



By Appointment to
Her Majesty The Queen
Display Case Suppliers
Click Netherfield Limited

NOTION MOUNTABLE



8

ANYONE FOR TENNIS?

Exploring lawn tennis
as a subject in art

10

OWZAT!

The ultimate exhibition at
the home of cricket

16

THE KING OF EGYPT

'Pharaoh: King of Egypt'
exhibition in Leeds

TESSDEMOUNTABLE



GOLD MEDAL FOR THE LONDON 2012 OLYMPICS

MINED AND PROCESSED
IN THE UNITED STATES
AND MONGOLIA –
AND THE MEDALS
THEMSELVES STRUCK
AT THE ROYAL MINT IN
WALES

FROM THE MINE TO THE MEDALS

The story of the production of the medals for
the London 2012 Games



IN THIS ISSUE

- 04 GROWING TREES AND MINDS**
Planting trees as part of our sustainability programme
- 14 THE MUMMY RETURNS**
An update on two of the most successful exhibitions ever
- 22 CASE STUDY**
We speak to Christine who is taking an MA in Museum Studies
- 06 MINE TO MEDALS**
The story of the 2012 London Olympic medals
- 16 THE KING OF EGYPT**
'Pharaoh: King of Egypt' exhibition at Leeds City Museum
- 24 TUDOR HOUSE MUSEUM**
Producing an entirely new interpretation scheme for this 800 year old site
- 08 ANYONE FOR TENNIS?**
The first exhibition to explore lawn tennis as a subject in art
- 18 TULLIE HOUSE MUSEUM AND ART GALLERY**
One of the top visitor attractions in Cumbria
- 25 DANISH IMMIGRATION MUSEUM**
The Danish Immigration Museum reopened its permanent exhibition gallery in January 2012
- 10 OWZAT!**
The ultimate exhibition at the home of cricket
- 20 WHIPPLE MUSEUM MAKEOVER**
An opportunity to give a new look to an old space
- 26 A PRECIOUS EXHIBITION**
"What if an exhibition could be made that was entirely constructed out of recycled materials?"
- 12 CABINET OF CURIOSITY**
Study of climate change in Colchester
- 21 EGYPT IN THE ENGLISH RIVIERA**
A look at the modern exhibitions on display in Torquay Museum



Hello and welcome to our third edition of Evolution. With this being the year of the London Olympics we've gone for a bit of a sporty theme to kick off this issue, along with our more usual roundup of all the goings on in the temporary and touring exhibition world, both in the UK and overseas.

We've asked our sustainability partners at Carbon Footprint to provide a detailed look into the world of carbon offsetting and environmental responsibility, hopefully you will enjoy the article and be inspired

by the message they (and we) promote – you can see the results of our efforts on the back cover.

As a bit of a diversion we thought it would be interesting to get the grass roots opinions of a newcomer to the museum world, so we have an interview with Christine Johnson, a young lady just completing her MA in Museum Studies at the University of Leicester before embarking on a career as a museum professional – this is a fascinating insight into what it takes to gain a foothold on the first rungs of the museum world ladder.

There is also an update on the incredible Tutankhamun touring exhibitions, which we first reported on back in issue 1. With (paying) visitor numbers now exceeding 8 million

and counting, it's easy to see why touring exhibitions are so popular! The Egyptian theme continues with the article from Leeds City Museum on their stunning new exhibition entitled 'Pharaoh: King of Egypt' with artefacts on loan from the British Museum.

Hopefully there is something in this edition to interest everyone in the temporary and touring exhibition world, but if there is not then why not tell us and we will try to make it right next time, but we will need an article from you telling us where we've gone wrong... Enjoy.

Clive McCreedy

General Manager

GROWING TREES AND MINDS

AS PART OF OUR SUSTAINABILITY PROGRAMME, TESS DEMOUNTABLE ARE PROUD SUPPORTERS OF UK TREE PLANTING AND CARBON OFFSETTING – HELPING TO REDUCE THE IMPACT OF OUR EMISSIONS ON THE ENVIRONMENT



FOR EACH OF OUR CASES SOLD, A BEAUTIFUL, NATIVE BROADLEAF TREE IS PLANTED IN THE UK.

Our programme, in conjunction with leading carbon management business Carbon Footprint Ltd, has been running for a number of years now and contributes not only to carbon reductions and biodiversity, but also to the education of children, as the trees are regularly planted in school grounds, often by the kids themselves.

Our commitment to the environment

TESS Demountable is committed to both sustainable solutions to showcasing needs, and to a sustainable environment. Tree planting provides a great way to sequester (absorb) carbon dioxide, one of the six harmful greenhouse gases from our atmosphere, thereby alleviating the effects of climate change. The programme also provides support for biodiversity and a natural habitat for wildlife.

