

Vera Möller

*A  
THOUSAND  
TIDES*

VCE Studio Art  
Unit 4 Area of Study 3 –  
Art Industry Contexts

Bunjil Place Gallery

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# Introduction

## Acknowledgement of country

Bunjil Place Gallery proudly acknowledges the traditional custodians of the land upon which the Gallery stands, and upon which this resource was developed, Casey's Aboriginal communities and their rich culture, and pays respect to their Elders past, present and future. We acknowledge Aboriginal people as Australia's first peoples and as the traditional custodians of the land on which we work and live.

## How to use this resource

This resource has been developed for both teachers and students. As a case study of the exhibition *Vera Möller: A Thousand Tides*, this resource provides an overview of the exhibition development process from idea conception to final installation and evaluation.

Teachers can refer to this resource for discussion points and information, whilst students are encouraged

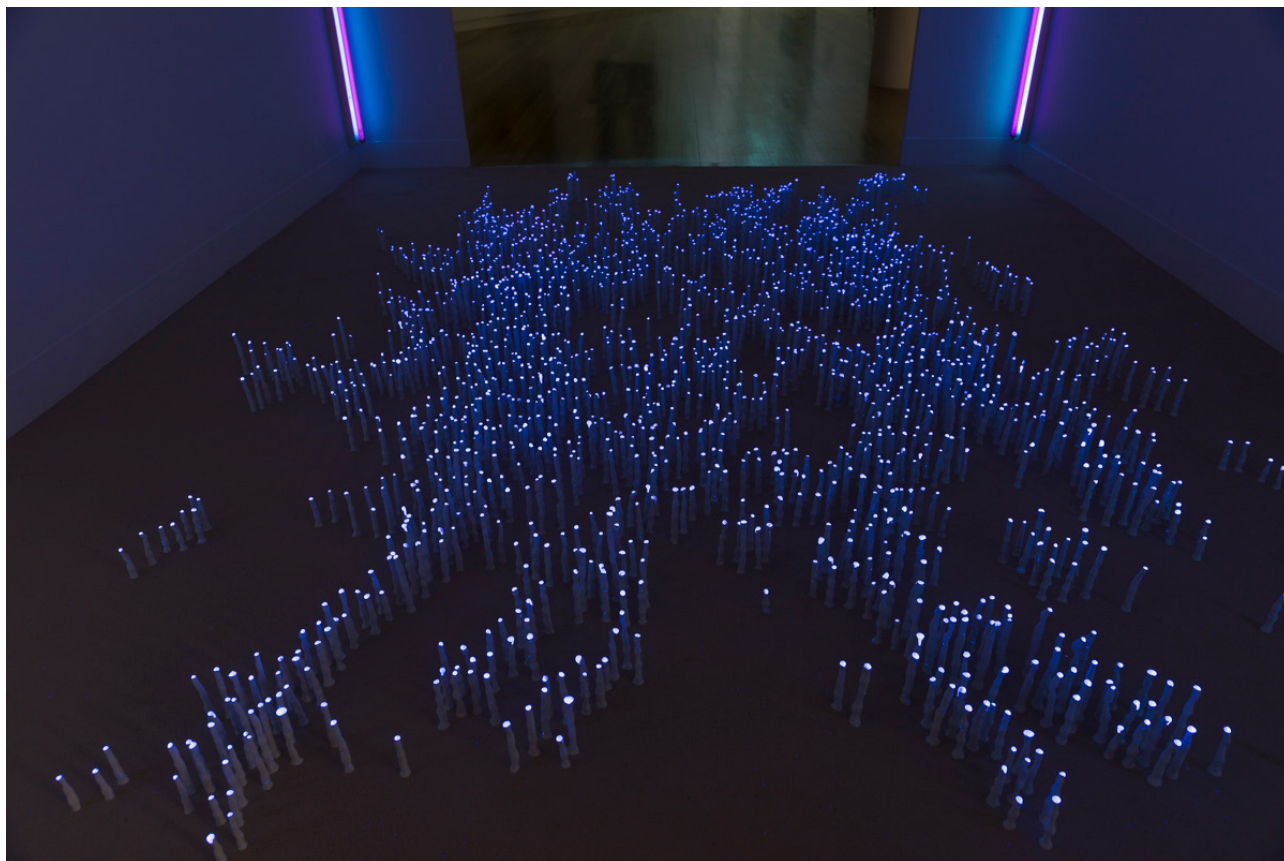
to investigate the methods and processes used by Bunjil Place Gallery to further their understanding of the Arts Industry.

