

LEARNING RESOURCE KIT



ARTS
CENTRE
MELBOURNE
presents

KYLLIE

on STAGE

CONTENTS:

Welcome

How to use this Resource

Section 1 - What is an Exhibition?

- 1.1. **Activity** Introduction
- 1.2. **Prezi** – What is an Exhibition?
- 1.3. Types of Exhibition Spaces
- 1.4. The ACM Collection
- 1.5. Acquiring Artefacts and Artworks
- 1.6. Conservation of Artworks and Artefacts
- 1.7. ACM on Display
- 1.8. **Activity** – Who works in the team?
- 1.9. The Collections Team
- 1.10. **Activity** – The Exhibition of Me

Section 2 – All Things Kylie

- 2.1. Introduction
- 2.2. **Prezi** – Kylie Career Overview
- 2.3. **Video** – Kylie – the curator's insight
- 2.4. **Activity** – Visiting the *Kylie on Stage* Exhibition live or online

Section 3 – Designing an Icon

- 3.1. What makes an Icon?
- 3.2. Interpreting a Song
- 3.3. **Activity** – Interpreting a Song
- 3.4. Garment Design Elements and Principles
- 3.5. **Activity** – Design Elements and Principles
- 3.6. **Activity** – Design Analysis Activity
- 3.7. **Activity** – Mood Board Activity
- 3.8. **Activity** – Designing a Costume
- 3.9. **Activity** – Making a Costume

Appendix A – Offer of Donation Form

Appendix B – Condition Report - Kylie Costume

Appendix C – ACM Exhibitions

Appendix D – Catalogue Worksheet

Appendix E – Condition Report – Blank

Appendix F – Elements and Principles Template Novice

Appendix G – Elements and Principles Template Advanced

Appendix H – Croquis Templates

Curriculum Links

Credits

WELCOME

Thank-you for downloading the *Kylie on Stage* Learning Resources. We hope you and your students enjoy learning about collections, exhibitions, music and costumes and of course Kylie Minogue as much as us!

Kylie on Stage is a major free exhibition celebrating magical moments from Kylie's highly successful concert tours around Australia.

Drawn from Kylie's spectacular stage wardrobe held in Arts Centre Melbourne's Australian Performing Arts Collection, the exhibition features costumes from tours dating back to 1989 as well as more recent tours such as *Kylie Aphrodite Les Folies* in 2011. Featured designers within the world-first exhibition include Dolce & Gabbana, John Galiano, Julien Macdonald, Karl Lagerfeld and Jean Paul Gaultier, as well as local designers including Peter Morrissey and Mark Burnett.

Kylie on Stage also features a selection of designs, working drawings, photographs and footage that explore the creative process behind the costumes and provide rare glimpses into the world backstage.

How to use this Resource

We do understand that not every student can get to the exhibition, so this pack is structured so teachers and students can find it useful if not seeing the exhibition, or wanting to know more about exhibitions and design in general.

We've designed this resource as something that can be used by both primary and secondary students, by those visiting the exhibition and those not, and by those who have studied art, design, music etc., and those who have not. For this reason we've colour coded information and activities into two types:

Novice

Advanced

Novice information and activities are best for upper primary, or for secondary students new to exhibitions or design

Advanced information and activities are best for senior students including VCE.

Of course you are free to pick and choose levels and activities that suit your students best.

This resource is to be used in conjunction with the website below, so be sure to utilise it!

www.artscentremelbourne.com.au/learnkylie

SECTION 1 - WHAT IS AN EXHIBITION?

1.1. **Activity** Introduction

Ask your students:

- What is an exhibition?
- Where can they take place?
- Who puts them on?
- Where do artefacts come from?
- Where are artefacts kept when not on display?
- Who looks after them?
- Name as many jobs in the 'collections' field as you can.

Discuss with your students various exhibitions they have seen or been involved with, the various tasks involved in exhibiting, and careers and organisations involved in collections and exhibitions.

1.2. **Prezi** – What is an Exhibition?

Watch the “What is an Exhibition” Prezi at www.artscentremelbourne.com.au/learnkylie

1.3. **Types of Exhibition Spaces**

If you've ever been to an art gallery or museum, a shop that sells artworks or a place where artworks, objects or artefacts are being shown to the public, then you've been to an exhibition!

Places to go and see art and exhibitions are called **galleries** and **museums**.

