

# Creating Cultural Capital Through Exchange Exhibitions

## Abstract

The creation of cultural capital is a concept that incorporates the ways in which cultural projects can build understanding, lead to broader cooperation among peoples and create financial benefits. Gail Lord will address the growing interest in exchange exhibitions among Chinese museums with museums in the Americas, Europe and elsewhere from the perspective of creating cultural capital for both sides of the exchange. She will address such practical aspects as finding the right partners, identifying the goals and objectives of the project, setting a price and budget, intellectual property, conservation, education and project management.

By Gail Dexter Lord  
President, Lord Cultural  
Resources

Creating Cultural Capital

**Lord**  
Cultural Resources

# What is Cultural Capital?

Cultural Capital is the value created as a result of the maximization of cultural resources, which, by definition, is the tangible and non-tangible aspects of human expression.

# How to Build Cultural Capital

- Make historic sites accessible
- Improve museums so local people want to visit
- Link museum contents to schools so that teachers use the museums
- Create social spaces in museums for dialogue and discussion
- Establish revenue generating opportunities through restaurants, shops and special events
- Display exciting changing exhibitions

# Creating Cultural Capital

## Cultural Projects that:

- Build Understanding



- Broader Co-operation among peoples



- Financial Benefits



# Growing Interest in China and its Contemporary Life

- The majority of Chinese exhibitions have focused on Archaeology and Palaeontology
- These have been very popular
- Creating cultural capital implies a broader range of subjects: eg. History, urbanism, contemporary design, science, technology, art and ideas
- This opens new opportunities for China's many new types of museums

# Changing the Model

- In 2003, the Pompidou Centre displayed 'Alors La Chine'
- A large exhibition that included urbanism and design as well as cultural relics
- This was a Country-to-country effort involving curators from both China and France
- Attendance was strong (+100,000) but not so large as for a 'traditional' relics show.
- Changing the model is challenging

# Types of Partners for Exchange Exhibitions

- Country to Country
- Museum to Museum
- Museum Consortiums within one country
- Museum networks in different countries
- Museum to non-collecting places like Kunsthallen that need collections

# Creating Cultural Capital : Practical Aspects

## Finding the Right Partner



and



- Lord Cultural Resources and the American Museum of Natural History have developed an exciting strategic alliance
- This partnership enables Lord to offer content and expertise from the American Museum of Natural History to Lord Clients and projects worldwide
- In turn, the AMNH will have access to an international network of cultural institutions to present traveling exhibitions, planetarium shows, and develop new partnerships.

# Creating Cultural Capital : Practical Aspects

## Finding the Right Partner

- Look for complimentary organizations who would benefit from what you have to offer (collection research), and that you in turn can benefit from what they have to offer.
- Do they have sufficient resources (staff, finances, time) to be an equal partner?



# Creating Cultural Capital : Practical Aspects

## Identifying Goals and Objectives of a project

- Will the exhibition bring in new audiences?
- Does the exhibition match the mission of the museum?
- Does the exhibition tie in to current events?
- Does it highlight new research or ideas about a topic?
- Does it present a new collection?



# Creating Cultural Capital : Practical Aspects

## Setting a Price, a Budget

When considering the budget:

- Upfront costs: touring exhibitions must be durable, easy to put together, easily maintained. This means higher upfront costs for production.
- Transportation
- Installation costs
- Couriers
- Conservation
- Insurance

2 options for financing:

- The organizer finances entire exhibition and sets a higher fee.
- The organizer contributes a share of cost with partner or other venues.

# Creating Cultural Capital : Practical Aspects

## Intellectual Property

Ensure that all Intellectual Property Rights have been cleared for the material on display and in reproduced form for sale in the museum shop

# Creating Cultural Capital : Practical Aspects

## Conservation

Ensure potential venues meet the conditions required for collection care

- Temperature and humidity control
- Control of natural light
- Security
- Collection Handling Facilities (proper loading dock, crate storage, temporary collection storage)

Integrate conservation early in the exhibit planning and design

- Provide adequate time and resources to fully explore conservation issues
- Consider security issues, lighting and conservation friendly materials in the design of exhibit showcases

# Creating Cultural Capital : Practical Aspects

## Education

Traveling exhibits can:

- Fulfill educational objectives not met by permanent exhibitions
- Bring in groups (schools/audiences) that might normally not be visiting the museum.
- Provide opportunities for sharing knowledge about a new subject area.



