

Exhibition as a Medium of Exposure for Graphic Design Students in the Technical Universities in Ghana

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ABSTRACT: *The study delved into the possibility and ways by which art students in the Technical Universities could be encouraged to organize exhibitions periodically to boost their confidence level to enable them to showcase their works to the public. They lack the courage to mount exhibitions simply because they and other artists have a preconceived idea that mounting an exhibition requires money, courage, and self-confidence. The study also looked at the benefits that could be derived from the mounting of exhibitions on their part as students and beyond the lecture halls after their education. Information for the study, was sourced purposively from selected lecturers and students from selected Technical Universities including Kumasi Technical University, Cape Coast Technical University, Takoradi Technical University, Tamale Technical University and Art Centres including the Accra Art Centre and the Kumasi Cultural Centre where observations were made of Art and Craftsmen who were producing artworks to exhibit and sell as well. The use of observations and unstructured interviews were necessitated by the fact that the activities involved in the making of the artefacts as well as mounting exhibitions are studio-based and practice-led. The study revealed that a lot of benefits including self-confidence, educational, social, Economic and Aesthetic benefits could be derived from mounting of exhibitions frequently.*

KEYWORDS -Exhibition, graphics, graphic artwork, graphic artist, graphic design, mounting,

1. INTRODUCTION

An art exhibition according to Stands4 (2022), is "traditionally the space in which art objects meet an audience. Exhibitions are normally not permanent but mounted for a period unless, it is stated to be a "permanent exhibition". Americans call it "exhibit", "exposition" or "show" whereas people in the United Kingdom call "exhibitions" or "shows", and refer to an individual item in the show is an "exhibit". Works or objects that displayed during expositions include pictures, drawings, video, sound, installation, paintings, performance, interactive art, new media art, or sculptures by individual artists, groups of artists, or collections of a specific form of art. The artworks may be mounted in museums, art halls, art clubs, or private art galleries, or at some places such hotels, airport, coffeehouse where their main business is not the display or sale of art. A distinction can be drawn between the private art galleries where some or all of the exhibits or works are meant for sale and those that display not for commercial purposes. Exhibitions may be organized on a specific occasion, like a birthday, anniversary, or commemoration. Many potential artists remain dormant and often seem to be left out in obscurity due to their inability to come to the forefront by means of organizing art exhibitions that will enable them to come to the limelight of the noble art profession. The author assumes that students can be made potential exhibitors if they get insight into how exhibitions are organized while they are in school. This will further boost their morale in taking the art course very seriously and derive the full benefit of it after the completion of their courses. No matter how good an artist is, he cannot keep to his studio and produce the best works the world has ever seen and acclaim himself to be the best without exposing himself to some kind of criticism, comparison, and appreciation. In this regard, Tranter (2020) concurs that "In essence, art is the way of expressing emotions in a non-generic way. However, a technique is no good until admirers can see and

understand it. Imagine being inside a room and talking to the space within. Irrespective of how meaningful one's expression may be, it would be of essence until the message is brought before others. Likewise, an art exhibition assists in bringing hidden essence and emotions before the people that admire and understand it. The study therefore, aims at finding out the reason/causes of the art students' inability to mount exhibitions to raise their image, identify the processes involved in organizing exhibitions in the school setup, and provide art students with the basic knowledge on how to organize exhibitions to project themselves. The outcome of study will serve as a guide to novice in art exhibitions, ginger them to improve their skills to meet the standards to exhibit. It will also arouse the interest of the dormant students of art to work seriously, unearth the educational, social, and economic gains that students stand to benefit from exhibitions.

2. METHODOLOGY

The study is a qualitative research in which the descriptive design was employed to properly describe the research problem. It is because the nature of the study required the phenomena to be vividly explained and did not involve any exploration nor experiments. Information for the study, was sourced purposively from selected lecturers and students from selected Technical Universities including Kumasi Technical University, University of Education-Winneba, Cape Coast Technical University, Takoradi Technical University, Kwame Nkrumah University of Science and Technology, -Kumasi, Tamale Technical University. These Universities were selected based on the fact that they offer Graphic Design as part of their programmes. Art Centres including the Accra Art Centre and the Kumasi Cultural Centre were visited to observe Art and Craftsmen including graphic designer who produce artworks to exhibit and sell on regular basis. The use of observations and unstructured interviews were necessitated by the fact that the activities involved in the making of the works as well as mounting exhibitions are studio-based and practice-led. As part of the observation, the author monitored the Graphic Design students in the selected Universities in their practical activities, recorded the characteristics without using the measurement of numbers in order to draw informed conclusions.