Growing trees and minds for our clients

We chose to be a part of Carbon Footprint's tree planting programme because, amongst many other good things, it allows us to plant a tree in the same region as the destination for each of our cases. Our customers each receive a (digital) certificate to acknowledge the tree planting on their behalf. As we mentioned earlier, the programme is currently focused on planting in school locations and plantings have taken place in the South Coast right the way up to the Hebrides. Important to us is the fact that school children are actively involved not only in the planting (which they absolutely love – plenty of fresh air and the chance to get muddy) but also in the care of the trees over their lifetime. During the tree planting the children are also

educated about the importance of protecting and managing our environment – which helps make them environmental advocates for other lifestyle choices.

Tree buddying - assuring rapid offsetting of carbon levels

As trees can unfortunately take a long time to sequester CO₂ and can be difficult to quantify, for every tree we plant we also retire a Verified Carbon Standard (VCS) carbon credit that ensures that 1 tonne of carbon has been offset by the time our clients receive their certificate.

Avoiding 'Greenwash'

In order to ensure genuine credibility with our carbon offset endeavours, we chose our sustainability partner very carefully. Carbon Footprint Ltd is an award winning industry leader in carbon management. They are ISO14001 and ISO9001 certified and have helped hundreds of businesses across the private and public sector to measure and validate their carbon emissions. Over 2 million householders and businesses have used their carbon footprint software tools. They also provide surveys and plans for energy and carbon reduction, training via e-learning and traditional workshop sessions as well as year-round support to help their clients to implement and commercialise the work they do with them. They were also one of the first businesses to be recognised under the Quality Assurance Scheme (QAS) for carbon measurement and offsetting.

Carbon Footprint Ltd offer a wide range of carbon offset projects around the world – including Hydropower, Wind Farms, Biomass fuels and Efficient Cook stove projects in places like India, Turkey, China, Vietnam,



Kenya and Ghana – we are proud to be associated with their efforts, so why not get involved along with us.

Cutting carbon emissions – what you can do to help

If you would like to know more about our sustainability partner and the work we do with them, or to get the very best help with reducing your own emissions, please contact:

Dr Wendy Buckley, Commercial Director at Carbon Footprint Ltd. wendy.buckley@carbonfootprint.com or check out their services at www.carbonfootprint.com.

At TESS Demountable we are continually looking for new ways to reduce and offset our emissions. Our tree planting programme is our way of adding to the lungs of the world and each of our customers can be proud to be a part of that.

TESS - preserving the future in more ways than one.



MINE TO MEDALS

THE LONDON 2012 OLYMPIC AND PARALYMPIC GAMES MEDALS, SUPPORTED BY RIO TINTO, ON DISPLAY AT THE BRITISH MUSEUM AS PART OF THE LONDON 2012 CULTURAL OLYMPIAD

THE STORY OF THE PRODUCTION OF THE MEDALS FOR THE LONDON 2012 GAMES OFFERING THE PUBLIC A UNIQUE OPPORTUNITY TO SEE CLOSE-UP, THE LONDON 2012 OLYMPIC AND PARALYMPIC MEDALS.

Winning an Olympic or Paralympic Games medal is the ultimate ambition of athletes around the world. The London 2012 Olympic Games medal design is by renowned jeweller David Watkins, who was for many years Professor of Goldsmithing, Silversmithing, Metalwork and Jewellery at London's Royal College of Art. The London 2012 Paralympic Games medal was created by Lin Cheung, also a jeweller and practising artist. She is also a Senior Lecturer for Jewellery Design at London's Central Saint Martins College of Art and Design.

Metals for the medals were mined and processed at Rio Tinto's operations – Kennecott Utah Copper in the United States and Olu Tolgoi in Mongolia – and the medals themselves struck at the Royal Mint in Wales.

From the first modern Olympic Games in 1896, medals have been awarded to

winning athletes. These medals are the modern equivalents of the olive wreaths won at the ancient Olympic Games.

Running from September 2011 to September 2012, with updated material in February 2012 from Stoke Mandeville and Much Wenlock, the exhibition tells the story Britain has played in the modern Olympic Games.

To find out more visit:
www.britishmuseum.org/whats_on/exhibitions/london_2012_games_medals.aspx

“The medals are displayed in TESS Evolution modular showcases, which were chosen because they met the strict security requirements, were cost effective and could be installed quickly.”

**Department of Exhibitions,
The British Museum**

ANYONE FOR TENNIS?

THE FIRST EXHIBITION TO EXPLORE LAWN TENNIS AS A SUBJECT IN ART WAS HELD AT THE UNIVERSITY OF BIRMINGHAM-BASED, BARBER INSTITUTE OF FINE ARTS, IN THE SUMMER OF 2011

WHAT WE TODAY KNOW AS TENNIS WAS DEVELOPED IN THE LATE 1850s. PIONEERS OF THE EARLY GAME, MAJOR HARRY GEM AND HIS FRIEND, JEAN BATISTA AUGURIO PERERA, FIRST EXPERIMENTED ON THE LAWNS OF THE LATTER'S HOUSE AT 8 AMPTON ROAD, EDGBASTON, IN 1859.

