



# Exchange

Spring 2015

Sharing the skills, knowledge and  
experience of working with exhibitions

[www.teg.org.uk](http://www.teg.org.uk)



*Collider* exhibition, Science Museum  
(see inside pages 8-9) © Jennie Hills

## 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 website, 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](mailto: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.

## Contents

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TEG Marketplace 2015, Southampton, 17 April

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Pre-Marketplace Seminar, Winchester, 16 April

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Marketplace: The key date in your diary

Hannah Manson, Assistant Registrar – Touring Exhibitions at the Ashmolean Museum, talks to Sonja Kieley, Exhibitions Curator at Bradford Museums and Galleries and TEG Vice Chair, about the opportunities created through TEG's annual Marketplace and how first-time delegates can get the most out of attending.

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Arts Council England's Strategic Touring fund - Creating new audiences

Michelle Dickson, Director, Touring at Arts Council England, describes examples of how the Arts Council's £45 million Strategic Touring fund is supporting creative organisations, galleries and museums to work in partnership to develop audiences.

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Collider: Step inside the world's greatest experiment

Gemma Levett, Exhibitions Tour Manager at the Science Museum, London, describes the first exhibition in the Museum's new touring programme which aims to highlight the collaborative nature of science to an international audience.

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Members' News

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New Exhibitions for Hire

The latest titles added to the searchable database at [www.teg.org.uk](http://www.teg.org.uk)

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How to contact TEG

# TEG Marketplace 2015

Friday 17 April, 10.00-16.30  
Southampton City Art Gallery

As the UK's only trade-fair for touring exhibitions, TEG's annual Marketplace is a unique opportunity for providers and hirers to get together to discuss their ideas, projects and venues and find new contacts and collaborators. Delegates can choose to book a stall, from which to distribute details about their exhibitions, or circulate freely, gathering information and discussing exciting ideas for their programme. This year's Marketplace will be accompanied by tours of exhibitions on show in Southampton, plus a new forum for updates on TEG members' latest plans and developments.

## Pre-Marketplace Seminar

Thursday 16 April, 13.30-16.30  
Winchester Discovery Centre, Hampshire

### Economics of Touring Exhibitions – Models for Practice

Touring exhibitions maximise an organisation's impact and reach, enabling partnership working and best use of financial and intellectual resources. Within a funding environment that demands flexibility and resilience, touring can enable and enhance high-quality exhibitions and deliver greater access to collections. This seminar will look at different sources of funding and models for producing touring exhibitions.

**Arts Council England (ACE)** will provide information on their Strategic Touring fund, designed to encourage collaboration between organisations, so that more people across England experience and are inspired by arts.

An ACE Strategic Touring grant awarded to a partnership of three galleries – 20-21 Visual Arts Centre in Scunthorpe, Darts – Doncaster Community Arts, and The Civic, Barnsley – has supported the development of an exhibition of work by children's book illustrator, Nick Sharratt. The Civic's Exhibition Curator **David Sinclair** will reflect on his experience of delivering this ACE-funded project and the consortium's approach to working together.

**The Art Fund** will present 'Art Happens', their crowdfunding platform that offers UK museums and galleries the opportunity to work with the Art Fund to raise funds and reach a wider audience. A member of the Art Happens team will talk about how the platform works and the support available to participating museums.

**Nick Suffolk**, Head of Public Programmes for Hampshire Cultural Trust, will introduce the Trust and explore touring models that have been employed across the wide variety of venues in its portfolio.

Full programme information and online booking for the both the Marketplace and the preceding seminar is available at [www.teg.org.uk/marketplace](http://www.teg.org.uk/marketplace).



# TEG Marketplace:

## The key date in your diary

TEG's annual Marketplace has evolved over the past 20 years into an essential one-stop shop for everyone involved in exchanging exhibitions in public venues UK-wide. In preparation for this year's event in Southampton on 17 April (see previous page), Hannah Manson, Assistant Registrar – Touring Exhibitions at the Ashmolean Museum, met up with Sonja Kielty, Exhibitions Curator at Bradford Museums and Galleries and TEG Vice Chair, to ask her more about the unique networking opportunities that Marketplace offers and how first-time delegates can get the most from their day...