An exhibition of artworks might include paintings, sculptures or photographs, whereas an exhibition of objects or artefacts might show dinosaur bones, costumes, a sarcophagus or a very old hand-written letter, for example. The objects or artefacts in a gallery or museum are called a **collection**.

Sometimes galleries and museums are huge buildings with thousands of artworks and artefacts, sometimes they are small rooms with just a few things to look at. In some galleries and museums you can learn about artists and history from an exhibition. In others you can buy the artwork and take it home! You can also visit most galleries and museums online, and see their artworks and artefacts whenever you like.

If you've ever been to an art gallery or museum, a shop that sells artworks or a place where artworks, objects or artefacts are being shown to the public, then you've been to an exhibition!

Exhibitions could be described as a “showcase” or “presentation”, where artworks or artefacts are shown to the general public. An exhibition of artworks might include paintings, sculptures or photographs, whereas an exhibition of objects or artefacts might show dinosaur bones, costumes, a sarcophagus or a very old hand-written letter, for example.

In Australia, the types of places you might go and see an exhibition fall into five categories:

i. Public museums / galleries

Museums and galleries that are publicly funded, meaning the government purchases artworks and artefacts on the community's behalf, or items are donated. Public galleries are not-for-profit, eg ACM Performing Arts Collection; Melbourne Museum; Immigration Museum; NGV; ACCA

ii. Private museums / galleries or private collections

Museums and galleries that are privately funded, either by an individual collector (they may keep the collection in their home, for example Royal families do this), or a corporation such as a bank, law firm or hotel which displays the artwork in their office or building

iii. Commercial galleries

Museums or galleries that sell the artworks they exhibit, like a shop for art. Commercial galleries generally have a group of artists they look after specifically. eg Anna Schwartz Gallery; No Vacancy Gallery; ARC ONE.

iv. Artist-run initiatives (ARIs)

Art spaces run by artists, rather than by curators, and are usually not-for-profit. If the artist would like to sell their artwork through an ARI, the money will go to the artist and the gallery won't take a cut other than to cover expenses (like advertising), eg Blindside Gallery; Kings ARI; fortyfivedownstairs

v. Alternative spaces

Unusual art spaces which aren't in an official gallery or museum, eg street art in Melbourne's laneways; Mailbox Art Space; Dirty Dozen in Campbell Arcade.

1.4. The ACM Collection

Arts Centre Melbourne (ACM) is Victoria's main performing arts organisation, putting on hundreds of performances of ballet, opera, music, theatre, circus, dance and comedy for thousands of people every year. You may have even been to see a performance at ACM with your school, family or friends!

Did you know that ACM also has a Collection? As Victoria's leading performance venue, it is ACM's responsibility to **collect, conserve** and **exhibit** artefacts from Victoria's performing arts history, the biggest contributors and most famous artists. ACM collects items like costumes, set designs, posters, puppets, original lyrics and old programmes, as well as artworks by or of famous Victorians.

Artworks and artefacts from the Collection go on display at ACM, in the theatre foyers and the dedicated on-site gallery space. Sometimes items from the Collection go on tour, travelling to regional art galleries so communities located far from Melbourne can enjoy the Collection too.

Arts Centre Melbourne **acquires** artworks and artefacts on behalf of the Victorian people. This makes ACM a public gallery. The aims of a public gallery are to:

- **Educate** an audience about history, cultures and the world around us
- **Research** artworks and artefacts to provide information to the public
- **Conserve** artworks and artefacts so they can be enjoyed by future generations
- **Exhibit** artworks and artefacts in the collection so the public has the opportunity to see it

Like other public galleries, ACM is not-for-profit, meaning that any income is invested back into the collection – purchasing and restoring items, display costs, and paying staff to care for and bring life to the collection.

The ACM collection covers the history of performing arts in Victoria, and includes items of significance from artists, performing arts companies, designers, events and photographers, including but not limited to -

AC/DC	Barry Humphries (Dame Edna Everage)	Peter Allen
Nick Cave	Opera Australia	Polyglot Puppet Theatre
Kylie Minogue	Melbourne Theatre Company	Circus Oz
Crowded House	Dame Nellie Melba	The Australian Ballet

To view the full ACM Collection please visit

www.artscentremelbourne.com.au/discover/collections-and-research

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Arts Centre Melbourne holds Australia's largest and most significant Performing Arts Collection of performing arts history and traditions. Artworks and artefacts from the Collection go on display at ACM, in the theatre foyers and the dedicated on-site gallery space. Sometimes items from the Collection go on tour, travelling to regional art galleries so communities located far from Melbourne can enjoy the Collection too.