This resource should be used alongside the virtual exhibition of *Vera Möller: A Thousand Tides*. Students can move through the online exhibition, explore artworks and read artwork labels by using their cursor.

## Acknowledgements

This document was prepared by the Bunjil Place team, featuring contributions from Catherine Bennetts-Cash, Registrar; Georgia Cribb, Gallery Director; Sarah Lyons, Education and Audience Engagement Officer; Wayne Magee, Team Leader Marketing; Jessica Moody, Arts Access and Inclusion Officer and Penny Teale, Curator.

Excerpts of the VCE Studio Art Study Design have been used with permission, and special thanks to Kathryn Hendy-Ekers for advice and guidance.



Vera Möller, *cajalía* 2019, modelling material and acrylic, dimensions variable. Installation view, *Vera Möller: A Thousand Tides*, Bunjil Place Gallery, 9 March – 9 June 2019. Courtesy of the artist and Sophie Gannon Gallery, Melbourne. image © the artist. Photographer: Mark Ashkanasy.

# Bunjil Place Gallery

Bunjil Place Gallery is a public art gallery owned and operated by the City of Casey. The gallery comprises a single exhibition space that can be re-configured in a multitude of ways using a modular temporary wall system to divide the space or create a series of smaller spaces. The Gallery is one venue within a larger cultural precinct that features an 800-seat theatre, function centre, outdoor plaza, public library, café and multipurpose black-box space.

Each year, Bunjil Place Gallery presents four major exhibitions and a select number of focus projects for a range of audiences. Five core principles underpin the Gallery's approach to its exhibition program:

- **Range:** an exhibition program that includes City of Casey and surrounds, Australian and international content, historical and contemporary works and covers a wide range of media
- **Insight:** Exhibitions aim to meet high scholarship standards and introduce new research and approaches
- **Belonging and appreciation:** exhibition program reflects the diversity of people and environment of the City of Casey region.
- **Stimulate and enrich:** The exhibition program aims to foster creativity and critical reflection.
- **Accessibility and audience development:** Access to audiences is enhanced through inclusive and innovative interpretation, display methods, education and public programs.

Bunjil Place Gallery has a team of four staff professionals comprising Gallery Director, Curator, Registrar and Audience Engagement and Education Officer. A team of Visitor Service Officers are responsible for the visitor experience, welcoming the public to the gallery. The team are supported by a Marketing team and an Arts Access and Inclusion Officer who work across Bunjil Place Gallery and the other facilities at Bunjil Place.

As Bunjil Place is owned and operated by local government, the elected Councillors, the CEO and Directors are responsible for the governance of the precinct. Facilities management, security and other departments of Council also support the gallery team.

## Bunjil Place Gallery

### Key Knowledge

The methods and intentions of public art galleries and museums, commercial and private galleries, university art galleries, artist run spaces, alternative art spaces, outdoor spaces and online galleries in exhibiting artworks

The characteristics of different types of gallery spaces visited in the current year of study

### Key Skills

Identify and describe the characteristics of different types of gallery spaces visited in the current year of study

Describe and compare the methods of and intentions in exhibiting artworks in public art galleries and museums, commercial and private galleries, artist run spaces, alternative art spaces, university art galleries and museums, outdoor spaces and online galleries, which have been visited in the year of study



*Research characteristics of a public art gallery. How are these characteristics evident at Bunjil Place Gallery?*

*How does the purpose of a public art gallery, like Bunjil Place Gallery, differ from a commercial gallery?*