**HM:** When did you first attend TEG Marketplace? And how many times have you been since?

**SK:** I've attended several times over the past ten years or so, including Marketplaces held at Glasgow, Rugby and Newcastle. It's great to meet up with 'regulars' and newcomers each time. TEG's first-ever Marketplace was held in Cardiff back in 1995, and they've continued on an annual basis since then with host venues all over Britain. Recent hosts have included Merseyside Maritime Museum, Leeds City Museum, the British Museum and the national museums of both Scotland and Wales. This year's event at Southampton City Art Gallery will be the first TEG Marketplace held in Hampshire and we're hoping it will attract lots of new attendees from venues in the region, as well as further afield.



**HM:** When you first arrive at Marketplace, what do you do?

**SK:** For delegates who've booked a stall, the first task after registration is setting it up. Setting-up only takes a few minutes – most exhibition promoters simply bring hand-outs and leaflets (about 100 copies) rather than anything large or complex. A six-foot trestle table and one or two chairs are provided and if you're bringing a laptop (you can request access to a power supply on your booking form), remember to bring an extension lead. There's no wall space provided, but you can use the area around your table for free-standing displays, such as a roll-up poster, if you like.

Once your display is out on the table, it's time to join fellow delegates for a cup of tea or coffee before the official opening of the Marketplace, usually around 11.00. You might also want to check the information in your delegate pack for any updates to the programme and book yourself in at the TEG table for any tours or talks you want to attend, if you haven't already done this via email (full programme information is circulated about two weeks beforehand, together with details on how to book for individual sessions). There's always a member of the Executive Committee on hand at the TEG table should you have any questions about the schedule.

TEG Marketplace 2013,  
National Museum Cardiff

**HM:** At the Marketplace, are you looking for information on touring exhibitions you can bring to your museum? Or providing information on exhibitions your museum has produced for touring? Or both!?

**SK:** Many delegates attend Marketplace primarily either to hire exhibitions or to promote them, but in fact it's an ideal opportunity to do both! Having a stall gives you a base from which to distribute information about your currently-available touring exhibitions, and also any new projects you have in the pipeline, for which you may be seeking partners. It also helps other delegates to find you easily, as all the stalls are numbered and listed in the delegate information. But if you are also programming a venue, you can use part of the day to circulate, finding out what other organisations have to offer, and negotiating exhibition exchanges or potential collaborations.

**HM:** Who else can be found at Marketplace? Do you get any time to network as well as manning your stall?

**SK:** Everyone involved in touring can attend Marketplace! You'll meet representatives from a broad sweep of regional and national organisations including museums, galleries, arts and science centres, universities, libraries and other exhibition organisers and venues, as well as independent curators and artists. The range of exhibitions on offer covers all subjects and sizes, to suit all types of venue and audience. In addition, corporate member stands feature the latest developments in design, installation and transport. This all adds up to a day buzzing with cross-fertilisation of ideas – and the accompanying programme of seminars, talks and tours provides excellent opportunities to interact with exhibition professionals who have diverse perspectives and approaches to touring.

**HM:** Do you visit any other events like the TEG Marketplace? And how do they compare?

**SK:** Because of its focus on exhibitions, TEG Marketplace is the only trade-fair of its kind in the UK. I believe it's unique in being aimed specifically at exhibition organisers and programmers and is therefore invaluable for anyone carrying out that role. As well as the Marketplace itself, the accompanying programme of visits to exhibition venues in the region is a great professional development opportunity.

**HM:** Is there anything you are particularly looking forward to at this year's Marketplace?

**SK:** This year we're introducing a new 'Ideas' session to provide a platform for short presentations about touring projects in the first planning stages, so it's an exciting opportunity for delegates to outline their exhibition proposals and find partners at the outset. Our pre-Marketplace seminar on 16 April (see page 3) will look at sources of funding and models for touring. At the seminar, Arts Council England will talk about their Strategic Touring fund (see next page) and two members of their team will also be at Marketplace on 17 April to offer advice to potential applicants. So, in addition to exchanging information about exhibitions already touring, this year's Marketplace will be a fantastic chance to kick-start new collaborative projects.