3. DISCUSSION

3.1 Types of Exhibitions

An exhibition offers artists the opportunity to share ideas, experience unbelievable artistic talent, and interact with some of the cultural heritages of a city or community. They are means for artists to expose people to beautiful artworks of art, new concepts or currently unknown aspects of history. Exhibitions are often cheap and sometimes free and can be a funny and interesting way to spend time (Potter, 2022). Exhibitions are ways by which works of art are mounted in a space for a temporary event. The exhibition or show may include work by a single artist, artworks on a single topic or theme, from a specific era, in a defined medium, from a defined geographic region, or a combination of all of these. The space that houses the exhibition may be a public museum, a private gallery, a warehouse space, a coffeehouse, or anywhere that an audience can view the objects (Kansas University Library, 2020).

Fitz-Roy (2005) describes an "exhibition is an event, or marketplace, where one or more sellers display their goods and services to a group of buyers. Exhibitions are marketing-driven and entrepreneurial in approach and can be classified into two general types - trade exhibitions and consumer exhibitions". Trade exhibitions are generally designed to meet the needs of one particular type of business or product or country and only people involved in the field are invited to attend and the general public is rarely admitted whereas Consumer exhibitions are horizontal markets and usually involve a range of products from many different industries on display to the general public.

On its part, the Kansas University Library (2020), states that generally, exhibitions are grouped into commercial and non-commercial. In any case, there are varying ways artists can expose themselves and their artworks to the public. These include solo exhibitions, collective exhibitions, temporary exhibitions, itinerant exhibitions, online exhibitions, anthological exhibitions, and retrospective exhibitions. A solo exhibition consists of the works of a single artist and serves as a mark of achievement and success. The solo show may include the artist's current

work, work from a single period, or maybe a retrospective with representative work from different periods in the artist's career.

According to Art Rights (2020), "solo exhibition encompasses the search for a single artist within a private or public space, supported by a historical-critical or curatorial analysis." Normally, the artist tends to propose the most recent or most famous piece. The Art Rights continues by saying that the collective exhibition is dedicated to an exhibition of multiple artists, living or otherwise, sharing a theme, an artistic movement, or belonging to a specific historical-cultural cross-section while a Temporary exhibition is "the one that has a short duration, from a few weeks to cover months. "The advantage of this display method is that it allows the artist to maximize the use of available resources and spaces. However, there is no shortage of very quick exhibition formats, which last only one evening, aiming for the greatest influx of public in the shortest possible time". The itinerant exhibition also called travelling exhibitions include set-ups in different locations and times, with the design of appropriate exhibition adaptations. It normally focuses on a specific theme or topic. In most cases, it is supported by state agencies to ensure a greater flow of access and reduce fixed costs as a result of the sharing of expenses between the various host bodies.

With the advent of digital and new media, graphic artists can employ new display models which makes it possible to exhibit in the online dimension. Galleries, museums, and collections take delight in this new form of realization of art, which is made available through tours and virtual experiences including the Online Viewing Room. This online exposure is a format that is often used to reach a new target audience of users that ensures an experience on multiple levels.

Whereas the anthological or monographic exhibitions are typically reserved for a selection of particular works of certain significance that illustrate the development of the search for one or more artists, without necessarily following the entire path of the author from a chronological point of view, the retrospective exhibition is used to showcase all the phases of an artist's artistic research with emphasis on the chronology of the works. "With this typology, the salient moments of the artistic evolution of an artist or a cultural movement are thus retraced" (Art Rights, 2020).

From the point of view of Paul (2022), "both commercial and non-commercial exhibitions require strong exhibition management skills to reach the right audience, create brand awareness, improve brand image, and sell products". Paul maintains that depending on the type of audience, organizers categorize exhibitions into the following types:

1. Trade exhibitions are also known as commercial exhibitions which offer a platform for industry or specific manufacturers to showcase and demonstrate their products and services to industry players and investors.
2. Consumer exhibition allows different industries to exhibit their products, prototypes, and inventions to potential buyers and the general public. These type of exhibitions are also known as Expos.
3. An art exhibition that presents art objects, new media art, interactive art, performance, or sculptures for the public and artists. It usually held in galleries or museums.
4. The interpretive exhibition involves displays of scientific and historical items that require visitor interaction and involvement for interpretation.
5. Digital exhibition allows the digital viewing of physical exhibits, art galleries, museums, and other cultural venues for online, interactive, and multimedia experiences (Paul, 2022).

3.2 Purposes of Art Exhibitions

The purpose of the exhibition may be to sell the artworks or it may be solely educational. In a juried show, an individual or a panel acts as the judge of submitted artworks and select ones that are suitable to be shown. At an invitational show, the organizer invites specific artists including graphic designers to submit artworks for exhibition. An open or non-juried exhibition allows anybody to enter artworks and shows them all (Kansas University Library, 2020).

In essence, art is the way of expressing emotions in a non-generic way. However, a technique is no good until admirers can see and understand it. Imagine being inside a room and talking to the space within. No matter what one says or means, it would not be useful until the message comes forth before others. Likewise, an art exhibition assists to bring out the hidden essence and emotions to the people for them to admire and understand it.