# Curation and Exhibition Design

## Exhibition Concept

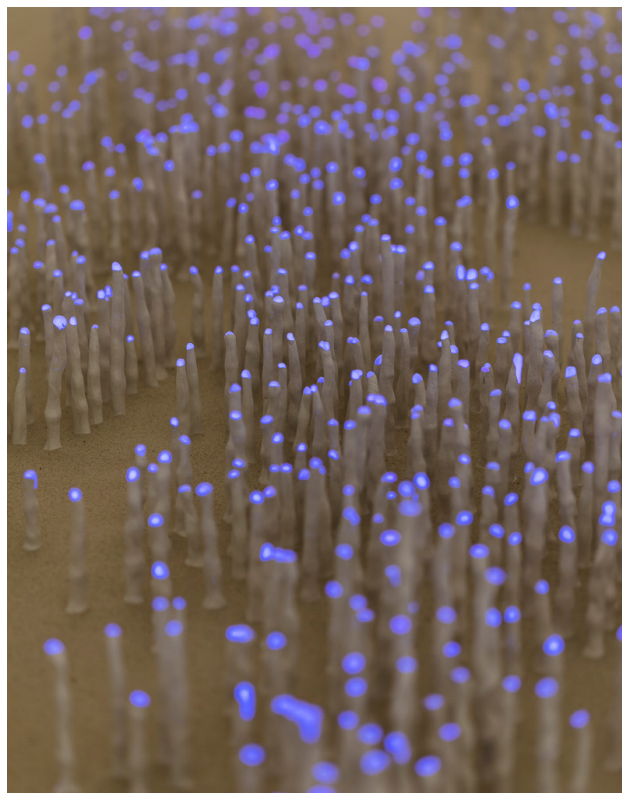
*A Thousand Tides* is a new exhibition by leading artist Dr. Vera Möller inspired by the unique fauna, flora, and terrain of the internationally recognised coastline of Western Port. For Möller, the interest in the natural world began in Germany with her training in biology, microbiology and specialisation in limnology – the science of fresh water ecology. After migrating to Australia in 1986 Möller pursued studies in Fine Art, later receiving several artist residencies located in the precious environments of the Great Barrier Reef in Queensland, forests in Kent, England and Skullbone Plains, in central Tasmania. Upon her arrival in Australia Möller regularly explored the diverse habitats found within the bay of Western Port, from the rocky basalt reefs and intertidal sandy mudflats, to seagrass meadows, saltmarshes and mangroves.

Created specifically for Bunjil Place Gallery, *A Thousand Tides* includes a sequence of paintings, collages and sculptural fields accompanied by a sound recording that celebrate and bring into focus the extraordinary underwater habitats and marine life of Western Port. Rather than literal depictions of nature, Möller's dream-like paintings and hybrid forms are an amalgamation of science-based observation and poetic creation that blur the boundaries between the real and imagined.

## Curation

There are strategies and principles that the Bunjil Place Gallery refer to when developing exhibitions and public programs, such as the **five core principles** outlined above. Using these as a guide, the curator can identify artists and ideas for exhibitions that are either presented as thematic group or solo artist exhibitions. These can range from historical and geographical subjects to displays that explore contemporary art or social and cultural concerns. All exhibitions are curated with specific audiences in mind informing the way exhibition content is developed, presented, communicated and shared.

Exhibitions that focus on local geography can be widely appealing, bringing community together to share in a common story. This can encourage participation and empower people to contribute knowledge and learn more about the community around them. With an understanding of Dr Vera Möller's interest in the local region of Western Port, the Curator invited the artist



Vera Möller, *cajalia* 2019 (detail), modelling material and acrylic, dimensions variable. installation view, *Vera Möller: A Thousand Tides*, Bunjil Place Gallery, 9 March – 9 June 2019. Courtesy of the artist and Sophie Gannon Gallery, Melbourne. Image © the artist. Photographer: Mark Ashkanasy.

to develop an exhibition specifically for Bunjil Place Gallery. The exhibition entitled *A Thousand Tides* took over two years to produce (a hint to understanding the exhibition title chosen by the artist) and included existing and new works commissioned by the Gallery.

Working together, the artist and curator established what the project would entail. A letter of offer was presented to the artist along with a Gallery Commission Agreement to officially confirm exhibition details and define the Gallery and artist's responsibilities.

**Commissioning** works of art for exhibitions provides artists with a unique opportunity to develop new work for a specific space. This includes financial support for an artist to spend extended time working outside of their usual processes to create a visual response to a specific site, subject, experience or event.