**Cupid** (1799) from *Love Bites: Caricatures by James Gillray*, one of the new exhibitions being toured by the Ashmolean Museum. For more details visit, visit Exhibitions for Hire at [www.teg.org.uk](http://www.teg.org.uk), or chat to Hannah Manson in person at Marketplace 2015!

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## Arts Council England's Strategic Touring fund

### Creating new audiences

Michelle Dickson, Director, Touring at Arts Council England, explains how touring partnerships between arts organisations and museums are fostering new audiences.

#### Overview

The beauty of touring exhibitions is the variety they offer audiences. While permanent exhibitions can create a sense of place which is meaningful for visitors, touring exhibitions are particularly important in areas where there is a limited arts infrastructure or where people are least engaged with art or culture, because with this variety comes the possibility to really feed people's appetite for more artistic and cultural experiences.

In its first three years, the Arts Council's £45 million Strategic Touring fund has supported a number of interesting collaborations which offer new models for how creative organisations, galleries and museums can work in partnership to develop audiences through touring visual and performing arts exhibitions.

#### Open for business

Multistory's stunning touring exhibition, *Open for Business*, tells the often overlooked story of British manufacturing industries through the lens of some of the world's greatest photographers. Central to Multistory's approach to the tour is the ambition to create great art with, for and about local people which also resonates nationally. To achieve this, Multistory adopted a collaborative commissioning and programming model which saw them partner with nine cultural venues across the UK and Magnum Photos.

Supported by the Strategic Touring fund, nine Magnum photographers were commissioned by the partner venues and Multistory, to spend 10 or more days photographing the people working in manufacturing industries local to each of the venues.

In total, the *Open for Business* exhibition consists of 132 curated images. It is a contemporary photographic archive of Britain's national manufacturing industry, which is personal to the local people who will see it, and where possible, reflects the different venues' own collections and archives.

This model of collaborative commissioning is developing stronger links between artists, museums and communities, opening up unique opportunities for audience engagement.

The very nature of the exhibition creates a sense of ownership for the people depicted in the photographs. They are a vital part of the creative process; from the creation of the images in which they are the subject, to becoming part of the audience when the exhibition opens. For participants, the exhibition is a chance to share their stories with a national audience, and for cultural venues to establish new relationships with people in their communities which can continue well beyond the end of the tour.

#### A new generation

After realising that many families were missing out on accessing contemporary art, four venues in the north of England came together to commission and tour contemporary visual art exhibitions that would appeal to family audiences. Following a successful application to the Strategic Touring fund, the DLI Museum and Durham Art Gallery, the Central Art Gallery in Ashton-Under-Lyne, the Berwick Gymnasium Gallery and Towneley Hall in Burnley, are commissioning four new touring contemporary art exhibitions which will interest and engage family members of all ages.

The first of these exhibitions is *Generation AIR*. Inspired by the human body, the works created by Spacecadet artists, Louise Miller and Jamima Latimer, form a multisensory experience. Every aspect of the installation has been carefully created



Visitors enjoy *Generation AIR* by Spacecadets at the DLI Museum and Durham Art Gallery. Photograph: Donna-Lisa Healy.

with families in mind, from the communication and interpretation materials to the front of house experience. This tailored approach was achieved with the support of local Children's Centre focus groups and experts in engaging family audiences.

Although visual art lies at the heart of the *Generation AIR* exhibition, the targeted and interactive nature of the installations is akin to the participation element families look for from a visit to a museum.

The exhibition has seen the DLI Museum and Durham Art Gallery attract its highest visitor numbers since the building reopened in 2000. During the autumn half term week, the museum welcomed 1,500 visitors, with a total of 690 people using family passes and 678 visiting with a school and throughout the rest of October.

#### Looking forward

The Art Council's Strategic Touring programme enables creative organisations, museums and galleries to work in partnership to commission, programme and tour excellent art activities which have the audiences at their heart. The fund will continue to support the touring of exciting and engaging artistic work to a variety of venues which reach new audiences across the country. Take a look at the Arts Council's website for more information about other successful projects and how to apply.