Tranter (2020) discloses that it is not just making the arts admirable and understandable but, the arts have also been a source of earning for talented heads over the years. This accounts for the reasons why art historians, curators, artists, as well as contemporary art critics have always found art exhibitions as a way to discuss and know more about a particular art form. Tranter further outlines five reasons for art exhibitions which include a description of art in words, learning artistic presentation, the chance to develop existing networks, learning new things, and motivating people.

Artists including graphic designers express their emotions and feelings deep within their hearts through art. Because it is difficult to write exactly the way things can or are to be felt, exhibitions are used as a medium for graphic designers and other artists to learn the best ways to describe their art. Art exhibits often have catalogues that contain descriptions, and essays about the artwork that has been analyzed and captured by prominent scholars in art. These catalogues help an artist to write down catchy headlines, inspirations, art descriptions, as well as statements defining the same.

People who attend an art exhibition of any sort get the chance to meet several personalities and different types of people. These include artists, curators, art critics, as well as art historians who can help you in establishing a fulfilling career. Interaction with expert artists from an art exhibition enables one to know that the ability to display their artwork is what gain them recognition and helped to develop a broad network.

Each graphic designer, like other artists is unique on his own in the sense that each brain and heart are ingrained to think in a unique pattern. Even though an art exhibition has the same theme, there will be different variations in the themes. The way one might perceive the theme in his way may not be the same as others might not represent it in the way you have. This allows you to look at your subject from a different viewpoint. This gives room for people to learn new things and techniques from popular as well as potential artists. Potter (2022) affirms that an art exhibition is a learning opportunity that can be likened to a classroom and explains that through an exhibition, an audience is provided with a window into the culture and the world, and history of art. Exhibitions can display work throughout history, across artistic styles, and from around the world. In addition, artists often consider the world in a novel way they have to share a story. Viewers are, therefore, welcome to grasp the ideas, consider them and make up their minds on the point they, the graphic designers want to make which often includes political statements, societal exposures, or cultural criticisms.

Many people including graphic designers are get motivating and are inspired when they visit art exhibitions as they use the exhibition as a platform to learn something new. This motivates people to talk more about situations presented in the theme. "Regardless of the theme, art exhibitions help motivate people through pictorial representations of pain, happiness, sorrow, glee, jealousy, etc. The message almost always is a positive one and helps establish a fruitful norm in society via artistic methodologies" (Tranter, 2020).

Among the importance of an art exhibition is the opportunity for the graphic designers or gallery to start auctions or set prices for their works. This prevails mostly in private galleries where the price or auction perimeters are agreed on between the graphic designers and the gallery where the exhibition is mounted. Graphic designers can use the exhibition to whip up interest in their work and the gallery can invite potential buyers to the exhibition to view the graphic design works and in turn decide on whether they would like to purchase it or not. Although selling graphic design works is by no means the ultimate or principal aim of an exhibition, at the exhibition graphic designers, other artists and other business-minded people exchange information and negotiate trade agreements. Since public exhibitions are consumer-oriented exhibitions, exhibitors display consumer goods that will be sold to the public directly (Brittney, 2021). Art is created for a purpose other than to make a profit and the majority of exhibitions include work that is not for sale.

3.3 Connection with the Public

Graphic design works may be created for several reasons and can be done purely for personal reasons. However, art is often made to be seen and an exhibition provides graphic designers with a space to share their works and ideas with the public and with communities. According to Potter (2022), exhibitions can be created to send a message, share an idea, make a point, display masterpieces, or demonstrate talent which require an audience. For one to get a space to share his works with the general public enables the audience and sparks discussions on the works. Members of the public also benefit by being aware and in contact with art from their community and around the world. Through art exhibitions, the preserved and reserved cultural heritage of the people are exposed to the public. The works of art are enjoyed either for their educational, social, economic, aesthetic or philosophical values.

Exhibitions have a complex function both utilitarian and cultural. Naturally, one or the other of the functions must predominate and the methods of installation vary accordingly. The incentive for the enormous development of the exhibitions has been the desire to: acquaint the public with artworks of earlier periods, permit scholars to make direct comparisons of them, and arrange such works in chronological order which is not always possible in museums. Though only temporary, these exhibitions are like ideal museums to the extent that they express historical-critical viewpoints and permit the formulation of new critical problems. The records of such past exhibitions are of interest to us today for the standard of taste and scholarship that they reflect as well as for the influence that these exhibitions may have had on the scholars who were exposed to them.

Exhibitions are held to call the attention of the public and the outside world to the progress of the hosts in art, science and industry either individually, collectively, or national. They are essential, expositions that are only incidentally commercial in scope and objective. They educate the public about a responsible attitude toward past cultural resources; to make them proud of their cultural heritage. Exhibitions are also organized for popularity and fame. They assist artists to become famous because when an artist work in his studio and his works are not exposed for public recognition, he is kept locked up in the cage of obscurity.

