Asian Ikats
- Out of the Ordinary: Spectacular Craft
- Something That I'll Never Really See: Contemporary Photography from the V&A
- A Century of Olympic Posters

Walford Mill Crafts

- Overview

Exhibition Case Study

Walker Evans: Photographs 1935–1936

A Hayward Gallery touring exhibition

At The Brindley Arts Centre, 16 February–16 March 2008

Louise Hesketh, Visual Arts Development Officer at The Brindley, found that hosting this exhibition proved an ideal way of broadening horizons and engaging new visitors

About the exhibition

Walker Evans: Photographs 1935-36 is a Category C exhibition from Hayward Touring, based at the Southbank Centre. Over the past four years I have hosted four small-scale exhibitions from Hayward Touring, and they have always proved popular with our audience.

The exhibition comprises around 60 images, taken by Evans mainly on a large format plate camera and some with a Leica, during the Great America Depression of the 1930s. He worked for the Resettlement (later Farm Security) Administration, a New Deal agency in the Department of Agriculture and was commissioned to photograph life in small town America, to show how the Federal government was attempting to improve life in rural communities at this time.

Evans' work demonstrates his passion for his subject in a number of ways. His portraits of share-cropper families, from his book with James Agee, *Let Us Now Praise Famous Men*, are full of a pathos and dignity which one might expect from images of presidents, not from America's poorest people.

Works are framed and mirror plated, ready to display, along with large format text panels, and an exhibition guide, presented as a large book to display in the gallery. Hayward Touring also provides pre-printed posters with details of your venue and the exhibition dates, and images which

you can use for promotion. A two-page exhibition handout is also sent to exhibition organisers and I photocopied these and placed them in the gallery for visitors to take away.

Why The Brindley chose to hire it

Having previously hosted the very beautiful exhibition *Ana Maria Pacheco Prints and Matisse Late Works 1950-1954*, which was a huge success with our audience, I decided to take the Walker Evans exhibition to provide our visitors with a unique insight into the work of one of America's greatest photographers.

The Brindley is a medium scale contemporary arts centre in Runcorn in north-west England, hosting professional and community performances of dance, drama, music, comedy and visual arts exhibitions. Our gallery space offers exhibitions curated in-house, featuring artists working in a variety of media from across the region. We also host touring exhibitions and work by our local schools, colleges and community.

Our audience is very broad ranging both in age and experience, with many first time visitors to galleries and theatre.

Our borough, Halton, is an area of high economic and social deprivation, and I was intrigued to see the reactions of our visitors to an exhibition which shows a very different America to the one we are familiar with through film, television and contemporary consumerism.



Audience response

I was surprised and pleased by the range of visitors' comments, from children as well as adults. We have an open postcard display in the gallery with small cards which visitors can complete. Comments included *"Haunting, thought-provoking and gives people an idea of what it was really like living through that time in history"*, and *"I think it is very good but very sad"* (Molly W aged 9½.)



The exhibition ran for four weeks and was publicised through our spring brochure, press releases, posters sent to local community centres and regional galleries and museums, and postcards mailed directly to our schools and mailing list. We received good press coverage, with a full page photograph and feature in the local newspaper, and were listed as one of the week's top five galleries in The Times' *The Knowledge* Saturday supplement.

Benefits of hiring

The exhibition comes boxed in four crates, and Hayward Touring's excellent organisation means that hiring an exhibition is a pleasant, stress-free experience. The exhibition can be easily installed in two short days with just two members of staff, and can be taken down just as simply in one day.



The opportunity to bring work by an artist of such high calibre to our audience is very important to us, and this exhibition was an ideal way of broadening horizons and engaging new visitors, who were attracted by the local press coverage.

TEG members can find full details about *Walker Evans: Photographs 1935-36* and other currently available Hayward Touring exhibitions at www.teg.org.uk, Exhibitions for Hire.

See back cover for image captions

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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Walker Evans, *Bud Fields and His Family, Hale County, Alabama, Summer 1936*. Gelatin silver print from negative in the collection of the Library of Congress, Prints and Photographs Division, Washington DC, [LC-USF342-8147A]

Walker Evans, *Floyd Burroughs, A Cotton Sharecropper, Hale County, Alabama, Summer 1936*. Gelatin silver print from negative in the collection of the Library of Congress, Prints and Photographs Division, Washington DC, [LC-USF342-8138A]

Walker Evans, *Roadside Stand, Vicinity Birmingham, Alabama, 1936*. Gelatin silver print from negative in the collection of the Library of Congress, Washington, [LC-USF342-8253A]