The pair were instrumental in setting up the first tennis clubs, in Edgbaston and Leamington Spa in the 1860s and '70s. The popularity of the game burgeoned, spreading quickly throughout Britain and across Europe. Tennis clubs sprung up as the game spread, followed by tournaments – Wimbledon held its first championship in 1877 – and, by the 1880s, the sport was established as far afield as Florida.

The exhibition comprised two separate elements, 'Court on Canvas' and 'A Gem of a Game'.

'Court on Canvas'

This part of the exhibition opened at the gallery in late May, less than half a mile from the birthplace of the modern game – the garden of a villa in suburban Edgbaston, where the sport was first played. It featured a wide variety of delightful paintings, drawings, prints and mixed-media works dating from the 1870s through to the 21st century, by artists as diverse as Lavery, Spencer Gore, LS Lowry, Stanley Spencer, Eric Ravilious, Winnie the Pooh illustrator EH Shepard, David Hockney and Tom Phillips. It even included the iconic 1970s Athena Tennis Girl poster, itself photographed on a tennis court at the University of Birmingham. With additional loans from major collections such as Aberdeen Art Gallery, Kelvingrove Art Gallery, Glasgow, the National Portrait Gallery and Wimbledon Lawn Tennis Museum, as well as from many private collections.

'A Gem of a Game'

This contrasting element of the exhibition explored the early history of lawn tennis and its local connections. Featuring artefacts such as early tennis rackets and equipment, women's tennis outfits through the ages, the original copy of the rules, as written down by Major Gem, and other fascinating memorabilia. The exhibition also included photographs documenting tennis, including portraits of British tennis stars such as Dorothy Round, Bunny Austin, Fred Perry and Ann Jones, who won the Wimbledon Ladies' Championships in 1969 and lives in Edgbaston. Many of the artefacts were housed in TESS Demountable cases – chosen for their flexibility and sustainability, the cases can be used over and over in forthcoming exhibitions at the Barber.



“ This has been our most successful exhibition ever at the Barber, attracting over 23,000 visitors, and the cases undoubtedly enhanced its appeal and professionalism ”

Robert Wenley, Deputy Director, Head of Collections and Learning

OWZAT!

MARYLEBONE CRICKET CLUB (MCC) WAS FOUNDED IN 1787 AS A PRIVATE MEMBERS CLUB DEDICATED TO THE DEVELOPMENT OF CRICKET

THE MCC MUSEUM WHICH IS PART OF THE LORD'S CRICKET GROUND IS THE OLDEST SPORTING MUSEUM IN THE WORLD AND HOUSES MANY FAMOUS AND PRICELESS CRICKETING EXHIBITS, INCLUDING THE ASHES URN.

Created in 1883, the famous and fiercely contested Ashes urn was given to the England cricket captain, the Honourable Ivo Bligh after England had beaten the Australians in the 1882-83 Test series. On his death in 1927, the widow of Ivo Bligh bequeathed the tiny urn to MCC where it has remained

on display in the MCC Museum and is currently housed in a ClickNetherfield display case. The Ashes Series (always between the English and Australian teams) is the most fiercely contested cricketing competition in the world.

Most of the collection is housed in a series of very large Inca design cases supplied by our parent company ClickNetherfield, arranged around the walls, with smaller items housed in a number of free-standing Prism cases - including the stuffed sparrow which was famously "bowled out" by Jehangir Khan in 1927. The Ashes urn is

housed in a separate Vista case.

More recently the museum has staged temporary exhibitions in their upper gallery using the TESS Demountable Evolution modular system, the new cases have allowed them the flexibility to change the exhibitions to suit the theme of the summer, and have added to the depth of this wonderful sporting showpiece.

The Lord's Museum is visited by tens of thousands of cricket enthusiasts every year, from all corners of the world.



LONDON



Photography courtesy of Showcase Services UK

CABINET OF CURIOSITY

FROM THE CRETACEOUS THROUGH TO THE PLEISTOCENE PERIOD, A JOURNEY THROUGH TIME, FOLLOWING LOCAL CLIMATE CHANGE IN COLCHESTER. BY DARREN STEVENS, EXHIBITIONS OFFICER, COLCHESTER AND IPSWICH MUSEUM SERVICE

THE GEOLOGY AND CLIMATE CHANGE GALLERY IN THE NATURAL HISTORY MUSEUM, COLCHESTER, FOLLOWS THE CHANGES IN LOCAL CLIMATE FROM THE CRETACEOUS THROUGH TO THE PLEISTOCENE PERIOD.

This journey through time is illustrated with fossils from the local area along with preserved specimens of modern species. In order to produce unity throughout the display, the gallery was designed to create the feel of a contemporary 'cabinet of curiosity', using full length glass cases and suspended glass shelving. A linear configuration of eight Evolution cases was created, running the length of the gallery, giving visitors a full vista of the objects and the gallery itself.

“ Evolution cases were ideal as they created the illusion of space within the gallery whilst allowing the allocated display layout to be obtained within the cases.”