# Creating Cultural Capital : Practical Aspects

## Project Management

Is critical for success

- Scheduling
- Budgeting
- Planning
- Approvals
- Installation
- Touring



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 1: Peter Rabbit's Garden Travelling Exhibition

Peter Rabbit told stories about:

- Collection
- Environment/ecology
- The artist as farmer and scientist

The story promoted tourism to Lake District, England



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 1: Peter Rabbit's Garden Travelling Exhibition

- Lord Cultural Resources conducted a feasibility study for the tour and an exhibition concept
- Traveled to United States, Canada and Japan



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 2: Mail, Rail & Retail

The intention of the exhibition is to:

- tell the story of how mail, rail, and retail services have impacted the development of Canada on:
  - Communication
  - Transportation
  - Commercial networks



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 2: Mail, Rail + Retail

- Lord Cultural Resources developed a 3000 Square Foot travelling exhibition with Canadian Pacific Railway, Hudson's Bay Company, Canada Post and Canadian Postal Museum
- Traveled to museums across Canada



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 3: Go Creative

The intention of the exhibition is to:

- explore notions of what is constitutes creativity
- who is considered creative
- demonstrate how an entertaining exhibit foster creative thinking and innovation in visitors.



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 3: Go Creative

- Lord Cultural Resources' first developed the exhibition for the British Council, Hong Kong
- Lord Cultural Resources then created a second version that traveled to Trinidad & Tobago in the West Indies.
- The graphic design of the second version was adapted for the Caribbean audience – a universal idea made specific to a different culture



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 4: Marimekko

Marimekko is:

- an exhibit of works by Armi Ratia from Helsinki, Finland
- one of the premiere furnishing textile and fashion enterprises of the postwar era and beyond
- uniquely Finnish names, fabric patterns referenced historic decorative motifs, and dresses showed elements of traditional Finnish clothing



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 4: Marimekko

- Marimekko traveled from Finland to Thailand.
- Lord Cultural Resources was responsible for exhibition text to reflect the Thai perspective, including a new section on Design in Finland.



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 5: Pompidou Centre – Video Art History

The exhibition:

- is a group of 50 works from Pompidou's video collection.
- includes works of Dan Graham Peter Campus, Jean-Luc Godard or Chris Marker as well as contemporary artists like Pierre Huygue, Isaac Julien or Mark Leckey.



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 5: Pompidou Centre – Video Art History

- The exhibition has already been displayed in **Barcelona** and **Taipei** and will be presented in **Miami**, in September 2006, **Sydney**, and **Melbourne** in 2006- 2007. **Honolulu**, **Milan**, **Toulouse** will also accommodate the exhibition in the following years.
- Lordculture is responsible for managing insurance and transport as well as the planning, installation and de installation of the exhibition for each venue.

# Creating Cultural Capital through Exchange Exhibitions

## Case Study 6: China's Dinosaurs Exhibition

The exhibit:

- reveals the latest discoveries in Chinese paleontology.
- Is filled with fossils and life-sized casts and fleshed reproductions from the Jurassic, Triassic and Cretaceous periods, this exhibition has attracted a diverse range of audience and interests.
- Along with some newest finds from China's Yunnan, Sichuan provinces and Inner Mongolia, the show also features a 22-foot long *Mamenchisaurus* and the well-liked feathered dinosaurs.



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 6: China's Dinosaurs Exhibition

The Exhibit traveled to the following locations:

- The Field Museum, Chicago, 2005-2006
- Science Museum of Minnesota, St. Paul, 2004-2005
- Science Center of Connecticut, West Hartford, 2005
- COSI, Columbus, Ohio, 2004
- Phoenix Science Center, Arizona, 2003
- Royal BC Museum, Victoria, Canada, 2002
- Indiana State Museum, Indianapolis, 2001-2002
- Ulumoqi, Xinjiang, China, 1999
- Beijing Natural History Museum, Beijing, 1999
- Dinofest, Philadelphia, 1998
- Lake Biwa Museum, Japan, 1998

# Creating Cultural Capital through Exchange Exhibitions

## Case Study 7: Chinese Lantern Festival

Even runs from July – October 2006 at Ontario Place, premier theme park in Toronto.

Includes over 40 purpose built lanterns and sculptures based on traditional and local themes using traditional techniques

Lanterns built by artisans on loan from the Chinese Colour Lantern Museum.



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 7: Chinese Lantern Festival

This project:

Includes special events, cinema shows, performances and dedicated retail.

“Re-invents: existing attraction elements at the Park.