One of the major aims which have been emphasized in the definition is to advertise. To attract customers, Graphic designers organize exhibitions for people to become aware of what they are capable of doing and in turn, win contracts in and outside their vicinity and probably outside the country. It is for this reason that certain graphic designers decide to exhibit outside their locality for others to know to enable them to win commissions. Furthermore, exhibitions are aimed at expanding the market, this is because an artist may produce good works but has a very little market or no market at all. It so happens because the works lack publicity. Therefore, to solve such a problem, exhibitions are mounted at vantage points to give very wide publicity to the product in question.

Exhibitions are also designed to create avenues for criticism, appreciation, and suggestions on work on display. Artists who want to improve upon their works invite great masters, art historians, and connoisseurs to their exhibitions and this helps them by way of improving their standard as the visitors pass their comments in good faith.

3.4 Importance of Art Exhibitions to the Student

Generally, organizing an exhibition is not an easy task, however, its organization, there are several benefits to be derived from it if one can organize it. These include educational, social, economic, and aesthetic values.

3.4.1 Educational Values of Exhibitions

The artworks that are displayed in an exhibition are used to express the culture of the people and both the literates and the illiterates are educated primarily in a visual language. The message or communication the artist carries is clearly understood as the viewer visualizes and makes an analysis. As regards public education, in respect of past cultural objects, there is the need to educate the public about a responsible attitude towards past cultural resources; to make them proud of their cultural heritage. Art exhibitions unfold creativity, and

discoveries and express the common philosophy shown by people in many communities. For instance, during this period, the new techniques the artist has discovered he displays to the general public which other artists can get access to such a development thereby updating their skills.

Importantly, exhibitions give graphic students insight into the culture of the past for new dimensions of works of art. That is, the cumbersome processes under which certain artefacts are produced are limited as the graphic designer comes out with new ideas and techniques. Through public display, people develop the confidence to promote artistic works as they draw inspiration from other buyers. In effect, some graphic artworks for example, Paintings, assist to show some commitment to observations and interpretations of the dynamic changes occurring in society and arrest the frightening effects of these changes involving cultures of a modern country like Ghana.

Exhibitions variously help to review the scope of art especially graphic design; in that, the layman who thinks art is only drawing and painting as mentioned in the introductory chapter would broaden his narrow concept as he sees different forms of art during the time. In our educational institutions, it serves as an inspirational device for young and talented graphic design students and again, serves as a motivating factor. Furthermore, exhibitions contribute to the discovery of new local materials. The graphic designer, to achieve optimum satisfaction, experiments with his resource and apply basic scientific knowledge and media in his activities. The exchange of ideas and thoughts which in the final analysis help to improve on the already existing standard is another benefit to be derived from watching art exhibitions.

The benefits of Exhibitions in school are:

1. Before the exhibition, subject teachers find out or choose their best students to exhibit something different to others. In addition, teachers give their selected students a shortlist of contents, which they can study, create a subject, & design the exhibit. At this time, the teacher-student interaction increases; where teachers understand the knowledge of students, and students too, understand their teacher's quality and interest, and vice versa.
2. While preparing for an exhibition, students are in a happy mood at the thought of participating and showing their friends, a new thing different from others. Their inner core develops while doing some creative activities in this stage.
3. At the time of the exhibition, every student feels happy and enthusiastic, which we never find in other competitions. This is because, art, games, athletics, or music are not fond of every student; everyone does not like everything. However, in the exhibition, participants were keen to show their content and non-participants were willing to know about various subjects and gain some knowledge on different subjects (Behera, 2011).
4. Exhibition will encourage bright students as well as weak students to learn concepts practically.
5. Through exhibitions, students and teachers interact with each other which helps in the learning process of the students and further bring a kind of togetherness among students as well as teachers.
6. A student who gets involved in such activities gets motivated in those subjects and thereby his learning abilities get enhanced.
7. Exhibitions conducted in school form an important tool to bring out the hidden talents of students other than studies.
8. School authorities must see the maximum number of students who have to participate in these activities so that most of them get benefited (Kambhampati, 2011).

3.4.2 Social Values of Exhibitions

Through exhibitions, the graphic design students get to know other people who they might have heard of and do not know personally and make new friends as they make social interactions. Many a time, artists come together in a joint exhibition to express common aspirations and sentiments. In the final analysis, they become close associates after such exhibitions. Exhibitions offer the young artists and many others the opportunity to approach the veteran artist for guidelines to promote their works and trade.

It is also a means through which members of the society develop an awareness of visual changes in their environment by assisting them to take decisions and make good judgments about what is pleasant or unpleasant to look at. In the same vein, the careful organization of art forms helps to develop qualities of patient tolerance and long suffering, thereby coping with the stresses and strains of life and at the same time helping to reduce tension.

Art exhibitions reveal the culture of the people and serve as a means by which our cultural heritage is transmitted. That is, works of art are used to maintain ideas, knowledge, practices, and beliefs of society as handed down from one generation to another. By so doing, it shows how some particular people lived long ago though, there may be some modifications in the cultural trend. It, however, unearths the representation of a constant sequence of the pressure of sensations, images, and their psychological influence on society.