## Exhibition Concept and Curation

### Key Knowledge

The curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks in current exhibitions

The characteristics of different types of gallery spaces visited in the current year of study

### Key Skills

Describe and compare the methods of and intentions in exhibiting artworks in public art galleries and museums, commercial and private galleries, artist run spaces, alternative art spaces, university art galleries and museums, outdoor spaces and online galleries, which have been visited in the year of study

Analyse how specific artworks are presented in different exhibitions and demonstrate an understanding of the artists' and gallery curators' intentions

Analyse and evaluate curatorial considerations, exhibition design and promotional methods involved in preparing and presenting specific artworks for display



*Describe the curatorial intentions of Möller and the Curator in the development of A Thousand Tides. Compare these intentions with another exhibition you have seen.*

## Exhibition Design

Part of a curator's role is to be a mediator between artist, artworks and ideas. By understanding in greater depth an artist's practice, the curator can consider ways to non-verbally communicate and contextualise the ideas and intent of the artist. This is achieved through the exhibition design and the relationship of artworks.

For *A Thousand Tides*, the planning and development process was a collaborative partnership between the artist and curator. Viewing the exhibition as an installation, rather than a gathering of individual artworks, the artist created a scaled model of the Gallery to experiment with the placement of works.



Image: 3D model of Vera Möller: *A Thousand Tides* created by Möller at her studio. Image courtesy Penny Teale.

The exhibition's inspiration was derived from underwater environments of Western Port and it was important that the exhibition felt immersive, engaging the human senses through colour, dramatic lighting and sound. Some of these effects were created by lowering the gallery's light levels and incorporating an audio work, that was recorded by the artist on the shores of Western Port.

The sequence of paintings presented around the room surrounded large groupings of small sculptural objects displayed low to the ground, allowing visitors to the exhibition to walk around and explore the intricate objects from above. For the artist this mimicked a snorkeller's view of a seabed. Möller's background in microbiology and visual art also informs the way she displays her large paintings and colourful sculptural objects inside Perspex vitrines.

Visitor accessibility and circulation through the exhibition space are also key considerations when planning the exhibition design. For *A Thousand Tides*, the curator also used a range of interpretive methods in response to varying visitor needs to provide greater insight into both the artist's studio practice and idea development. Alongside historical and contemporary geographical information on Western Port, the curator developed didactic content that ranged from writing and producing exhibition information and labels, location and walking maps of Western Port, an exhibition catalogue, artist video and conducted tours of the exhibition.



Image: Installation view, *Vera Möller: A Thousand Tides*, Bunjil Place Gallery, 9 March – 9 June 2019. Courtesy of the artist and Sophie Gannon Gallery, Melbourne.  
Image © the artist. Photographer: Mark Ashkanasy.

## Exhibition Design

### Key Knowledge

The curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks in current exhibitions

The methods used by and considerations of artists and curators working in galleries in conservation of artworks, including lighting, temperature, storage, transportation and presentation of specific artworks in current exhibitions

### Key Skills

Analyse how specific artworks are presented in different exhibitions and demonstrate an understanding of the artists' and gallery curators' intentions

Analyse and evaluate curatorial considerations, exhibition design and promotional methods involved in preparing and presenting specific artworks for display



*Having described curatorial intentions of A Thousand Tides in the above questions, how are these intentions demonstrated through exhibition design considerations and the display of work?*

# Audience Engagement

Audience engagement is a broad term used to describe the different elements that contribute to a visitor's experience of an exhibition. Elements that fall under audience engagement include interactions with front of house staff, public programs, education programs, interpretive information (such as videos, didactics, room brochures) and access initiatives and programs.

## Public Programs and Education

An art gallery will often deliver public and education programs for audience members to explore the themes and ideas of an exhibition via different experiences. The experience can range from making art at a workshop and attending a discussion forum, to participating in an exhibition tour or reading a collection of essays. Each experience creates an opportunity to unpack an idea or theme of the exhibition and delve deeper into it.