THE MUMMY RETURNS

UPDATE ON THE GREATEST TOURING EXHIBITIONS IN HISTORY

SINCE BEGINNING THEIR INCREDIBLE JOURNEYS IN LONDON AND VIENNA IN 2007, THE TWO EXHIBITIONS - TUTANKHAMUN AND THE GOLDEN AGE OF THE PHARAOHS, ALONG WITH TUTANKHAMUN THE GOLDEN KING AND THE GREAT PHARAOHS - HAVE BEEN ENTHRALLING VISITORS IN NUMEROUS STATES ACROSS AMERICA, OVER THE BORDER INTO CANADA, AND ACROSS THE PACIFIC TO MELBOURNE FOR THE FIRST TIME IN AUSTRALIAN HISTORY - QUICKLY BECOMING THE MOST SUCCESSFUL TOURING EXHIBITION THE COUNTRY HAS EVER SEEN.

A massive logistical exercise organised by National Geographic, Arts & Exhibitions International and IMG, with co-operation from the Egyptian Supreme Council of Antiquities, the exhibitions have been touring non-stop for 5 years and have attracted visitor numbers in excess of 8 million and counting.

As we reported in our first issue of this magazine, the priceless artefacts are largely housed in around 100 TESS Evolution Modular Display Cases, which are transported in purpose made crates, assembled, dismantled and

reconfigured by the exhibition team to suit each new venue. The flexibility and security of the Evolution system is perfectly suited to the demands of such a fast moving and constantly evolving series of exhibitions, particularly as each venue has different shaped galleries or rooms often requiring the cases to be configured to suit the spaces available.

The dual purpose of the tour is to show the magnificent Egyptian artefacts to as many people as possible whilst explaining the history of the ancient Egyptian culture, and to generate revenue for the construction of the new Grand Egyptian Museum in Cairo. The first objective has been overwhelmingly successful as the visitor numbers testify. In terms of revenue generation, with average admission prices of around £20 (UK pounds), multiplied by the visitor numbers, it is easy to see why touring exhibitions are so popular in the museum and art worlds.

TESS Demountable is extremely proud to be the sole supplier of modular showcases to the greatest touring exhibitions the world has ever seen.

Evolution – the choice of Kings and Pharaohs.



“The TESS Demountable display cases from ClickNetherfield were the only products that met our need for beauty, security and transportability.”

Jeffrey Wyatt, Vice President - Project Management, Arts and Exhibitions International

THE KING OF EGYPT

KATHERINE BAXTER, CURATOR OF ARCHAEOLOGY AT LEEDS MUSEUMS AND GALLERIES LOOKS AT THE 'PHARAOH: KING OF EGYPT' EXHIBITION AT LEEDS CITY MUSEUM, WHICH OPENED ITS DOORS ON 11TH FEBRUARY 2012

WITH AROUND 20,000 VISITORS IN ITS FIRST WEEK, THE NUMBERS VISITING EXCEEDED ALL EXPECTATIONS AND RANKS SECOND ONLY TO WHEN THE MUSEUM ITSELF OPENED ITS DOORS IN 2008.

'Pharaoh: King of Egypt' is a touring exhibition from the British Museum, showcasing over 130 objects from their Egyptology collection. The objects explore a variety of different themes around the life and death of the pharaoh, including palace life, regalia, traditions, religion, war and royal tombs. The objects themselves range from fragments of papyrus to large granite statues, and from intricate jewellery to a 7 foot wooden tomb guardian figurine. The content of the exhibition was developed in partnership with the Great North Museum, who also designed much of the set dressing which travels with the objects to each venue.

So far the exhibition has been to Newcastle, Dorchester and now Leeds, and it goes on to Birmingham in mid-June, followed by Glasgow and Bristol. All the venues on the tour are partners with the British Museum

as part of the British Museum UK Partnership scheme, an initiative where the national museum works with museums around the country to share objects and expertise, with a particular focus on getting British Museum objects on display outside of London.

Every venue so far has put the exhibition on in their own unique way. For Leeds City Museum, this was the first time they had used the grand circular Arena for an exhibition. The Arena is usually presented as an open space with a map of Leeds on the floor and is used mainly for corporate events. The museum saw joining the exhibition tour as an opportunity to experiment with how this stunning space could be used.

Having a blank space to work with, one of the immediate concerns was providing high-quality and secure display cases. We chose 6 Evolution and 2 Spectrum cases from TESS Demountable to display key objects in the exhibition. They not only make the objects in this exhibition look stunning, but they also provide flexibility for future exhibitions within the Leeds Museums and Galleries service.



TULLIE HOUSE MUSEUM AND ART GALLERY

LOCATED IN THE HEART OF THE HISTORIC QUARTER OF CARLISLE BETWEEN THE CASTLE AND THE CATHEDRAL, TULLIE HOUSE IS ONE OF THE TOP VISITOR ATTRACTIONS IN CUMBRIA

TULLIE HOUSE ATTRACTS OVER 250,000 PEOPLE EVERY YEAR AND OFFERS VISITORS A RICH DIVERSITY OF EXPERIENCES, ALONG WITH BEING THE GUARDIAN OF EXTENSIVE ARCHIVES INCLUDING THOSE RELATING TO HADRIAN'S WALL WHICH PASSES A FEW HUNDRED YARDS FROM THE MUSEUM.