Finally, exhibitions contribute in no small measure socially to popularizing graphic students as they come in contact with people from all walks of life and interact with them. Those who buy the artefacts send them to their various destination within or without the country as souvenirs. Such artworks popularize the artist's name abroad.

3.4.3 Economic Values of Exhibitions

An exhibition, when well organized, is a source of income for the graphic design student. The graphic design student may re-invest this income by buying materials and tools. Such revenues go in to develop the economic goals of the artist. During exhibitions, prices are made higher than the normal sales. In that case, when the purchase is high, the artist becomes the winner. Some artworks through exhibitions get ready market. However, by exhibiting works of high standards, people who take delight in particular items, commission the artist to produce more copies for him to buy. Some fortunate graphic artists and designers even attract foreign contracts which later become an effective resource for foreign exchange earnings.

3.4.4 Aesthetic Values of Exhibitions

The philosophy of beauty is demonstrated during art exhibitions. The arrangement of the exhibition hall alone makes the place beautiful and admirable and as well makes the works on display very attractive. During exhibitions, all the senses of the human being come to play in the bid to appreciate the art forms. The artists use colour, form, and texture among others to create awareness. As the viewers try to appreciate the arts, they gain aesthetic experience. In exhibitions, most of the artworks on display, have aesthetic qualities that quickly/instantly change the visitor's character and emotions as he enters the exhibition hall.

4. DISCUSSIONS AND FINDINGS ON THE ORGANIZATIONAL PROCEDURES IN ART EXHIBITION

4.1 Pre-Exhibition Activities

Essentially, it is for every artist to note that in an attempt to mount an exhibition, adequate preparation is required. The graphic artist must make sure that he has secured enough materials during the preparatory stage which will facilitate the production of adequate works. For instance, to mount an exhibition on painting requires acrylics and oil paints. Pastels, watercolours, canvasses, etc. also the textile artist/designer needs yarns, dyes, fabrics, and a few other materials while the sculptor has to gather enough wood for carving as well as cement, clay, plaster, gold finger, and bronze powder for finishing. Furthermore, the graphic designer needs to get his assorted papers, ink, and poster colours, just to mention a few. The collagist also has to gather his scraps and pieces of objects, plywood, and adhesives.

To achieve a good result, the graphics student has to programme himself as to how many works to produce within a targeted time. It may take a period of say six months, a year, or two to prepare for an exhibition. The exhibitor has to work relentlessly but cautiously to get exhibitable works within the set time.



Figure 1 Preparing for a street art exhibition

There is no fixed number of works that one has to satisfy before mounting an exhibition. However, on average, the number of works could be twenty-five and above. A novice or an expert artist may mount a one-man or 'solo' exhibition or may jointly organize with a group of artists having different works of art. For example, each graphic design student may provide about five to six works. All members of such exhibitions bear the cost involved in mounting and share every responsibility involved. The benefit will be derived from the exhibition and have to be disbursed according to an agreed ratio.

Having formed the concept of exhibiting, the date and place for the exhibition have to be put in place. Exhibitions can be mounted in hotels, private and national galleries, private galleries, institutional/ departmental galleries, living rooms, departmental shops or stores, marketplaces, Airports, or any place that can hold the works that are going to be exhibited. Most often, the selection of what to exhibit depends largely on the clientele or the audience. Certain items cannot be exhibited within the Christian community and some too, cannot be shown to children. Therefore, the themes can immensely influence the public to turn up in their number to see. Individual graphic designers have specific themes on which they work. Graphic design students can also make the most of a museum affiliation by donating work to the museum's permanent collection. The purpose of this is simply to exhibit the work in permanent or long-term displays or mount temporary exhibitions.

4.2 Standardized Finishing Requirements

One does not just stand up and say "I am exhibiting just because of the numerous works at hand but has to fulfil certain standards before exposing them. It is upon this that Burke (1972) stated that:

"All works of art perform a social function since they are created for an audience. Artists at times claim that they work only for themselves but they mean by this that they set their standards ... the artist always hopes secretly perhaps that there is a discriminating and perceptive public which will admire and prize his work".

Thus, in an exhibition, there is an individual standard that has to be maintained or improved upon. For instance, a master or lecturer in graphic design, professional, artist, and students of art have to show some high standards in the execution of work of art as compared with the way-side artists who have little or no education about the graphic design subject. Effective manipulation of tools and materials coupled with the application of the elements and principles of design is required to give professional touch and enhancement to works. This, in turn, will make works admirable and for that matter, visually effective. The principles of design are rarely the conscious aims of artistic creations. From the standpoint of the graphic design student, they are the labels that viewers give to his often-intuitive efforts to discover form, express meaning, organize materials and solve problems. These 'labels' help viewers to understand the underlying principles of visual organization which seem

to make the graphic design works very effective. There is a temptation to set up the principles of design as the standard of excellence against which specific works are measured. Good craftsmanship, mastery of technique, skill, and facility in the use of materials are legitimate subjects for critical judgment because they are themselves supportive of aesthetic values.