*A Thousand Tides* aimed to appeal to the Casey community by engaging children and families, environmental enthusiasts, contemporary art lovers, and those with a general interest in Western Port. The environment of Western Port, and its influence on Möller's art making, was explored through onsite visits with Möller and audience members. Children and their families investigated the experimental nature of the artist's studio and its connection to the scientist's laboratory through Underwater Creatures Lab, a unique art-making experience in the exhibition space for children and families. Children and their families could spend time at Underwater Creatures Lab creating their own imagined underwater creature using plasticine. Meanwhile, for contemporary arts-engaged audience members, Möller hosted an artist talk discussing the project and her practice in the exhibition space.

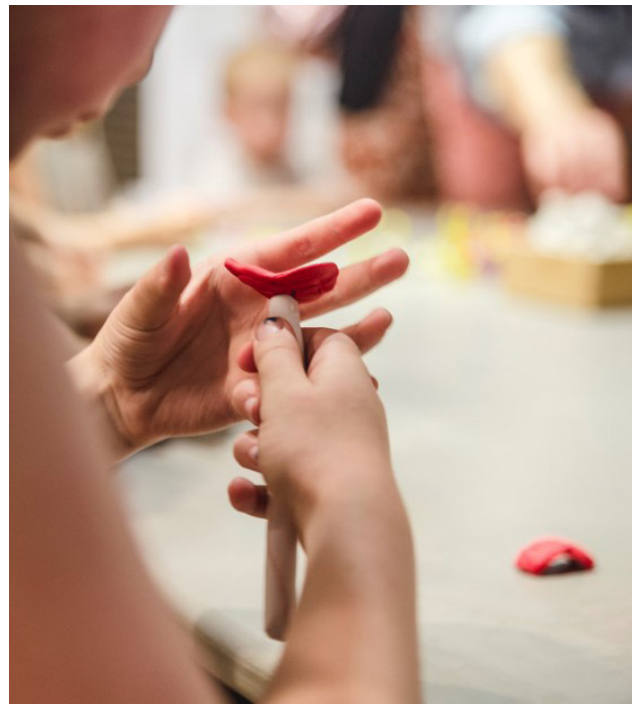


Image: A child visitor making a creature at Underwater Creatures Lab.



## Front of House

Front of house staff are an incredibly valuable resource for Bunjil Place Gallery as they are often the first point of contact for a visitor. Front of house staff greet a visitor upon arrival to the gallery, provide an outstanding customer experience for all visitors and collect valuable data from visitors. This data includes the postcode of each visitor, attendance per hour and what brought the visitor to the gallery.

The role of front of house changed slightly for *Vera Möller: Thousand Tides*. In addition to their customer service and data collection function, front of house staff were also facilitators of Underwater Creatures Lab. Whilst facilitating Underwater Creatures Lab, front of house staff engaged children and their families in discussions about Möller's work and exhibition whilst also welcoming visitors to the exhibition space and collecting valuable data.

## Arts Access and Inclusion

The role of the Arts Access and Inclusion Officer is to ensure that the people, spaces, and programs at Bunjil Place are accessible and inclusive.

This role may entail acting as a consultant, advocate, supporter, researcher, trainer, listener, and/or manager in all things access/inclusion for Bunjil Place Gallery. Often access initiatives are developed in collaboration with the Gallery team and involves consideration as to how an exhibition can be inclusive. Inclusivity is not limited to only the physical space of the Gallery (i.e. how can one enter and move around the exhibition), but also social, sensorial, cultural, intellectual, financial, and attitudinal needs; and how they can be supported in the visit (including both the experience before arrival, and after departure).

For *A Thousand Tides*, Bunjil Place Gallery utilised:

- Multilingual labels (in the top three spoken languages other than English for the local community)
- Large Print labels
- Additional seating options
- Low display cabinets
- Training for Gallery Front of House staff (Cultural Awareness Training; Customer First Training; Disability Awareness Training are examples). The emphasis is on providing a welcoming, and safe experience for the visitors
- Bunjil Place Gallery is free to enter, so this removes a financial barrier for visitors
- Print, and digital marketing of the exhibition
- Venue information such as an Access Key. An Access Key is a document which outlines venue information along with photos (eg. how to get there, what do staff look like, what is the sensorial experience like in the venue, how can I ask for help if I need it?)
- The Bunjil Place Gallery Desk also has a communication board available to use.

