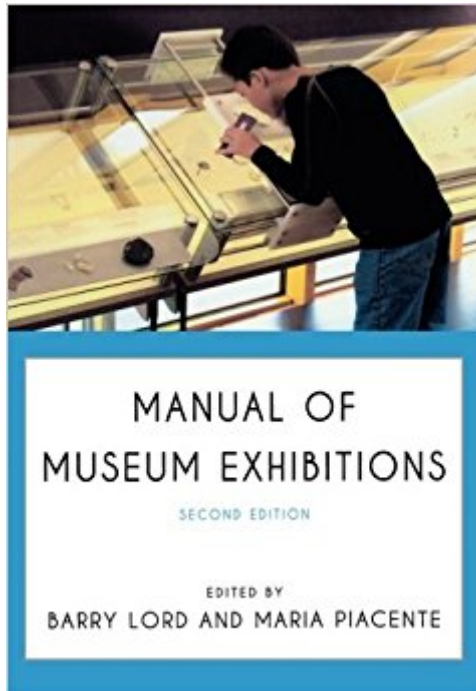




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Manual Of Museum Exhibitions



Synopsis

All museum activities converge in the public forum of the exhibition – regardless of whether the exhibit is held in the physical museum or is on the Web. Since the first edition of this book in 2002, there has been a world-wide explosion of new galleries and exhibition halls, and new ideas about how exhibitions should look and communicate. The definition of what an exhibition is has changed as exhibitions can now be virtual; non-traditional migratory and pop-up spaces play host to temporary displays; social media has created amazing opportunities for participatory engagement and shifted authority away from experts to the public; and as time-constrained audiences demand more dynamic, interactive, and mobile applications, museum leadership, managers, staff, and designers are rising to these challenges in innovative ways. Drawing on years of experience and top-flight expertise, Barry Lord and Maria Piacente detail the exhibition process in a straightforward way that can be easily adapted by institutions of any size. They explore the exhibition development process in greater detail, providing the technical and practical methodologies museum professionals need today. They’ve added new features and expanded chapters on project management, financial planning and interactive multimedia while retaining the essential content related to interpretive planning, curatorship, and roles and responsibilities. This second edition of the standby *Manual of Museum Exhibitions* is arranged in four parts: **Why** – Covering the purpose of exhibits, where exhibit ideas come from, and how to measure success **Where** – Covering facilities and spaces, going into details including security, and interactive spaces **What** – A look at both permanent collection displays, and non-collection displays, as well as virtual, participatory, temporary, travelling displays, and retail sales **How** – Who is involved, planning, curatorship, and content development, design, multimedia, fabrication and installation, financial planning, and project management Over 130 figures and photographs illustrate every step of the exhibit process. No museum can be without this critical, detailed guide to an essential function.

Book Information

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Customer Reviews

Well written, practical suggestions and helpful tools; it is easy to see that Maria has decades of experience in the museum milieu. Her insight and common sense suggestions are born of years of assisting clients the world over develop award-winning exhibits. This is a must-read for every museum professional. (Marie Chapman, Chief Executive Officer, Canadian Museum of Immigration at Pier 21) As a producer and fabricator of museum exhibitions, I have tremendous appreciation of the numerous and sometimes daunting task and processes necessary in the development, production and installation of any successful exhibition project. This manual provides a wealth of knowledge for anyone in unfamiliar waters in terms of creating planning and producing a major exhibit – an excellent guide sharing proven museum practices. (James Hungerford, Chief Executive Officer, Xibitz Inc.) This Manual provides clear, concise, well-organized analysis of the museum program, the museum as a constantly evolving building type, and transformative design opportunities. With it, innovative concepts can be developed, precisely focused on the client needs and the evolution of the museum as an institution. (Michael Leckman, Principal, Diamond Schmitt Architects, Toronto, Canada) A library or archive with special collections may be interested in enhancing the visitor's experience by applying the guidance in Manual of Museum Exhibitions. (American Libraries)

Barry Lord, Co-Founder and Co-President of LORD Cultural Resources, is internationally known as one of the world's leading museum planners. Based in Toronto but working globally, Barry brings over fifty years of planning experience in the management and planning of museums, galleries, and historic sites. Barry also co-edited The Manual of Museum Planning (1991, 1999, and 2012); wrote The Manual of Museum Management (1997 and 2009); and edited The Manual of Museum Learning (2007). A former curator, art critic, art historian and museum educator, he has organized and curated many exhibitions and has planned exhibition galleries and facilities for hundreds of museums on four continents. Barry graduated in Philosophy from McMaster University

and after graduate work at Harvard University took the National Gallery of Canada Museum Training Program. Maria Piacente, Vice President of Exhibitions and Events at Lord Cultural Resources, specializes in interpretive planning, exhibition development and project management for cultural projects of all sizes, ranging in scope from art to science to history. Grounded in current museological theory, Maria's global experience enables her to incorporate both conceptual and curatorial aspects with leading-edge technological applications, ensuring an exciting and enriching visitor experience within operational realities. Maria holds a Bachelor of Arts degree in Archaeology and Near Eastern History and a Master's degree in Museum Studies, both from the University of Toronto.

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