Works due for the exhibition have to be given the most appropriate finishing. For example, ceramic works are to be fired and glazed; sculpture works in clay have to be fired, those in cement given professional touch either smooth or rough finishing and woodworks also polished. Paintings and graphic design works should be framed according to the laid down principles based on the Golden section, that is, a square work should be framed in such a way that the measurement at the base of the window is larger while the top and the sides are the same in size. Rectangular-vertical works should be framed with a wider base than the side while Rectangular – horizontal frames should have a wide base and narrow top when compared to the other sides. Again, all the works on display should be labelled to correspond to the number of items in the order they appear in the catalogue or brochure.

4.3 Pricing The Exhibits

Pricing of the works on exhibition is determined in several ways including the rating of the particular galleries either top class, medium, or ordinary. Top-class galleries, hotels, and Very Important Personality (VIP) lounges have air-conditioned spaces and environment, mounting boards, and all the stands needed for any great exhibition. They take care of the mounting, advertisements, and framing, and provide all the necessary assistance and security. Such galleries/places may charge about fifty per cent commission on the proceeds coming from works sold out. At times the charges might not be so high and therefore make it possible for items to be sold to be moderately priced. Pricing of artworks is also based on the materials used, the cost, time, and the craftsmanship involved in executing the work.

Sometimes, the pricing of works of art depends on the one buying at a particular point in time and whether he is buying from the artist's own studio. For example, if it is a direct purchase by a wealthy person, the price will not be like that of an ordinary person because the importance of the artefact varies from the poor man's point of view to that of a millionaire. People have individualistic values they place on artworks and that dictates the urge for acquiring them. The aesthete may want to spend money on a piece of work he treasures very much.

In an interview, Offei Nyarko (1993) a Senior Lecturer and a prolific painter at the University of Science and Technology in Kumasi, Ghana pointed out that he has two prices for his artworks: one for the foreigners who buy in foreign currency and the local people. The price for the former is normally higher because they cherish and place a premium on African Arts even if the cost is high and so would do all they can to purchase it, unlike the local Ghanaians. The pricing for the local Ghanaians is made relatively lower just to encourage them to own some of his works. Offei Nyarko (1993) added that 'selling an artwork is like selling one's self therefore, one has to price the work high'. To him, selling one's self, therefore, means that very often, it is the artist's name that people use to buy rather than their works. He emphasized that he hears buyers of artworks say, "I want Glover, Amenuke, BON", and "this is Ato Delaquis" just to mention a few.

4.4 Publicity

An expectation of an immense turnout, attendance, participation, and viewing of the exhibition is based primarily on the kind of publicity that is given to it. Publicity can be made through the mounting of posters at vantage points, and the use of radio and television advertisements. In all these, the date, place, and time of opening are communicated to the general public well ahead of time.



Figure 2 Poster advertising an exhibition

Secondly, the artist has to print invitation cards and distribute them among friends who may intend to extend the publicity/invitation to their friends and relatives about the opening of the exhibition. In this time of technological advancement, the social media platforms such as the Internet, Facebook, WhatsApp, Twitter, Snap Chat, YouTube, Instagram etc., can serve as one of the fastest means of publicizing the exhibition. One can rely solely on posters and invitation cards and avoid the radio and television because these electronic media advertisements are transient and often not affordable due to their expensive nature, though they reach a wide populace because of their wide exposure.

Brochures and catalogues have to be printed and distributed to visitors on entry into the exhibition room or grounds to give them a quick insight into the exhibition. The brochure presents the profile of the artist who is exhibiting, contains a brief history of the artists, and the items on display should be enumerated and priced according to the order they have been arranged to allow for easy identification. The next task of the exhibitor after the publicity is how to transport the works to the place where the exhibition is going to be held. Delicate works such as framed photographs, and mounted pieces have to be given prompt attention to avoid cracks and breakages. Boxes have to be made to hold such works and additional support like foam, old newspapers or dried grass can be used to stuff the inner part of the boxes to protect the works from damage.

4.5 Sponsorship

To solicit funding for an art exhibition, Vitali (2003) advocates that artists should try to receive support from manufacturers regardless of whether or not their products directly relate to the art field. Whenever a grant or corporate support is received, it provides an impartial endorsement of the project or activity being funded. When corporate support is awarded, you will receive a letter announcing the award, written on corporate stationery. Vitali maintains that 'it is a significant achievement for any artist to successfully approach a manufacturer and obtain materials or money.