## Audience Engagement

### Key Knowledge

The curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks in current exhibitions

The characteristics of different types of gallery spaces visited in the current year of study

### Key Skills

Identify and describe the characteristics of different types of gallery spaces visited in the current year of study

# Installation, Registration and Conservation

## Installation

The installation of *A Thousand Tides* took place over an eight-day period and required significant forward planning to ensure that each artwork was displayed safely and to its best advantage. The list of artworks included was confirmed months in advance so that the layout could be planned, and required exhibition furniture, including plinths, tables and temporary walls, prepared in time for the installation.

Prior to the artworks arriving, the space had to be prepared for a new exhibition. This included repainting the Gallery walls, bringing in all exhibition furniture, and installing the temporary walls and UV lights that were used to display *cajalia* 2019. Professional art installers were contracted to unpack and install each artwork. Vera Möller was very active during the installation, carefully placing all sculptural works herself and advising on the placement of two-dimensional works so that the exhibition came together as a unified whole.



Image: Installation view, *Vera Möller: A Thousand Tides*, Bunjil Place Gallery, 9 March – 9 June 2019.

Courtesy of the artist and Sophie Gannon Gallery, Melbourne.  
Image © the artist. Photographer: Mark Ashkanasy.

## Registration

The registration process for an exhibition includes numerous steps that are largely focused on the documentation, protection and insurance of artworks. Initially a loan agreement is put in place between Bunjil Place Gallery and each lender. In the case of *A Thousand Tides*, all artworks were owned by the artist, so only one loan agreement for the entire exhibition was required.

The **loan agreement** states all terms and conditions of the loan, including how the works will be displayed and protected, and lists full details of each artwork, including the value of each which is required for insurance.

Upon delivery, a condition report for each artwork is completed, detailing any existing damage or deterioration. This is done so that we can know if any further changes occur to the artwork's condition whilst at Bunjil Place. It is important to do this both for the welfare of the artwork and for insurance purposes. Completing the condition reports for *A Thousand Tides* was not an easy process as many of Vera Möller's sculptures contain hundreds, and sometimes even thousands, of parts. To document their condition in an effective and time efficient way numerous photographs were taken, and the Gallery team worked closely with Möller who, knowing all of her artworks in great detail, was able to identify any pre-existing issues or vulnerabilities.

## Conservation

Bunjil Place Gallery is an excellent facility that meets international preservation standards. It has an independent climate control system, which keeps the Gallery's temperature at 20° Celsius and relative humidity at 50%. Having a stable climate prevents vulnerable artworks from gaining or losing moisture which, although largely invisible to the naked eye, can over time result in deterioration, including cracks, flaking surfaces and mould. Bunjil Place Gallery also has several security cameras and a security guard within the space during opening hours to ensure that works are monitored and kept safe.

The way that artworks are lit whilst on display is also important. Some artworks are vulnerable to fading in strong light, so it is important to alter lighting levels accordingly. The lighting at Bunjil Place Gallery are all LEDs that can be adjusted to suit the needs of different objects. As *A Thousand Tides* included many works on paper, which are very vulnerable to fading, the overall light levels in the exhibition were kept quite low.



Image: Installation view, Vera Möller: *A Thousand Tides*, Bunjil Place Gallery, 9 March – 9 June 2019. Vera Möller, *memoriam* 2019, *vestibula* 2019 (detail). Courtesy of the artist and Sophie Gannon Gallery, Melbourne. Image © the artist. Photographer: Mark Ashkanasy.

