

3.1.2 Exhibits

General

1. The museum has a written exhibition policy.

Tip: The policy should include permanent and temporary exhibits both on and off site.

2. One individual is assigned responsibility to oversee exhibition preparation, installation and maintenance.
3. Museum exhibits reflect the diversity within the community and are sensitive to visitors from various cultural backgrounds.
4. Museum exhibits are theme-based to include various perspectives on issues and concerns relevant to the community they serve.
5. The museum recognizes the need to integrate tangible and intangible aspects of heritage and therefore strives to connect collections and stories in the programs and services they provide.

Tip: The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage was adopted in 2003 and came into affect in April 2006. ... In short, intangible cultural heritage is living heritage, ie: "not the songs as recorded on sound tapes or in digital form, or their transcriptions. ICH is the actual singing of the song."

6. All artifacts which are not originals are labeled as replicas.
7. Exhibit information is provided using a media mix including text, photographs, charts, maps, diagrams, music, video, digital images and recordings, internet, etc. in order to address a variety of learning styles.
8. The museum ensures information in the exhibit is clearly visible by taking into consideration the height, size and placement of text.
9. Information is layered to aid visitors in orientating themselves to exhibit concepts.
10. When interactive activities are provided for visitors they have educational or interpretative value and expand on exhibit's theme or provide information on specific artifacts.
11. The interpretative material developed around an exhibition is designed to meet the needs of targeted audiences and is respectful in its use of language.
12. Interactive displays are maintained in good working order and do not pose safety risks to visitors, museum personnel or artifacts.

13. The museum's exhibit space is readily accessible to both the public and museum personnel.

14. Exhibits are arranged to allow for easy traffic flow and to avoid congestion for the safety of visitors, museum personnel and the objects on exhibit.

15. The museum ensures that the public is made aware of rules concerning the safety of artifacts on display.

16. The museum directs visitors and maintains appropriate behaviours in public spaces through the use of prominently displayed signage where necessary.

17. The museum ensures it complies with all copyright legislation when exhibiting photographs or works of art.

Tip: In this case copyright information refers, primarily, to exhibition rights which give the creator of the work the right to control the use of an artistic work or be entitled to a royalty payment each time an artistic work is exhibited in public. A verbal agreement is not adequate; a written agreement between the copyright holder and the museum is necessary.

18. The museum strictly controls or prohibits the use of tripods and flash attachments by visitors taking photographs in the exhibitions.

19. Museums will pay exhibition fees to artists for works exhibited.

Tip: A exhibition fee schedule is published by CARFAC (Canadian Artist Representation) on an annual basis. Exhibition fees are often referred to as Artist fees. Exhibition fees do not include reproduction rights.

20. The museum publicly credits institutions providing temporary exhibitions.

Planning and Development

21. The themes and objectives of exhibits are developed from stated goals outlined in the museum's exhibition policy and reflect the mandate of the museum.

Tip: The planning and development stages of an exhibition are essential to ensure that the exhibit is well organized and researched. Careful planning and development ensures that the exhibit reflects the museum's mandate and the diversity of its community.

22. The museum ensures that exhibitions are planned with participation of all relevant museum personnel and community members.

Tip: Curators, conservators, educators, public relations and marketing personnel, or committees fulfilling these roles, are involved early in the planning of new exhibits so that they can create

associated programs and activities in their own areas of responsibility. Relevant members of the community also participate in the planning and development of exhibits.

23. The museum ensures full participation of First Nations and Métis people in the planning, development and production of exhibitions about First Nations and Métis items and storylines.

Tip: For further information contact the Saskatchewan Indian Cultural Centre in Saskatoon for help to identify resources or people when documenting the collections or planning exhibits or programs.

24. For every exhibition the museum develops a written brief that includes: goals and objectives, a storyline with clearly articulated messages to be communicated, development schedule and budget as well as, identifying artifacts and interpretive materials that support the storyline / messages.

Tip: The exhibition brief is the written record of the exhibit. It begins with the planning phase, guides the production phase and finally becomes part of the permanent record of all exhibits produced by the museum, permanent or temporary, large or small.

Tip: A proposed list of artifacts developed early in the planning stage ensures that necessary preparation and conservation work can be done prior to the exhibit deadline.

25. The museum ensures that every exhibit communicates clear messages and provides information in a respectful manner.

26. The educational goals and objectives of exhibitions are clearly defined.

27. The museum undertakes formative and summative evaluation of its exhibits.

28. Language and terminology used by the museum in relation to its culturally-specific collections must be accepted by the appropriate contemporary cultural community.

29. Language and terminology used by the museum in relation to its First Nations and Métis collections must be accepted by contemporary First Nations and Métis communities.

30. The museum ensures a separate workplace is available when exhibits are produced and constructed in-house.

31. When construction is carried out in areas housing museum exhibitions, artifacts are removed until the work is completed.

32. For museums which host traveling exhibitions, there is a preparation space large enough for at least one incoming and one outgoing exhibit to be housed simultaneously.

33. The museum has an annual exhibition plan that includes permanent, temporary, traveling, outreach / off-site and / or on-line exhibits and programs.

3.1.3 School Programs

1. The museum has a written School Programs policy.
2. Responsibility for school programs is delegated to a specific individual with teaching skill and knowledge of the subject area.
3. School programs are coordinated with the Saskatchewan curriculum and provide local content.

Tip: School programs enhance student's experience by providing opportunities for self-directed learning. Programs can be provided in the museum or can take place in the classroom.

4. School programs are designed to encourage critical / historical thinking and encourage life-long learning.

Tip: Benchmarks for Historical Thinking can be found at the History Education Network. Refer to the Bibliography – On-line Resources for their web address.

5. School programs are based on current learning and human development theories.
6. School programs are developed in conjunction with the development of the exhibit theme.
7. School programs are developed for specific age groups or education levels.
8. School programs incorporate the use of interpretive materials and appropriate technologies that engage students in the learning process.
9. The museum provides teacher preparation and orientation in advance of the museum visit as well as follow-up ideas/activities to reinforce the learning experience.
10. The museum has a written school program manual which is available to teachers.
11. The museum provides a Teacher's Guide that outlines the museum's expectations of the teacher and students as well as what the teacher and students can expect from their museum visit.
12. The extension/education collection is composed of duplicate artifacts or replicas which are to be used for educational purposes.

Tip: In order to protect original artifacts, when demonstrations and re-enactments are used in educational programs, models, replicas or audio-visual records are substituted for original