Some galleries, organizations, institutions, and individuals offer sponsorship to artists in terms of advertisements, the printing of posters, invitation cards, brochures, and catalogues, and also provide snacks at times for visitors during the reception on the day of opening the exhibition. Principally, companies have to be consulted earlier so they factor the request into their annual budget. If the application does not go in a good time, it may be rejected on grounds that it was not factored into their budget. When the request is accepted, the funding of the exhibition may be partial such as for the printing of posters, and advertising on radio or television. Companies are willing to offer sponsorship so they can also use the opportunity to advertise themselves. They may want their logos, and some of their products to be embodied in the poster, brochure, banner, etc. artists who have connoisseurs and patrons similarly depend on them for some funding.

4.6 Patronage

Good patronage depends on the extent of the publicity given the exhibition well ahead of time. The success of every exhibition is measured by the response of the public in terms of attendance. After wide publicity has been given to the exhibition ahead of time, and the exhibition is mounted at a place that is accessible (vantage point), the exhibitor should expect to have effective patronage. Furthermore, to achieve much, the season should be conducive for outings, for example during the rainy season, people will not patronize activities to the fullest since rains intercept and disrupt programmes. Finally, exhibitions should be scheduled at the time workers have money to enhance purchases.

4.7 Arrangement of Exhibition Works

An exhibition may be small or large. In any case, the exhibition hall must be spacious enough to contain the works in such a way that there would not be congestion. Works should be arranged in a manner that would allow easy traffic, movement, and passage in the hall. The works of art can be mounted in groups. For example, painting works can be placed on one side, sculpture, ceramics, textiles, and graphic works on the other side. On the other hand, the works can be arranged altogether with graphics and painting works hanging on walls and mounting boards while sculptural and ceramic works are placed on stands and plinths on the floor.



Figure 3: A group of artworks mounted in an exhibition

For exhibitions that are subject-oriented, such as painting, the works to be exhibited can be mounted or arranged according to themes, colour, media, or techniques. However, all paintings and graphics must be framed and hung. The wooden frames should be well-polished and the stands on which some of the works are mounted should be covered with either newsprints or bond paper.

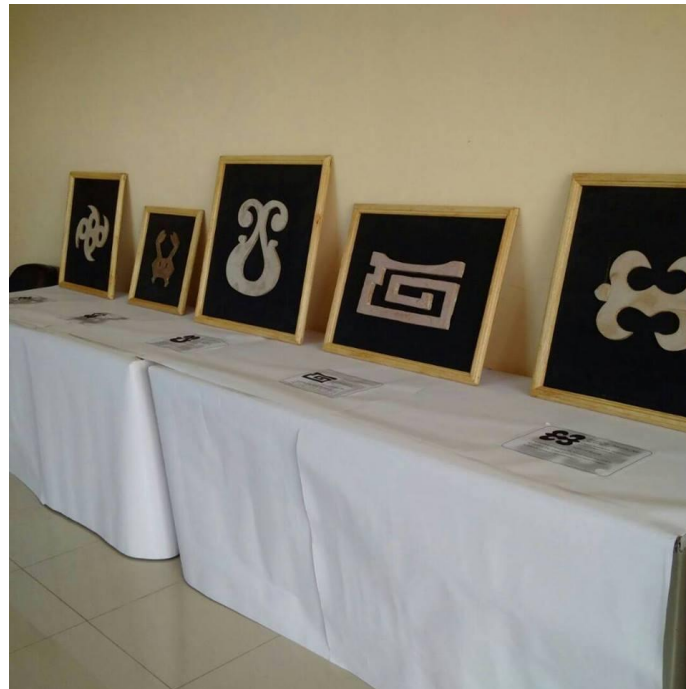


Figure 4: Framed works mounted on tables covered with Bond paper

There should be a regular lighting system to illuminate the hall and the works and all other deceptive light sources should be blocked. Lighting design is used to great provide effects in exhibitions. Light can be used to introduce 'paint' in an environment by adding colour, modelling and accent to the space and the objects, transform its mood and atmosphere in the interior space. Light is also used to add a personality to differentiate connecting spaces, lead visitors along a route through the exhibition. The relationship between light and materials is often exploited in exhibitions. Translucent materials can be backlit, creating walls of glowing light, whilst fibre optic lights set into a black surface create the illusion of a starry sky. Coloured filters and theatrical gels give creative opportunities when they are used with up-lighters as well as downlighters. Surfaces may be washed, or simply edged with light (Locker, 2011).

Hanging artworks should not be placed high above eye level to make visibility difficult. The theme of the work, executor, date, medium, and technique should be labelled at the back of the work. Furthermore, since one of the aims of exhibitions is to attract the public, the arrangement of the items in the exhibition hall should be done in a style that is appealing and not one that is haphazardly done. The design of exhibition graphics requires careful organization so that important information remains at heights accessible to the majority of visitors.