## Installation, Conservation and Registration

### Key Knowledge

The methods used by and considerations of artists and curators working in galleries in conservation of artworks, including lighting, temperature, storage, transportation and presentation of specific artworks in current exhibitions

The processes associated with the production, presentation, conservation and promotion of specific artworks in current exhibitions

### Key Skills

Analyse how specific artworks are presented in different exhibitions and demonstrate an understanding of the artists' and gallery curators' intentions

Analyse and evaluate methods and considerations involved in the conservation of specific artworks related to exhibitions visited in the current year of study

Analyse and evaluate curatorial considerations, exhibition design and promotional methods involved in preparing and presenting specific artworks for display



*Describe the methods and processes used to ensure the protection and conservation of Möller's art works.*

# Marketing and Publicity

## Marketing

The Bunjil Place Marketing team use a combination of owned, earned and paid marketing channels to maximise both awareness and attendance at exhibitions in the Gallery. *Vera Möller: A Thousand Tides* enjoyed coverage across the following areas:

### Owned

- Exhibition page on the Bunjil Place website
- 4 organic posts on the Bunjil Place Facebook page
- 24 organic posts on the Bunjil Place Instagram page – the visual nature of this channel lends itself to gallery content. This view is further reinforced by the tremendous response posts from the Gallery receive from Instagram audiences.
- 1 lead and 7 features in the fortnightly What's On eNewsletter
- Digital signage around and outside the venue
- Exhibition Program Flyers to distribute within the exhibition

### Earned

- A contracted PR agency work on Bunjil Place's behalf to develop strong media and blogger relations in the arts industry. This campaign featured across 25 media publications including radio (3CR, Triple R, Vision Australia), newspaper (Herald Sun) and TV (ABC News Breakfast).

### Paid

- Art Guide publication
- Digital Advertising on ArtsHub

## Publicity

Although Marketing and Publicity can be deemed as separate entities – or skills – it is best to think of publicity as a subset of a marketing program. Marketing is all about knowing who an organisation's customers are and using feedback, past experience and data to find the most efficient ways to reach them. This in turn leads to increased awareness and the potential for purchases, or in the Gallery's case, visitations.

The sole goal of Publicity, however, is to build awareness. It does this through the use of print, radio, TV and online media, allowing other marketing components, such as advertising, to complete the conversion. So why is publicity so important? Marketers are taught to look at customer conversion as a funnel. When the marketing process begins, everyone is a potential customer, so the possibilities are endless, but if an individual doesn't know an organisation exists then they can't possibly be converted into a customer. The first cull of potential customers is made via the Awareness stage. Then a harsh sequence of follow-up stages occurs - Interest, Consideration, Intent, Evaluation and Purchase - with each stage reducing the potential customer pool until finally a select number of paying customers/visitors is found. Yes, like a funnel. Awareness is hugely important because the bigger the number at the start of the funnel the more paying customers/visitors are left at the end.

Publicity and media relations can be a very time-consuming and fruitless operation if an organisation does not have an established set of trusted industry contacts to reach out to. For this reason, Bunjil Place employs the services of PR agency Zilla & Brook (Z & B) to operate within the industry on their behalf. Z & B are a Melbourne based agency that specialises in the arts, design, lifestyle and food & beverage sector. Their reputation within the industry is strong and, like Bunjil Place, they seek use both new and traditional communication platforms to build strong audience relations underpinned by authenticity.



## Marketing and Publicity

### Key Knowledge

The curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks in current exhibitions

The processes associated with the production, presentation, conservation and promotion of specific artworks in current exhibitions

### Key Skills

Analyse and evaluate curatorial considerations, exhibition design and promotional methods involved in preparing and presenting specific artworks for display

*Consider who the different audience segments for this exhibition are, why would a marketing team use different channels to reach different audiences?*

*If a Gallery was trying to promote an exhibition to you and your peers, what marketing channels would be effective and why?*

# Evaluation

Evaluation is an important aspect of delivering any project, including an exhibition. Taking the time to evaluate allows a gallery to look at what the goals for an exhibition were, if they were achieved, and what methods worked best to achieve those goals. Bunjil Place Gallery uses a few methods to conduct evaluation, including tracking qualitative and quantitative data:

## Culture Counts

Experiencing art often elicits an emotional or psychological response. For example, a visitor might feel challenged by an exhibition, or exhilarated, or they might have gained new knowledge. These types of emotional and psychological responses are considered qualitative data and can be difficult to document. Bunjil Place Gallery works with the organisation Culture Counts who develop surveys designed to capture this kind of qualitative data. Visitors to the Gallery are encouraged to complete a survey as they exit the exhibition space.

## Postcodes

Every visitor to Bunjil Place Gallery is asked for their postcode - this is really valuable information.