Prior to the Roman Frontier Gallery, the last major development was the creation of a new Millennium Gallery and first floor Rotunda viewing platform, completed in 2001. The former being a subterranean exhibition space, measuring some 500 square metres, has now been transformed into a stunning, state of the art visitor experience telling the story of what life was like in Carlisle when the powerful Roman army built a massive wall that still bisects Britain today.

The gallery focuses on telling stories, using the museum collections to explore a range of diverse everyday subjects such as living conditions, religion, trade, fashion and hygiene. However, it also, very innovatively, invites the visitor to compare life 2000 years ago with frontier life today; to reflect on whether war zones like Iraq or Palestine are any different from the militarised northwest frontier

zone created by the Roman army.

Many of the exhibits in the gallery (like the Sewell's Lane Jug) are of 'national' quality, because the development of the new gallery has been a partnership between Tullie House, the British Museum and Hadrian's Wall Heritage. Objects such as the Iron Age Embleton Sword and the busts of the three Emperors: Vespasian, Hadrian and Severus, sit comfortably alongside jewellery, leatherwork, pottery, building materials and armour from the museum's own rich collections.

A number of these precious artefacts are housed in TESS Demountable cases chosen for their flexibility, security, and clean design.

The gallery is aimed at the old and the young, the informed and the novice, and blends learning with fun; it tells stories in an accessible way; it features stunning objects; and it poses questions and opportunities to reflect on whether life in the north west of England was really that much different from frontier life today.

The rich history of Tullie House can be explored in depth either by visiting personally, or by visiting the website at www.tulliehouse.co.uk.

Photograph courtesy of Tullie House Museum & Art Gallery



Photograph courtesy of Whipple Museum

WHIPPLE MUSEUM MAKEOVER

THE REFURBISHMENT OF THE WHIPPLE MUSEUM'S MAIN GALLERY HAS PROVIDED AN OPPORTUNITY TO GIVE A NEW LOOK TO AN OLD SPACE

THE WHIPPLE MUSEUM OF THE HISTORY OF SCIENCE IS A UNIVERSITY MUSEUM DEDICATED TO RESEARCH, BUT OF INTEREST TO ALL.

Visitors pass through the modest, academic surroundings of the Department of the History and Philosophy of Science before entering the Main Gallery, a room with a rich history and a distinctive character. Dating from 1618, with the original Grade II listed Jacobean roof-trusses still a prominent feature, this room required care and respect when considering refurbishment.

The decision to upgrade the 40 year-old cases was made primarily on the basis of improving security. It was for that reason that the museum received generous grants from DCMS/Wolfson

and the University of Cambridge's School of Humanities and Social Sciences. The funding was invaluable but still required us to budget very carefully. We needed to replace over 20 cases so value for money was absolutely vital.

However, we also had a great responsibility to complement the architecture and history of this unique room. We chose a dark colour for the case exteriors to reflect the wooden roof-beams high above, and a layout that did not compromise the spacious feel of the gallery.

The number of museum support staff also guided our choices: we have a small team and at times cases have to be accessed by just one person. In addition, our desk-style cases need

to be moved often, as the gallery is a popular venue for events. We therefore chose cases with legs rather than plinth-style bases.

We are fortunate to own many striking objects that do not require elaborate display methods; in fact they often look at their best when displayed in a simple manner. We are pleased that these cases allow the objects to remain the focus and do not compromise the unique building that houses them.

We have found ClickNetherfield & TESS Demountable to be of great help and look forward to working with them in the future.

Claire Wallace and Steven Kruse
 Museum Technicians, Whipple
 Museum of the History of Science



Photograph courtesy of Torquay Museum

EGYPT IN THE ENGLISH RIVIERA

THE ENGLISH RIVIERA HOLDS A GEM OF A MUSEUM, THE OLDEST IN THE COUNTY, WITH ENCYCLOPEDIA COLLECTIONS AND INTERNATIONALLY IMPORTANT PREHISTORY SPECIMENS FROM THE LOCAL CAVES. BY BARRY CHANDLER, CURATOR OF COLLECTIONS, TORQUAY MUSEUM

Torquay Museum, founded in 1844, has been revamped twice with Heritage Lottery funding since 2000. Its modern displays cover themes of; local explorers and Egyptology, natural history and paleontology, rural life, Agatha Christie, and most importantly, the exceptional prehistory of the area including the earliest direct evidence of modern humans in the UK, some 43,000 years ago. But the Museum's star exhibit is an 18th Dynasty, Egyptian child's coffin of the highest quality that would grace the displays of any of the world's great museums.

