



Exhibition Planning and Installation for Small Museums Webinar 5

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Chase Home Museum of Utah Folk Arts

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11 am- 1 pm



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES



Goals

Gain a better
understanding of Key
Themes...



Key Themes

1. Strategies for Exhibition Planning and Installation
2. Connecting Preservation with Exhibition Planning

INTRODUCTIONS

Please share the following:

1. Your name
2. Where you work: institution, location, your role, and how long you have worked there

In the past month...

3. What are you hoping to learn at today's webinar



Case Study - Reopening of the Chase Home Museum

- Strategic Planning
 - Reviewing and Updating Guiding Documents
 - Awareness of limitations - staff, budget, etc.
 - Taking ownership and control of the space



Case Study - Reopening of the Chase Home Museum

- Evaluate the physical space and develop a plan
 - Painted walls, replaced carpet
 - Display style (quantity, method, etc.)
 - Object Safety
 - Hanging system
 - Stanchions, cases with vitrines, mounts
 - U/V film over windows



Case Study - Reopening of the Chase Home Museum

- Evaluate the Interpretive Framework
 - 3 Permanent Galleries
 - stable interpretation based on the strengths of our collection
 - rotate collection objects as needed



Case Study - Reopening of the Chase Home Museum

- Evaluate the Interpretive Framework
 - 1 Temporary Gallery
 - rotating exhibition
 - community-based curation
 - event hosting
 - 1 Interactive Gallery
 - Response to visitor feedback
 - Engage a wider audience



INTRODUCTION TO EXHIBITION PLANNING

Most of us are caring for inherited spaces and collections:

1. Develop a strategy for zooming out and thinking about long-term collection care and presentation
2. Implement exhibition planning tools to work at a sustainable pace and accomplish goals



PURPOSE OF EXHIBITIONS



... forge emotional and intellectual connections between the interests of the audience and the meanings inherent in [your collections].

... help visitors make broader emotional and intellectual connections with the objects, images, processes, structures, landscapes, and other features they encounter at that site.



Translation: Exhibits help people care about and understand the stories your museum collections can tell

EFFECTIVE EXHIBITIONS INCLUDE...

1. Objects that help illustrate the story
2. Interpretation based on historical context, solid research
3. Components that speak to different learning styles, preferences, and access
4. Encourage engagement and critical thinking



VALUE OF EXHIBITION PLANNING

1. Manage expectations and resources
2. Accomplishing institutional goals
3. Provide a unique experience for your community/audience



Exhibition Planning Basics

- Exhibition Planning Tool
 - General Information
 - Exhibition Description
 - Exhibition Budget
 - Deadlines and Responsibilities
 - Object Selection
 - Look and Feel
 - Programming
 - Reflection/Evaluation

Exhibition Planning and Evaluation Tool

General Information

Exhibition Title:	
Project Manager:	
Project Team Members (Content Expert, Designer, Education Specialist, Community Partners?):	
Exhibition Start and End Date:	
Gallery (or galleries) and Sizes (approximate linear feet):	
Stakeholders (Who are you accountable to internally and externally?):	

Exhibition Description

Overview and Thesis Statement (Brief Description, Themes, and the "Why?"):

Context (How does this exhibition relate and support the museum's mission and goals?):

Objectives for the Museum:

- 1.
- 2.
- 3.

Objectives for the Visitor:

- 1.
- 2.
- 3.

Audience (Demographic info, things to keep in mind, target community, etc.):

Exhibition Budget

Funding Source and Amount (Is fundraising needed?):

Item	Estimated Expense	Actual Expense

Exhibition Planning Activity

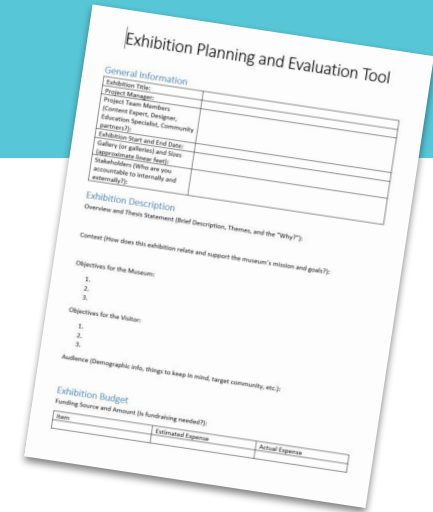
Exhibition Description Activity (5 min individual)

Based on your knowledge of your collection - What story would you like to tell with an exhibition? Think about context and objectives.