When postcode data is reviewed, the data is scanned for information about where visitors are travelling from, and also for trends such as high visitation from a particular area.

## Visitation

Bunjil Place Gallery's front of house staff note visitation to the Gallery by hour. This provides a sense of when peak visitation periods are, and when slower periods are.

## Exhibition Report

At the conclusion of every exhibition, a report outlining key statistics and facts about the exhibition is generated. An exhibition report is a useful tool for presenting to corporate sponsors and philanthropic supporters to demonstrate where financial or in kind support has been used.

## Evaluation

### Key Knowledge

The characteristics of different types of gallery spaces visited in the current year of study

### Key Skills

Identify and describe the characteristics of different types of gallery spaces visited in the current year of study



# Glossary of Terms

<b>Access Key</b>	A document which outlines venue information along with photos eg. how to get there, what do staff look like, what is the sensorial experience like in the venue, how can I ask for help if I need it?
<b>Audience engagement</b>	A broad term used to describe the different elements that contribute to the overall visitor experience of an exhibition.
<b>Commissioning</b>	The process of a gallery inviting an artist to create new works of art, sometimes for an exhibition.
<b>Condition report</b>	A document that is used to identify in detail the state which an artwork is leaving a facility, or arriving at a facility.
<b>Didactic</b>	The sharing of information pertaining to the themes of an exhibition. This can be through wall panels, room sheets and flyers.
<b>Exhibition program</b>	The overarching sequence of exhibitions that take place at a gallery through a year or over a number of years.
<b>Gallery Commission Agreement</b>	An official document that confirms exhibition details and defines the Gallery and artist's responsibilities.
<b>Interpretive methods</b>	Materials and approaches used within the exhibition space that provide the visitor with greater insight into an artist's practice and idea development.
<b>Letter of offer</b>	A formal document outlining an official invitation to undertake or participate in and exhibition.
<b>List of artworks</b>	A document that identifies all artworks confirmed to be in an exhibition.
<b>Loan agreement</b>	A contract that states all terms and conditions of the loan of artworks, including how the works will be displayed and protected and full details of each artwork.
<b>Lux</b>	Measurement of light level.
<b>Plinth</b>	A base upon which an artwork can be displayed, often a sculptural work. A plinth can also be a useful barrier to prevent visitors from touching objects.
<b>Public art gallery</b>	An art gallery that is owned by the public, where art exhibitions or art collections are made available for the public to access. A public gallery is often owned or operated by a person in public office, such as councillors or a mayor.
<b>Qualitative data</b>	Data that is non-numerical and can be observed and recorded. It can be connected to a feeling, thought or emotion.
<b>Registration</b>	The process of receiving artwork into a facility that involves documentation, protection and insurance of artworks.
<b>Vitrine</b>	Natural history museum dioramas and specimen 'cabinets of curiosity'.

# Further Reading

## Bunjil Place Gallery

<https://www.bunjilplace.com.au/about>

## Vera Möller: A Thousand Tides

<https://www.bunjilplace.com.au/vera-m%C3%B6ller-a-thousand-tides>

<https://my.matterport.com/show/?m=B89G1pM7o8e>

## Public Art Galleries

[https://www.ato.gov.au/Non-profit/Getting-started/In-detail/Types-of-DGRs/Public-libraries,-public-museums-and-public-art-galleries/?page=2#Characteristics\\_of\\_a\\_public\\_library\\_museum\\_or\\_art\\_gallery](https://www.ato.gov.au/Non-profit/Getting-started/In-detail/Types-of-DGRs/Public-libraries,-public-museums-and-public-art-galleries/?page=2#Characteristics_of_a_public_library_museum_or_art_gallery)

## Exhibition design and Installation

[https://amagavic.org.au/assets/Info\\_Sheet\\_11\\_Display\\_Basics.pdf](https://amagavic.org.au/assets/Info_Sheet_11_Display_Basics.pdf)

## Access and Inclusion

<https://melbournefringe.com.au/wp-content/uploads/2019/04/Producers-Guide-to-Access.pdf>

## Glossary of Terms

### Key Knowledge

Appropriate terminology.

### Key Skills

Employ appropriate terminology.

BUNJIL  
— PLACE —