The Museum also has an increasingly diverse and exciting exhibition programme staging national touring exhibitions and in-house productions

on subjects ranging from Science Fiction to Ancient Egypt. For these wide ranging projects, a suite of TESS Demountable high security PrismHD cases were required, with an emphasis on portability. 2011 saw the Museum staging its largest touring exhibition to date with Secret Egypt, which contained items from Birmingham, Manchester and Bolton Museums along with a selection of treasures from the British Museum. Early in 2012 the same cases will be used to display, for the first time, the Museum's own treasured collection of objects made by the local Marble industry.

Torquay Museum is a must see attraction of any visit to Torbay.
www.torquaymuseum.org

“ We have a museum full of ClickNetherfield cases, but needed a suite of high specification temporary exhibition cases for loan items that would complement these. We are delighted with our new cases from TESS Demountable which provide the security and portability that we needed.”

CASE STUDIES

AS BOTH AFFILIATES AND SUPPORTERS OF THE UNIVERSITY OF LEICESTER MUSEUM STUDIES DEPARTMENT, WE HAVE A GENUINE INTEREST IN TODAY'S STUDENTS WHO ARE SET TO GO ON AND BECOME TOMORROW'S MUSEUM PROFESSIONALS



We spoke to Christine Johnson, currently studying towards an MA in Museum Studies at Leicester.

Hello Christine, you are currently studying an MA in Museum Studies – what did you study as an undergraduate student, and what inspired you to go on and do this Masters in Museum Studies?

I did my BA in History (College of St. Benedict/St. John's University, St. Joseph, MN, USA) and have also done an MSc in Archaeology (University of Edinburgh). When I was working on my BA I knew that my end goal was to work in museums and that I was interested in artefacts. This led me to do the course in archaeology. Once I finished the MSc and was applying for museum jobs I kept seeing 'Museum Studies' as a requirement or at least a desired element of a lot of the jobs that I wanted to apply for. When I was looking at doing my archaeology programme I was also considering museum studies, so I wasn't surprised that it was a highly sought after trait in museum employees. I see the MA as the final stepping stone in education to qualify me to work in museums.

The University of Leicester has a great reputation worldwide for its School of Museum Studies. Tell us about your course; what sort of material is covered? Are you enjoying it?

I'm doing the MA in Museum Studies via distance learning as I am working full-time at the moment as well. The course is made up of four modules (Museum Communities & Contexts, Managing Resources in the Museum, Museum Communication & Audiences and Museum Projects: The Case of Exhibition & Interpretive Planning) and then a dissertation. I am enjoying it; from the word 'go' I could see how the things that I am learning will be applicable to my career which really helps keep my interest while I'm doing my studies. I have to admit that studying part-time while working full-time has been a challenge but a necessary one so that I can have the career that I want.

What do you hope to go on and do once you complete your studies?

I'd like to work with collections either as a curator or collections manager. I could also see myself as a registrar, exhibition coordinator or program planner given my administrative background. Given my dissertation topic (which is discussed

below) I would like to work with touring or travelling exhibitions.

Have you gained any work experience which may help you achieve this goal, and was this difficult to come by?

I've gone on various training courses, student open days, attended conferences and volunteered as much as possible to help enhance my skill set. I've had to seek all of these experiences myself as nothing is provided for you as a student on this course. Although, everyone I've come in contact with professionally has been really supportive and helpful. I have also joined the Museums Association which has provided networking opportunities amongst other benefits.

Your dissertation topic is concerned with international loans for temporary and touring exhibitions. What is it that interests you about touring exhibitions specifically?

My favourite parts of some of these training days and open sessions I've been on have been about the logistics of moving items abroad or even within the country. I find it really fascinating all the packaging and bureaucracy that is required to share cultural information with those it may not otherwise reach and how different it is for each country.



TESS Demountable Mono-3d cases provide students at the university with real hands-on experience of mounting displays as part of their learning

I grew up in various locations around the world so seeing exhibits travel and open up the world is very exciting to me.

Based on the current political trend for cuttings Arts funding, do you worry that you might not be able to find a position you want on graduating?

Yes, I know that this is a very real possibility! I've been applying to museum jobs for over a year now and have not had an interview for a single one out of the 100 or so I applied for. There are hundreds of people applying for a single position due to

the lack of positions available. Due to this I am being very flexible about the geographical areas I am job searching in. Luckily I do have an administrative background, so should be able to find some project management or other very relatable work until I can land a job in the museum world.

What would you say to government ministers and councils who think that reducing museums' funding is a good way to save money?

I think that they may see it as an 'unnecessary' piece of our community

and ripe for the picking, but I can assure you that is not the case. I mean how much do you remember of your school days? I bet most people remember more from the field trip to the local science museum than they ever do of sitting in the classroom. Museums open up the world to people young and old; it's a gateway and a very important one at that. Removing this from our communities would limit the way the world is viewed in my opinion and creating a more streamlined knowledge base would not be good for society as a whole.