#### Further information

[www.artscouncil.org.uk/](http://www.artscouncil.org.uk/)  
[www.openforbusiness.uk.com/](http://www.openforbusiness.uk.com/)  
[www.generationtour.org.uk/](http://www.generationtour.org.uk/)

## Exhibition case study

© Jennie Hills

# Collider: Step inside the world's greatest experiment

Gemma Levett, Exhibitions Tour Manager at the Science Museum, describes the development of the first international touring exhibition in the Museum's new programme.

### Background

The Science Museum recently embarked on a new programme of touring exhibitions which launched in May 2014. The new touring programme aims to share our content with a wider audience, highlight the collaborative nature of science, and develop our international reputation and partnerships. The first in a series of exhibitions designed to tour was *Collider: Step inside the world's greatest experiment*.

### Exhibition overview

*Collider* transports visitors to one of the greatest scientific and engineering endeavours of our time: the Large Hadron Collider at CERN. The immersive exhibition blends theatre, video and sound art, taking visitors to the site of the LHC. Through close collaboration with CERN, the exhibition provides exclusive access to real LHC artefacts and tells the story of how people have studied particle physics in the

past through the Museum's historic collections. Visitors meet 'virtual' scientists and engineers from CERN and can examine real CERN artefacts up-close.

### A very international exhibition

CERN is itself an entity of international collaboration and cooperation. When designing the exhibition we wanted to highlight this and to make the exhibition really resonate with international visitors. As a result it became evident that this exhibition would have an audience not just in the UK but all over the world and the decision was made to tour the exhibition. The international nature of CERN is highlighted throughout the exhibition through interviews with engineers and scientists, objects featured in the exhibition and animations of the spread of LHC data around the globe.

The design of the exhibition enables the content to be tailored, with local stories and the history and current study of particle

physics from the host countries included within the exhibition where possible.

### Museology: Artefacts and interpretation

The exhibition is designed to showcase the Science Museum's world-class collections and the unique objects from CERN. In the first section of the exhibition, visitors encounter our historic artefacts. We actively encourage tour venues to add to this section of the exhibition and to include artefacts that tell the story of the history of particle physics in the host countries. Throughout the exhibition, objects on loan from CERN help tell the story of the LHC and the discovery of the Higgs Boson in an engaging and immersive way.

A trained Science Museum conservator is required to install the objects due to the complex nature and extremes in scale, from very fragile crystals to two tonne magnets. The scale of the exhibition provides some logistical and import paperwork challenges, but inclusion of these objects helps to make CERN come alive for the exhibition visitors. All objects travel in bespoke reinforced crates lined with moisture barriers to avoid flash rusting.

### Theatre: Digital media, sound and moving image

*Collider* makes significant use of sound, lighting and moving image on a variety of scales – from large, panoramic, cinematic experiences that evoke a sense of being transported to the vast collider at CERN, to intimate explorations of delicate engineering details. We also use new media exhibits to deliver deep content on scientific theories and processes, engineering techniques or particular artefacts from the collection. Much of the AV is timed to run in sequence. With such an AV-heavy exhibition it was critical that it be as integrated as possible. A control centre was developed to sit behind the scenes within the exhibition, managing all lighting, projectors, screens, speakers,

power socket ring mains and other digital media. It is fed by the hosting venue's power source, removing the need for transformers or plug adaptors and minimising the risk of AV failures. A sophisticated operating system allows the show to be pre-programmed, controlling start up and shut down daily, and enabling remote access for maintenance. When touring internationally, exhibition text can be easily translated and all new video and audio files are simply loaded into the system during install.

### Summary

The tour of *Collider* launched in May 2014 at the Museum of Science and Industry in Manchester and is currently on display at the Palais de la Découverte in Paris. *Collider* will only tour for a limited time and is now fully booked. The Science Museum will typically limit its exhibition tours to three years or six venues. This ensures that the exhibitions we tour stay current, accurate and are presented to the highest standards.

For more information about Science Museum touring exhibitions visit [www.sciencemuseum.ac.uk/touringexhibitions](http://www.sciencemuseum.ac.uk/touringexhibitions) or contact [touringexhibitions@sciencemuseum.ac.uk](mailto:touringexhibitions@sciencemuseum.ac.uk)



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# New Exhibitions for Hire

The following new titles have been added to the Exhibitions search database at [www.teg.org.uk](http://www.teg.org.uk) between August and December 2014.