Created new partnerships between governments, corporate sponsors, Chinese communities and international cultural institutions.



# Creating Cultural Capital through Exchange Exhibitions

## Case Study 7: Chinese Lantern Festival

Initial outcomes:

40% increase in overall attendance (to date).

100% increase in “visitor spend” at the Park.

Unprecedented level of participation and cooperation with the Chinese community and international cultural institutions.

Created new commitment to multicultural and international cooperation at Ontario Place.



# **Creating Cultural Capital Through Exchange Exhibitions**

**By Gail Dexter Lord  
President, Lord Cultural Resources**

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By Gail Lord,

**President, Lord Cultural Resources**

**[www.lord.ca](http://www.lord.ca)**

The creation of cultural capital is a concept that incorporates the ways in which cultural projects can build understanding, lead to broader cooperation among peoples and create financial benefits. In this presentation, I will address the growing interest in exchange exhibitions among Chinese museums with museums in the Americas, Europe and elsewhere from the perspective of creating cultural capital for both sides of the exchange. I will address such practical aspects as finding the right partners, identifying the goals and objectives of the project, setting a price and budget, intellectual property, conservation, education and project management.

Cultural Capital is the value created as a result of the maximization of cultural resources. We often think about cultural resources as historic sites, archaeological relics, exhibitions and works of art and literature. But cultural resources also include non-tangible resources such as stories, ways of life and ideas. The cuisine of a region may be seen as a tangible cultural resources, but how people dine is a non-tangible cultural resource!

The value that is created from cultural capital can be **educational** because we **learn** from studying cultural resources; it can be **motivating** because we derive **inspiration** from the experience of cultural resources and it can be **financial wealth creation** as a result of purchases and sales, admission fees, tourism and exchanging cultural resources – including exhibitions!

As with other forms of capital, *cultural capital* should not be used up. Capital requires re-investment if it is to continue producing wealth. So within this concept of cultural capital are the two ideas of **conservation** and **sustainability** – ideas that are at the very centre of our practice as museum professionals.

For example, displaying a Chinese scroll creates cultural capital by **educating** children on how Chinese people saw the world in an earlier time. It **inspires** a sense of pride in the achievements of Chinese artists; and it **earns money** for the community by attracting tourists. However, if the scroll deteriorates because the light levels are too high or it is badly handled, or if it is stolen, the scroll ceases to be a source of cultural capital in any sense of the term.

That is why museum directors need to be leading the museum staff to be constantly improving the condition of the cultural resources they contain and the public's access and understanding to those resources.

Museums can build cultural capital by:

- Making historic sites accessible while protecting them
- Improving museums so local people want to visit and find it inspiring
- Linking museum contents to schools so that teachers use the museums for education
- Creating social spaces in museums for dialogue, discussion and motivation
- Establishing revenue generating opportunities through restaurants, shops and special events
- Displaying exciting changing exhibitions

Exchange Exhibitions are particularly effective in creating cultural capital because they build understanding,

- broaden co-operation among peoples and convey financial benefits.

The majority of Chinese exchange exhibitions have focused on Archaeology and Paleontology. These have been very popular attracting large audiences and generating wealth for the originating museum or historic site. However in the 21st Century with increased globalization and a higher level of education among the world's peoples, there is an interest in a broader range of subjects such as history, urbanism, contemporary design and art and ideas.

This opens opportunities for China's many new museums to create cultural capital. However changing the model for Chinese exchange exhibitions may not be easy. For example, in 2003, the Pompidou Centre displayed 'Alors La Chine,' a large exhibition that included as subjects urbanism and design as well as cultural relics. This was a Country-to-country effort involving curators from both China and France. Attendance was strong (+100,000 visitors) but not so large as for a 'traditional' relics show. This demonstrates that changing the model is challenging.

Therefore, it is important to consider the practical aspects of international exchanges.

Finding the right partner is especially important. Museum associations and private organizations such as Lord Cultural Resources can be especially helpful. There are many types of partners: a national government, an individual museum, a museum consortium within one country, a museum network encompassing several countries and non-collecting institutions like Kunsthallen that really need to borrow collections.

Look for complimentary organizations who would benefit from what you have to offer (collections and research for example), and that you in turn can benefit from what they have to offer – whether the benefit to your museum is money, training

or as has sometimes been the case conservation services. In the past some Chinese museums have been able to offer an exchange exhibition because museums in North America and Europe have assisted with restoring their cultural resources.