4.8 Exhibition Management Considerations

Exhibition management involves planning and executing a specific type of event (an exhibition). Ability to manage exhibitions requires effective handling of an exhibition's creative, logistics, and technical elements. In planning for an exhibition, there are a lot of things to consider based on the nature of the exhibition, the mode, capacity, setup style, and safety. Some important considerations during the planning and handling of the exhibition should include logistics, timing, audio-visuals, speaker management, and marketing. These will account for working on space requirements, interactive technology, signage, and health and safety procedures before the exhibition. The potential exhibitor will also have to determine the right timing, such as days of a week or months of a year that may be suitable for targeted viewers and participants. The exhibitor will also have to arrange for access to microphones, laptop, easel, teleconferencing, presentation screen, monitor needs and connect with an exhibition speaker and or panelist. He must take a keen interest in the production of

communication and promotional materials that will be used to market or publicize the exhibition. The use of audio including music, sound effects and spoken voice, is an additional sensory dimension for visitors in the exhibition environment. The echoing sound of dripping water will make a recreated dungeon feel cold and wet, whilst the sound of seagulls and laughter is reminiscent of a day at the seaside. Like light, ambient sound effects and soundscapes evoke an atmosphere and feeling that enhance the narrative (Locker, 2011).

4.9 Exhibition Management Best Practices

In order to achieve well-planned exhibitions, exhibition managers need to prepare ahead of time, establish a dialogue with all the parties involved, and follow the best practices that is essential to improve visitor experience. To ensure smooth organization of the exhibition, it is prudent for the exhibitor(s) goal setting and budget tracking becomes a necessary factor. This allows the art exhibitor to align the aims of the exhibition with the business objectives to serve as the basis for the plan of the exhibition and also as performance measurement or benchmarks. Planning a budget and event goals helps exhibition managers track expenses and calculate returns on investment.

Organizing exhibitions on a large scale requires exhibition managers to engage in multiple tasks and choosing the right event management tools helps to automate manual tasks and improve productivity. Such tools should be those that can handle different facets of the exhibition planning process such as ticketing, webinars, attendee management, live streaming, check-in, networking, marketing, analytics, and exhibition feedback. Exhibitors should also find ways of boosting audience engagement and satisfaction that will be a delight to the visitors and will lead to a successful show especially, by the use of polling, Questions, and Answers (Q&As), live chat, and gamification to engage the visitors. According to Paul (2022), "personalizing end-to-end journeys delights attendees and compels them to attend upcoming exhibitions. Paul maintains that "curated agendas, meetups, and themed networking sessions are great ways to personalize exhibitions and create memories".

5. CONCLUSIONS

1. It is a fact that Artists get the opportunity to interact with expert artists during an art exhibition. This enables other artists to know that the ability to display their artworks will gain them recognition and also helps them to develop a broad network.
2. Art galleries are a great tool in society to assist with a variety of needs from both the artist and the public.
3. An art exhibition brings emotion and essence to the people who can appreciate and comprehend them. It is for this reason that artists, art historians, curators, and contemporary art critics find exhibitions as an opportunity to learn more about a particular style of art.
4. Art exhibitions serve as platforms that bring people together and create an avenue for the artists and students to evaluate themselves.
5. Most students see exhibitions as a cost-involving venture which they are scared of as they do not have the necessary resources to enable them to produce exhibitable works and also meet the requirement involved in organizing an exhibition.
6. To achieve a good result, the artist has to programme himself as to how many works to produce within a targeted time. It may take a period of say six months, a year, or two to prepare for an exhibition. The exhibitor has to work relentlessly but cautiously to get exhibitable works within the set time.

6. RECOMMENDATIONS

1. Artists can also make the most of a museum affiliation by donating works to the museum's permanent collection. The purpose of this is simply to exhibit the work in permanent or long-term displays or mount temporary exhibitions (Vitali, 2003).
2. To be able to mount an art exhibition and achieve a good result, students and up-and-coming (novice) artists have to programme themselves to produce a targeted number of works within a specific time frame to prepare for an exhibition.

3. The would-be exhibitor or exhibitors would have to work relentlessly and carefully to get exhibitable works within the time set to hold an exhibition and collaborate with other artists who may have the desire to join in the exhibition. For a start, student artists should participate in group exhibitions to enable them to gather, experience, self-confidence and draw inspiration from their fellow students. After getting enough exposure, they can venture into the organization of solo exhibitions.
4. Student artists from the same department can come together and mount their works at a stipulated time. Likewise, two or more departments such as the department of graphic design and the department of Painting, the Department of Painting and the Department of Sculpture, the Department of graphic design and Department of Interior design, Department of Mechanical engineering and Auto Engineering, just to mention but few, can collaborate and organize an exhibition or exposé under an inspiring theme to draw the attention of many people to their creative and inventive ideas and innovations.
5. There are a lot of corporate entities, organizations, companies, etc. out there who may want to sponsor exhibitions so they can also use that opportunity to advertise themselves yet, arrangement for such funding and sponsorship should be made far ahead of time so they can factor that into their annual budget. Failure to do this would lead to the turning down of the request which will be very disappointing and frustrating.

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