TUDOR HOUSE MUSEUM

WORKING WITH THE LOCAL AUTHORITY CLIENT, SPECIALIST DESIGN COMPANY EXHIBITION PLUS HAVE PRODUCED AN ENTIRELY NEW INTERPRETATION SCHEME FOR THIS 800 YEAR OLD SITE.

Working with the SCC in-house team, architects Purcell Miller Tritton, Focus Consultants, Centre Screen Productions, Atlas AV, Fusion LX and Perks Willis Design, along with TESS Demountable showcases - our design aim was to reduce the amount of interpretation visible within each space to a minimum, so as not to hide the unique architecture, whilst still delivering an enjoyable and worthwhile experience to a very wide target audience.

Included in the interpretation is the Big Show introduction, a range of lenticular graphic panels (they contain up to 3 visuals that change as the viewpoints move) and a unique audio visual device that tracks the actual 360° movement of the visitor and gives interactive feedback. This amazing system, designed and developed by Exhibition Plus, is called GuidA Rotate (www.guidarotate.co.uk) and adds to the unique interactive experience at the museum.

Many of the more precious artifacts are housed in TESS Demountable showcases; chosen for their flexibility and sustainability, the mixture of Evolution, Prism & Vista cases, are perfectly suited to the application.

Mark Magidson, Creative Director for Exhibition Plus



Photograph courtesy of Exhibition Plus

“The TESS Demountable cases were the perfect choice as their elegant lines do not detract from the objects they display or the historic architecture of the building, and have the added benefit of being flexible enough to be able to get them in and levelled, in a very uneven and narrow Tudor building.”

DANISH IMMIGRATION MUSEUM OPENS NEW EXHIBITION

ON THE 27TH OF JANUARY 2012 THE DANISH IMMIGRATION MUSEUM REOPENED ITS PERMANENT EXHIBITION GALLERY.

The Museum is situated in Farum, just north of Copenhagen in Denmark, and tells the story of immigration into Denmark from the conversion of the kingdom to Christianity a millenium ago, to the present day debates about refugees, integration of immigrants and the view on 'foreigners' in general.

Part of the exhibition contains the Law of Citizenship. The original Law, which is on loan from the National Archives, dates back to 1776. The document is displayed in a TESS Demountable Evolution case supplied by ClickNetherfield – specially equipped with a micro-climate generator to meet the needs of the fragile handwritten parchment.

Alongside the display, there are detailed explanations about the Law, its background and its further development. “It has been our wish to emphasise special parts of the history of immigration with single artefacts explained in depth,” the museum director comments. “Immigration has so many aspects that it is important for us in our exhibition to have room both for the broad perspective and the fascinating single stories.”

The story preceding the first passing of the Law is a bloody one. In 1769, the autocratic King Christian VII, appointed a German personal physician, who turned out to be both manipulative and domineering, rapidly gaining a lot of power over the mentally ill King. The



Photograph courtesy of Danish Immigration

doctor, Johan Struensee, quickly tried to implement a number of reforms and to replace noble officials in the government with better qualified Germans or members of the bourgeoisie. This, and his open affair with the Queen, made him deeply unpopular in wide circles. He was ultimately convicted of treason and decapitated in 1772, and four years later the Law of Citizenship was introduced stating that only Danish citizens could hold higher office in the administration or in the military.

The story is fascinating to tell, but it wasn't easy to find a showcase that met the requirements of the fragile 18th century parchment. The environment within the Evolution case is actively controlled by a cooling system which lowers the temperature to 12 degrees, the low temperature combined with the humidity control facility, contribute to controlling and stabilising the environment. The external gallery lighting is carefully arranged and controlled to avoid bleaching and degradation of the document.

“For the museum it has been very important both to have an elegant showcase which clearly displays the Law of Citizenship and meets the requirements for the best possible preservation, but it has also been important that the showcase is flexible. The Law is only on loan to the Immigration Museum, so it has been paramount to us that the showcase can also be used for other artifacts with a special story to tell in the future.”

“We are very happy that we, in co-operation with ClickNetherfield are able to exhibit something as unique as the first law concerning Danish citizenship. It is an exceptionally important document in Danish history, which also gives us an opportunity to put the present day debate into perspective,”

**Cathrine Kyø Hermansen
Museum Director**

The museum, which is one of the few in Europe that specifically focuses on the history of immigration, can either be visited on the website www.danishimmigrationmuseum.com or in Farum in Denmark.



A PRECIOUS EXHIBITION

TESS DEMOUNTABLE ARE PROUD SPONSORS OF THE UK TOURING EXHIBITIONS GROUP (TEG). HERE TEG MEMBER, POLLY TELLS US ABOUT ONE OF HER RECENT EXHIBITION PROJECTS

THE EXHIBITION ENTITLED PRECIOUS BEGAN LIFE AS A NIGGLING THOUGHT IN MY MIND WHEN I WAS CONTEMPORARY CRAFT CURATOR AT HOVE MUSEUM & ART GALLERY.