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 for Hire webpage.

## American Museum in Britain, Bath

- The Compassionate Eye (Birds and Beasts from the American Museum's Print Collection)

## Ashmolean Museum

- The Eye of the Needle
- Hiroshige's Japan: 53 Stations of the Tokaido Road
- Love Bites: Caricatures by James Gillray

## The Brindley

- A Landscape of Marginal Encounters

## British Postal Museum & Archive

- An Icon of Style: The UK's First Pillar Box

## Chris Stretton

- A Century of Surgeons

## Crafts Council

- Space Craft

## Culture Coventry

- Making a Masterpiece: Graham Sutherland's Christ in Glory

## Devon Guild of Craftsmen

- Re-making the Past: Six contemporary makers respond to inspiration from pre-history

## Elastic Theatre

- Icons & Idols – Marta Czok, Jacek Ludwig Scarso

## Expositionis Ltd

- The Jolly Postman

## Fife Contemporary Art & Craft

- Craft Generation

## Hayward Touring

- Louise Bourgeois Prints: Autobiographical Series and 11 Drypoints

## IMOS Foundation

- A Portrait of Europe

## Leeds College of Art

- Subterraneans

## Liz West

- Spice Girls: A Celebration of 90s Pop History

## mac Birmingham

- Bert Hackett: The Gemini Years
- Jon Tonks: Empire
- Mister Volder Goes To The City
- Vanley Burke: By the Rivers of Birminam
- Vered Lahav

## Mall Galleries

- The Threadneedle Prize 2015: Figurative Art Today

## Mark Devereux Projects

- Drawing Steel (working title): Nicola Ellis
- Not so firm as faded ink: Nicola Dale

## Potteries Museum & Art Gallery

- Swords and Fire: The Staffordshire Hoard and its Warriors

## Pump House Gallery

- The First Humans

## Ratan Vaswani/ Migration Museum Project

- Germans in Britain

## Rheged Centre, The

- WW1: The Art of Remembering

## Royal Photographic Society

- 2015 International Images for Science

## Shackleton Exhibition, The

- Shackleton 'Endurance' Exhibition

## Southend Museums Service

- Percy Delf Smith – Etchings of the Great War

## Tullie House Museum & Art Gallery Trust

- Richard Slee: Work and Play

## Waterside Arts Centre

- Red Work: Rachel Howard

## Yvonne Hellin Hobbs

- The Great War in Costume: Family and Fashion on the Home Front

Blue Tokay co-directors, Pip Strang (left) and Nicola Newton, with their Red-Tailed Racer

# Members' news

## Sssnakes Alive in Liverpool

*Sssnakes Alive*, a collaboration between Blue Tokay and National Museums Liverpool, opened in September and received around 6,000 visitors in its first weekend alone. The exhibition – which presents live animals as well as taxidermy, models and skeletons – contains 15 cases of specimens, including a King cobra, Rhinoceros viper and a 12-foot Burmese python. Interested hiring venues are invited to email [nicola@bluetokay.co.uk](mailto:nicola@bluetokay.co.uk).

## New Cultural Trust for Hampshire

In November, Hampshire Cultural Trust (HCT) took over the operation and funding of all Hampshire's council-owned museums, galleries and arts centres. HCT's work with individual venues to boost visitor numbers and revenue will include a continuing programme of touring exhibitions. Nick Suffolk, HCT's Head of Public Programmes, will introduce the Trust and the touring models it employs at TEG's pre-Marketplace Seminar, *The Economics of Touring Exhibitions – Models for Practice*, to be held in Winchester on 16 April (see page 3). For more details about HCT visit [www.hampshireculturaltrust.org.uk](http://www.hampshireculturaltrust.org.uk).

See [www.teg.org.uk/marketplace](http://www.teg.org.uk/marketplace) for the full seminar programme.



# 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 Join webpage at [www.teg.org.uk](http://www.teg.org.uk). For a complete list of TEG's Executive Committee members, see the Contacts webpage.

## Chair

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