In the future, as the museum audience grows in China and the number of museums continues to increase, you may want to exchange exhibitions with an American or European Museum – or you may want to work with a partner to create a joint exhibition together.

Make sure that your partner has the same goals as you do such as --

- new audiences, tourism
- education
- relevance to current events
- highlighting new research or ideas about a topic
- presenting a new collection

To achieve goals such as these you will need to be able to work with your partners to produce effective exhibit labels and appropriate educational materials.

In order to truly create cultural capital (rather than merely use up cultural resources) you need to integrate conservation early in the exhibit planning and

design process. This means providing adequate time and resources to fully explore conservation and security issues in the design and presentation of an exhibition.

You will have to investigate the potential venues to be certain that they meet the conditions required for collection care and the preservation of your cultural resources such as: temperature and humidity control, control of natural light, security, and collection handling facilities (proper loading dock, crate storage, temporary collection storage).

All these factors can in theory be communicated via electronic forms and email. But in reality language differences and distance can make this process very difficult and risky. Even if you have a budget to make one planning trip, it is very helpful to have a representative in the region who understands your goals and those of your partner and who can be your project manager. Lord Cultural Resources has provided this service to exchange exhibitions from China, Thailand, England, France and Canada,

Setting a price and creating a budget are important aspects of creating cultural capital through exchange exhibitions. When planning the budget, you need to consider the upfront costs of preparing the collections and designing and building the exhibits. Travelling exhibits need to be durable and easy to install. This means that the design and fabrication costs are higher than for creating

permanent museum exhibitions. There are also transportation costs, and storage costs, installation costs, the expenses of couriers, conservation and insurance. There are two main methods of financing all these costs: the organizer finances the entire cost and charges a higher fee to each venue OR the organizer contributes a share of the cost along with partners or other venues.

Significant revenues can be earned through a gift shop and unique products produced especially for the exhibition. Ensure that all intellectual property rights have been cleared for the material on display and in reproduced form for sale in the museum shop

The budget is a cost plan but the reality of costs depends on the quality of project management. Indeed the success of a traveling exhibition depends on effective project management in scheduling the tour, planning, budgeting, obtaining approvals, installation, and condition reporting and conservation.

International exchange exhibitions can create cultural capital by:

- Fulfilling educational objectives not met by permanent exhibitions
- Attracting audiences that might normally not visit the museum
- Generating financial benefits
- Promoting tourism to the region the generated the exhibition
- Providing opportunities for museum professionals in different countries to share information and create new knowledge

In the 21<sup>st</sup> Century it will be the fewation of new knowledge that will be considered the most important form of cultural capital.

## 通过巡回展(Exchange Exhibition )创造文化资产

加拿大洛德文化资源规划和管理公司总裁 盖尔·洛德

创造文化资产是一个新的概念，它指的是利用文化项目建立理解，促进各国人民的广泛合作，创造文化资产。

近几年来，中国的博物馆对巡回展览越来越感兴趣，在此次演讲中，我将从进行巡回展览的双方，重点说明实际操作中的几个问题：寻找合适的合作方；明确目标；确定价格和预算；知识产权，文物保护；教育和项目管理。

创造文化资产指的是最大化地利用文化资源。这里的文化资源指的是历史遗址、考古遗迹、展览馆和文学艺术作品。但实际上文化资源还包括非物质文化遗产如故事、生活方式和思想。一个地区的烹饪风格和方式可以看作是物质遗产，而如何用餐却是非物质遗产。

文化资产创造的价值包括**教育意义**（我们可从中学习）、**启发意义**（我们可从其经验中获得灵感）和**创造财政收入**（包括采购、门票收入、旅游、文化资源交流和展览会的收入）。

文化资产如同其它的资产，并非用之不尽。我们需要通过资产的再投入使文化资产继续创造价值。创造文化资产应包括保护和可持续发展两个方面，这是我们博物馆专家应考虑的重点问题。

例如，展示一幅中国的古画能够创造文化资产，它能够起到**教育作用**，向儿童说明中国人在早期看待世界的方式，**激发**中国艺术家的自豪感和成就感，通过吸引游客参观**获得收入**。然而，如果画卷因为处理不当而变坏，或是被盗，那么这个古画就不能再创造文化资产。

所以博物馆馆长和员工应不断改善文化资源所处的环境，观众参观的机会和怎样加强他们对于展览的文化资源的理解。

博物馆可通过如下方式来创建文化资产：

- 在保护文化遗址的同时为人们提供接近它的机会
- 改进博物馆，使当地居民希望去参观并认为它能够启发人们思考
- 把博物馆和学习联系起来，老师可以使用博物馆
- 在博物馆内为人们创造交流和讨论的空间
- 通过餐厅、礼品店和特殊的活动创造赢利的机会
- 展示激动人心的不断变化的展览