Back then my thought was, 'What if an exhibition could be made that was entirely constructed out of recycled materials?' I took this thought to Matt Smith, an independent curator and ceramicist, and whose work I was showing at the time at Hove. He added to the idea by refining it into something 'precious'. Take these raw materials that are already used materials, refine them further, craft them into something Precious. We felt that the exhibition had to tour, because this in itself was recycling. I was able to employ Matt as co-curator on the project. We worked together on all aspects of the project, which

was an extremely rewarding process, culminating in a thought provoking and visually exciting exhibition.

Exploring the idea of recycling and what is regarded as 'precious' was exciting to us as curators, as it gave room for many different interpretations within the exhibition, and opened up new ways of working in terms of production and output. Precious can be interpreted in terms of material value and skill value, but also has negative meaning, when we as curators, or artists themselves could be accused of being 'precious' about something close to them.

We were fortunate to gain funding from the Headley Trust and Arts Council, to create the exhibition. Starting with the content of the exhibition, we approached it in two ways. Firstly we tested the idea by offering a commission fee for craft

makers to create a piece of work for exhibition. We asked them to use materials selected by them from our local recycling centre in Hove. We also asked artists for submissions of existing work that fitted the remit of the exhibition. After advertising through a-n magazine, we were overwhelmed with over 300 applications, which we selected down to 19 Artists, 11 of which were new commissions.

The body of work that made up the touring exhibition covered a huge variety of materials and approaches to them. David Clarke's piece, Inquest, was a deceptively simple realignment of a discarded tap, represented by removing it from its context and cutting it up! Donya Coward's Magpie, utilised the contents of a suitcase found in her late neighbour's skip, poignantly bringing to life someone's forgotten possessions. Jools Johnson's minimalist sculptures made from discarded computer hard drives demonstrated an integrity to approaching materials, as each sculpture was constructed only using components from a single computer,

including the components that fixed the sculptures to the wall. What held the exhibition together was a reverence for materials, however precious or transient as they might have been. Punctum, an existing work by Pamela Schilderman, a beautiful, delicate sculpture made entirely of tiny punched paper discs and invisible thread) epitomised this idea.

When the exhibition was first shown at Hove Museum & Art Gallery, we added some bespoke, local content in the form of historic objects from Brighton & Hove Museums' collections that used recycled materials. Objects included a patchwork blanket made from old soldier uniforms and a wedding dress from the 1940s made from net curtains. Although this content did not tour with the rest of the exhibition, we suggested that each venue could investigate its own collections to display historic objects that used recycled materials. Our rationale is that recycling and reuse is new to humankind, but recycling in objects is something that was evident in most museum collections and we revere objects that have this kind of history.

We also received funding from Ernest Kleinwort for a local schools project. We worked with 20 primary schools across Brighton and Hove who made stuffed birds using recycled textiles. For many

students and teachers, this was the first time they had engaged with sewing. The outcome was spectacular, as we displayed more than 1000 birds which we placed in the gallery windows. The birds were perched on old wooden ladders in the gallery windows donated by the public after a radio appeal.

In our approach to the construction of a touring exhibition, we took on the same values that the artists themselves worked to. Our budget allowed for planning and research time for our in house graphic designer and 3-d designer to look at materials and ways of working that used recycled products as much as possible. In some cases, this was a simple task, for example choosing a good quality recycled paper for the catalogue. Other tasks were more involved, for example investigating components of board and inks in the production of text panels.

A perk of working with craft objects is the way they manifest themselves in form on a domestic scale. This meant that plinths we had built for previous exhibitions were the right size to show the objects in the exhibition, so we were able to recycle these and use them in our installations. We toured the exhibition without plinths, so that each venue could do the same. We also had existing packing crates that

were suitable to store the objects in for transportation. Obviously, working in this way can be an issue for many venues because of lack of storage, but it also is very cost-effective in terms of exhibition budget, if space is available.

We showed the exhibition Precious, reclaiming art and craft at Hove Museum & Art Gallery from January – May 2010, and increased visitor numbers to the museum significantly during this time. The exhibition then toured to 5 venues across the UK, closing finally in the summer 2012. My post at Hove Museum & Art Gallery was deleted in 2010, but I have continued working with Matt Smith and we now co-direct Unravalled, an arts organisation working with extreme and conceptual craft.

Polly Harknett
www.unravalled.org.uk

● Touring Exhibitions Group

TESS HAS OFFSET IN EXCESS OF



TONS OF CARBON

SINCE INTRODUCING OUR TREE PLANTING
SCHEME IN JANUARY 2010 AND GOING
TO PRINT IN APRIL 2012

TESS DEMOUNTABLE

HEAD OFFICE AND MANUFACTURING, THE GLASSWORKS,
GRANGE ROAD, HOUSTOUN INDUSTRIAL ESTATE,
LIVINGSTON EH54 5DE, SCOTLAND UK
T +44 (0) 1462 484444 F +44 (0) 1506 835201
E INFO@TESSDEMOUNTABLE.CO.UK

WWW.TESSDEMOUNTABLE.CO.UK

a division of ClickNetherfield