Group Questions (10 minutes group)

What did you find useful about this process?

How is this process different from what you usually do?



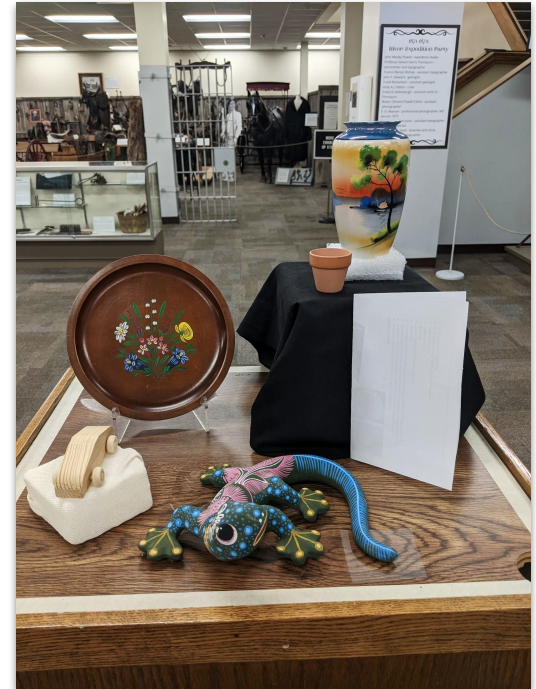
The form is titled "Exhibition Planning and Evaluation Tool" and is divided into several sections:

- General Information:** Includes fields for Exhibition Title, Project Manager, Project Team Members, Content Experts, Designers, Education Specialists, Community partners, Exhibition Start and End Dates, Gallery for galleries and Sites, Approximate linear feet, and Individuals (Who are you accountable to internally and externally?).
- Exhibition Description:** Includes a section for Context (How does this exhibition relate and support the museum's mission and goals?), Objectives for the Museum (1, 2, 3), and Objectives for the Visitor (1, 2, 3).
- Audience:** A section for Audience (Demographic info, things to keep in mind, target community, etc.).
- Exhibition Budget:** A section for Funding Source and Amount (Is fundraising needed?), with a table for Item, Estimated Expense, and Actual Expense.

Exhibition Planning Basics

Managing the Project

- Timeline
 - Work backward to determine deadlines
 - The more time the better
- Task Lists
 - Determine the big things and then break them down into smaller things
 - Flag tasks that will require more work



Exhibition Planning Basics

Organization and Layout

- Remember that you are curating an experience
 - Should certain objects be displayed together?
How will interpretation be placed, by which objects?
 - Where are the natural focal points and how are you using them?



Exhibition Planning Basics

Consider Physical Access

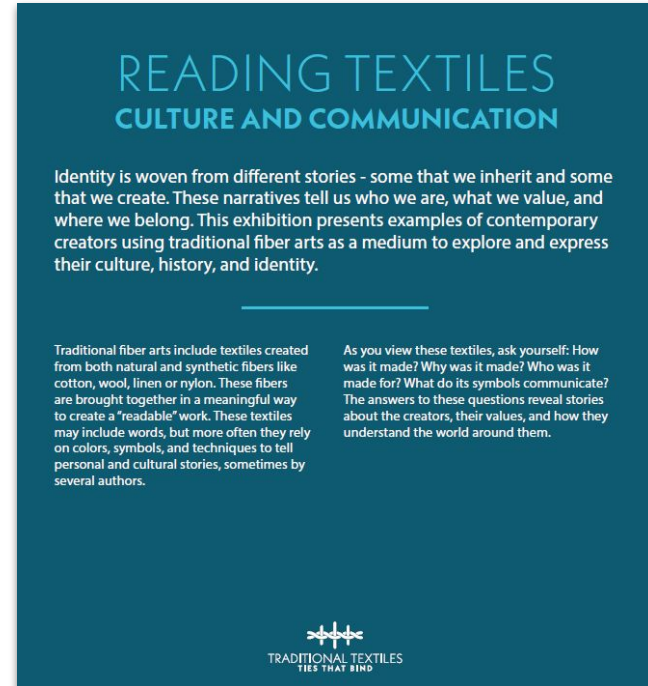
- Provide seating strategically
 - Where do you want participants to stop and reflect?
 - Preservation implications - people who need to rest aren't leaning on casework
- Space casework to accommodate wheelchairs and strollers
- Space objects so that people can stop and observe without crowding



Exhibition Planning Basics

Consider Intellectual Access and Preference

- **Streakers** - walk through galleries and glance
- **Strollers** - take a little more time looking and engage with some content
- **Studiers** - try to absorb everything, ask questions
- **Stewards** - changed by the experience, become advocates for your collection, come back often to learn
- Use graphics, design hierarchy, and interactives to help expand intellectual access



Exhibition Planning Basics

Consider Access for People with Disabilities

- Blindness and low-vision: consider including audio, touch objects, large print options
- Mobility: place labels and objects so that they are viewable from a seated position, alternate ways to access materials that are inaccessible (stairs)



Exhibition Installation

Planning for installation

- Staff
- Supplies
 - Clean tables, gloves, and storage
 - Tools, ladders, hardware
 - Labels, graphics, interactives, educational modules, etc.