巡回展对于文化资产的创造特别有效，因为它在人们之间建立了理解、扩大了合作并获得了经济上的收益。

中国大多数的巡回展集中于考古学和古生物学上。这些展览吸引了很多观众并为举办展览的博物馆和历史遗址创造了财富。然而，在全球化不断增强、世界人民教育水平不断提高的 21 世纪，他们对于更广阔的知识领域产生了兴趣，包括历史、城市化、当代设计、艺术及哲学领域。

这为中国众多新的博物馆提供了创造文化资产的条件。然而改变中国巡回展的方式也不容易。例如，2003 年法国蓬皮杜中心举办了一个展览，叫做“那么中国呢？（Alors La Chine）”，这是一个展示城市化的展览，但是在设计上采用的是文物的展览的形式。这是中法两国政府和两国馆长共同开发的展览。观众量较大， 大约有 10 万

人，但是相对于“传统”的文物展览却并不是很大的数字。这足以说明改变模式是巨大的挑战。

因此，我们需要认真考虑怎样组织国际巡回展，怎样进行实际操作是非常重要的。

寻找合适的合作者尤为重要。博物馆协会和有经验的公司如洛德对此会有很大的帮助。

有如下几种类型的合作者：国家机构、博物馆、一国的博物馆协会、几国之间的博物馆网络以及像 **Kunsthallen** 的非收藏机构，它们都需要借用藏品。

寻找互补型的机构，相互可以补充，不论博物馆从中获得的是金钱、培训还是保护文物的收益都可以。以前中国的一些博物馆能够组织巡回展是因为修复展品得到了北美和欧洲的协助。

将来，随着中国博物馆数量和观众的增加，你将非常乐意与美国和欧洲的博物馆合作举行巡回展，或是与他们一起合办展览。

了解并确定你的合作者与你如下相同的目标：

- 增加观众人数并繁荣旅游业
- 教育意义
- 贴近时事
- 突出一个新课题的研究及观点
- 展览新的藏品

为了达到以上目标，就需要你与你的合作者一起开发吸引人的展览和合适的进行教育的材料。

为了真正创造文化资产（而非用尽文化资源），我们就要在展览规划设计的早期认真考虑如何保存或保护文物。这表示要为展览设计过程提供足够的时间和资源来探究其收藏和安全工作。

我们需要对展览地点进行调查，确定它可以满足文物收藏和文化资源保护的需要，例如：温度和湿度控制、自然光控制、安全及展品转运设施(设备良好的码头、集装箱及临时藏品贮藏库)。

所有这些因素在理论上可通过电子方式或邮件进行交流。但实际上，由于不同语言沟通的障碍和遥远的距离会使整个过程变得很困难也很冒险。即使预算紧张，有一个对你和合作者双方都非常了解的区域代表作为你们的项目经理也是很有帮助的。洛德文化公司曾为中国、泰国、英国、法国和加拿大的巡回展提供服务。

在进行巡回展览之前核算价格并进行预算也是创造文化资产的重要方面。预算时要考虑准备藏品和设计制作展品的前期成本，巡回的展品要耐用且易于安装。这就说明巡回展的制作成本要高于博物馆的长期展览。还需考虑的成本包括运输成本、贮藏成本、安装成本、快件成本以及保藏和保险费。有两种主要的筹资方法：一是组织者筹集所有的费用并对每一个博物馆收较高的费用，二是组织者和合作者或博物馆一起负担其中的部分费用。

礼品店和为展览设计的独特产品是获得收入的重要途径。当然我们需要明确展出物品的知识产权和在博物馆商店出售其复制品的权利。

预算仅仅是对成本的计划，但真实的成本取决于项目管理的质量。实际上成功的巡回展依靠有效的项目管理，包括安排巡回时间、计划、规划、预算、获得批准、安装、环境报告以及文物保护。

国际巡回展可以通过如下方式创造文化资产：

- 实现长期固定的博物馆展不能满足的教育目标
- 能够吸引到不经常参观博物馆的观众
- 创造收入
- 通过展览促进当地旅游业的发展
- 为不同国家的博物馆专家提供交流与共享知识及信息的机会

在 21 世纪，巡回展览将会被视为文化资产的最重要形式之一。