**Kathryn Hendy-Ekers** - Welcome to one of the on-demand implementation videos for VCE Art Making and Exhibiting. This video is one of a series for Art Making and Exhibiting, and this video deals with Units four, Area of Study three. There are other videos on Units three and four, and Units one and two, all areas of study on the VCAA website. My name is Kathryn Hendy-Ekers and I am the curriculum manager for visual arts, media and visual communication design. And with me I have Guiliana D'Angelo who is the state reviewer for VCE Art Making and Exhibiting. Welcome, Guiliana.

**Guiliana D'Angelo** - Thanks, Kathy.

**Kathryn Hendy-Ekers** - Okay, in this video, we'll go through the features of art making and exhibiting, Units four, outcome three, an overview. Some teaching ideas and assessment ideas. So as in all of the other videos, this particular video will deal with Units four, the study specifications with the area of conserve with present and care. So, you will see that each Area of Study has a key concept and down the right-hand side of the screen, you have all those concepts listed throughout Units one and four of VCE Art Making and Exhibiting. Particularly for this Area of Study, you would be looking at exhibition design, curation and conservation, and those terms are defined in the study specifications in the study design. So please, particularly with conservation, you understand with your students the conservation of materials and objects in private, public and community collections, including art galleries, museums, spaces, and specific spaces.

For this study, we have four areas we do have identified: museums, galleries, other exhibition spaces and site-specific spaces. And in the support materials published later in 2023, you will see for the definitions. Again, there are all the areas that art making and exhibiting covers. The study terms too. Art elements, art principles, art forms, contexts, critique, influences and inspiration, visual language, and aesthetic qualities. All terms defined in the study and used across Units one to four. So, for this particular Area of Study for Unit 4, Area of Study 3, the Outcome is on completion of this Unit, the student should be able to understand the presentation, conservation, and care of artworks, including the conservation and care of their own artworks. So, the key overarching question, the inquiry question is what role does conservation and care have in the presentation of artworks? So, there are some key questions you can use with your students there that will be published in the support materials to help them on their learning journey at the start of Unit 4.

With the key knowledge, you can see as we have in all videos have outlined the main concepts in bold, so for this key knowledge, it is the methods used and considerations involved in the presentation, conservation, and care of artworks, including handling, storage and transportation, conservation, and care methods for the students' own artworks, and also for their artworks in storage, handling, and transportation, and along with terminology. The key skills, words like investigate, identify, and evaluate, discuss the relevant conservation, and care methods. Discuss the relevant conservation and care methods to their own artworks. So, it is works on display, as well as their own artworks. So Guiliana is just going to go through some teaching and learning ideas now. So, I'll hand it over to you, Guiliana.

**Guiliana D'Angelo** - Thank you, Kathy. So, some of the ideas that you could plan for Area of Study 3 is to participate in on-site excursions or virtual visits to at least two art exhibitions and/or collection, storage facilities. You could access the chosen exhibition and/or collection, storage facilities via guided tours with art industry education staff or personnel involved in the curating, collection, management, and installation of artworks. Researching best practise methods and museum standards for the care and conservation of artwork while on display and in storage. There are some very useful online videos and resources about conservation and care, such as Conservation at MuMA, and students then could collate relevant information about specific examples of artworks and art forms that are cared for and conserved in the Visual Arts Journal.

And then after that, apply this knowledge about care and conservation of artworks to a case study of a selected artwork viewed during the current year of study, as well as their own artwork in a SAC task. Next slide, thank you, Kathy. And some other ideas in exhibition making, they could explore a range of exhibition types and spaces, such as a survey, retrospective, group, thematic, solo, Biennale, Triennale. You could ask students questions, such as what it an exhibition? What's the purpose of an exhibition? What's the difference between a display, exhibition, and a show? You could talk about colour within an exhibition, how it influences an understanding. Museum floor plans and flows, make a model of an exhibition space, and place small-scale replicas of your artworks within that space. Teaching them about labels and wall tests. How to write an interpretative label for an artwork, and the information to include on a text on the wall. Choosing a series of artworks and practise writing interpretative labels.

They shouldn't not be really much longer than 50 words. Next slide. Thank you, Kathy. Collated material. Explain the common forms of collateral materials, such as handouts, website, audio tours, catalogue, room sheets and even apps. Building an exhibition. You could discuss some of the considerations when presenting an artwork such as the hanging systems used, eye level, exhibition cases, barriers, mannequins, objects display mounting, lighting and wall colour. Thank you, Kathy, next slide. And this is an example of a detailed learning example of a case study where students could select two exhibitions and/or collections to visit at a gallery, museum, collections online, site-specific, or other exhibition spaces. Before the visit to the exhibition space or collection space, obviously, you would contact the venue before. You would, with the gallery staff, just clearly discuss those outcomes and key knowledge and key skills. Devise perhaps, prior to going there, a series of structured questions in the form of a matrix or a handout addressing each key knowledge and key skill of Unit 4 Outcome 3. And also, just informing students of etiquette and appropriate behaviour in a gallery space or collection facility before the visit.

Thank you, Kathy. During the exhibition, or the collection visit, you would encourage your students to document and collect relevant information about the presentation, care and conservation of specific art forms, including examples of the exhibition furniture and invigilation practises, art handling, condition reporting, storage, conservation issues of material stability, lighting levels, temp, RH, all of those things, even ethical and cultural considerations and protocols, in particular with works from First Nations Australian artists. Balancing the intention of the artist with the conservation of the artworks and access.

A glossary would be really helpful of relevant terms in relation to the care, conservation, and presentation of artworks. Next slide, thank you, Kath. And then after they've visited the exhibition, then we can do some reflection work. Discuss and reflect on the visits and guiding those students to summarise and consolidate their understanding of that presentation, and conservation, and care of artworks. Then encourage those students to apply their knowledge of presentation, conservation, and care to one of their own artworks that they produced in Uni 4, Area of Study 1 and 2. Thank you, Kathy.

**Kathryn Hendy-Ekers** - So, for the assessment of this particular outcome, the students need to present a case study with written and visual material, outlining the conservation and care of a selected artwork viewed in an exhibition in the current year of study and the conservation methods used for the display of their own artworks. So, there is a list there of how the students could present that. An annotated visual report, a poster or display, a publication in hard copy or online, a presentation in a digital format, such as an online presentation or interactive website and an oral presentation with written and visual imagery in evidence. So Guiliana's just going to go through this particular assessment example here.

**Guiliana D'Angelo** - So this is an assessment example of a School-assessed Coursework task: plan a thematic, and group exhibition. Students could develop a case study with written and visual material outlining the conservation and care of one, a selected artwork that they have viewed during a visit to an exhibition/collection and the conservation and care of one of their own artworks. So with conservation and care for their own artworks, prepare a condition report to plan and document the display for at least one finished artwork from Unit 4. And you'd have to obviously scaffold and break down the condition report and explain what a condition report includes, and there's information there about what should be included in a condition report. And they could also then present that condition report in the Visual Arts Journal, and refer to it during the critique. Next slide, thanks, Kathy.

**Kathryn Hendy-Ekers** - So that brings us to the end of our presentation. So thank you very much, Guiliana.

**Guiliana D'Angelo** - Thanks, Kathy.

**Kathryn Hendy-Ekers** - And these are my details if you need to contact me further. And please watch all the other videos for VCE Art Making and Exhibiting.

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