Exhibition Installation

Planning for installation

- Mounts
 - Ready-made solutions
 - In-house fabrication
 - Keep accessibility in mind
 - Heights, angles, lighting, pathways
 - Keep preservation in mind
 - Object limitations, conditions, etc.



Exhibition Installation

- Document your work!



BREAK (10 Minutes)



Case Study - Know Your Folk Recent Acquisitions Temporary Exhibition



Case Study - Know Your Folk Recent Acquisitions Temporary Exhibition

- Museum Objectives
 - Provide information about our collection
 - Advocate for the Folk Arts Program
 - Create connections between visitors and traditional artists
- Visitor Objectives
 - Understand that Utah's diverse communities are vibrant and active
 - Understand that our Department and Division are invested in supporting living artists



Case Study - Know Your Folk Recent Acquisitions Temporary Exhibition

Did you know the State of Utah has an art collection?

In 1899, the Utah legislature passed Alice Merrill Horne's "Art Bill" which created the first state-funded arts council in the nation. The law's purpose was to support local artists, expand the influence of art in education, sponsor an annual art exhibition, and establish a state art collection. Today, Utah's legislature continues to fund these activities through the Division of Arts and Museums.

Established in 1976, the Utah Folk Art Collection contains over 450 pieces of traditional art and craft from the State's European, Asian, Latinx, Pacific Islander, and African communities. As a critical part of the State of Utah Alice Merrill Horne Art Collection, it includes paintings, sculptures, textiles, woodcarving, metalwork, saddles, beadwork, and more.

The State of Utah Alice Merrill Horne Art Collection grows annually through selections made by the Art Acquisition Committee. The Committee includes appointed community experts who recommend, review, and approve the commission and acquisition of Utah art. Each piece provides a contemporary snapshot of Utah's communities, aesthetic, and diverse perspectives.

Would you like to...



know more about
the Division of
Arts & Museums?



recommend an artists for
consideration by the Art
Acquisition Committee?



scroll through art in
the State's collection?



Interpretive Panels that focused on answering common questions



Use this self-guide to learn more about the artists and their artwork on display.



Chaz Mitchell grew up cowboying alongside his father Waddle Mitchell, a famous cowboy poet. He made his first hat at a workshop in Elko, Nevada, during the National Cowboy Poetry Gathering. This particular hat is made of hand-thrown, 100% beaver felt. The hat has a leather tooled hat band and a custom sterling desert big horned sheep pin. The artist states, "After years of practice and studying hats and their owners, I understand what makes a good hat maker - It's understanding that a hat doesn't only fit the circumference of the head, but also the personality of the owner."



Mariah Cuch studied both traditional Native American arts and formal arts. She is an accomplished painter, sculptor, gold and silver smith, and mixed media artist. Mariah is one of a handful of tribal members who still make cradleboards in the Ute tradition.

The artist states, "I remember one payday, my father took me to the local trading post and let me buy 3 colors of beads, thread, and some leather. They were yellow and two shades of blue. I was so happy. I spent two days in my room beading a blue rose with a yellow background. It is our custom to give our first item to an elder or someone whose skills are well known. I walked the 1/4 mile to my father's eldest cousin, 'Aunt Rose' and presented my first beadwork to her. I was 9 years old. I will never forget her soft glow as she smiled."

Gallery Guides with accessibility in mind

Case Study - Japantown in the Heart of Salt Lake City Community Curated Exhibition

- Community-based and co-curated exhibition
- Included representatives from the Japanese American community during our exhibition planning
 - What would they like to see? Which artists would they include? What history needs to be shared? What matters to the current community?



Case Study - Japantown in the Heart of Salt Lake City Community Curated Exhibition



The community wanted visitors to understand the history and vibrancy of the Japanese American community in Utah

Case Study - Japantown in the Heart of Salt Lake City Community Curated Exhibition



Thank You!

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