Established in 1975, the Performing Arts Collection now holds nearly 700,000 items. The Collection was started with two major donations – the **Dame Nellie Melba** stage wardrobe and the **J.C. Williamson Theatres Ltd Archive**. These donations were made to Arts Centre Melbourne in 1980, which was while ACM was still being built, meaning the Collection has been an integral part of ACM's dedication to the Performing Arts in Australia since the very beginning.

The purpose of the ACM Collection is to enrich and inspire diverse audiences through the understanding and enjoyment of Australian performing arts history.

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To view the full ACM Collection please visit

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1.5. Acquiring Artefacts and Artworks

Most of the ACM collection has been **acquired** through donations (people giving to ACM), either from organisations like The Australian Ballet and Opera Australia, or by individuals, like Kylie Minogue and Barry Humphries.

When the offer of a donation comes through, the Collections team need to assess whether it will be a good fit for the ACM Collection. As a first step, the person or organisation making the donation will be asked to fill in an “Offer of Donation” form [Appendix A], which gives the team a good idea of what the item is, the significance and condition, and can start to decide on whether it should or should not be acquired for the Collection.

Acquiring from an Arts Organisation

It is important that ACM, as the major Performing Arts Centre for the state of Victoria, acquires objects from major Australian arts organisations like The Australian Ballet and Opera Australia so that the collection is a true representation of the organisation's history and achievements.

Some of the things the Collections team would consider when acquiring an object from an arts organisation are:

- Who wore it?
- Who designed it?
- How well does it represent the production's style?
- What condition is it in?

Acquiring from an Individual

Many items in the Collection have been donated by an individual artist or designer, who might offer to donate just one or two objects, or it might be their whole collection of costumes, posters, programs or designs. When an offer like this comes to the Collections team, they will ask the following questions:

- Does the ACM Collection have any objects from this artist/designer already?
- Will the object add something interesting to the Collection?

- Does the artist have cultural significance?
- What is the potential for research and display of the objects?
- Can we look after the object to the highest standard?
- What condition is it in?

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It is important that ACM, as the major Performing Arts Centre for the state of Victoria, acquires objects from major Australian arts organisations like The Australian Ballet and Opera Australia so that the collection is a true representation of the organisation’s history and achievements. For this reason, ACM has ongoing relationships with these organisations and acquire objects from them regularly. For example, ACM acquires 2 costumes designs (drawings) from every production The Australian Ballet puts on, and when the actual physical costume is no longer being used, there is the opportunity for ACM to acquire it.

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- Who wore it?
- Who designed it?
- How well does it represent the production’s style and themes?
- What condition is it in?

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- What is the potential for research and display of the objects?
- Can we look after the object to the highest standard?
- What condition is it in?

1.6. Conservation of Artworks and Artefacts

Conservation refers to how the objects in a Collection are looked after, both on display in the exhibition space, and in storage. Storing artworks and artefacts is a lot more serious than you might think! Where do you store old toys and games you don’t use any more? In a box? In the shed? Think about what might happen to those toys and games if you don’t open the box for months, years, or even decades! They might get wet, mouldy, eaten by rats, moths and snails – gross! Collections of artworks and artefacts are worth a lot of money and are valuable in many other ways too – absolutely no mould allowed! To make sure the Collection doesn’t get damaged, a lot of things need to be thought about.

It’s very important that the Collection is well organised. The first steps in having a well-managed Collection are:

- **Good house-keeping** – A clean, well-maintained environment in both the exhibition space and the storage space
- **Monitoring** – Maintenance of exhibition and storage spaces, pest control, having the right fittings and containers for objects, checking the condition of objects
- **Handling** – Wearing gloves when touching and handling objects, having a clear working environment to move objects around in

- **Packing** – secure and well-padded packing boxes for items in storage with instructions for handling
- **Labelling** – labels should be on the outside of packing boxes so they don't need to be opened for staff to know what's inside

Temperature

Changes in temperature can be seriously damaging to an artwork or artefact, by causing stretching, shrinking and cracking. The ideal temperature for artworks and artefacts is between 18-22 degrees Celsius.

Light

An object damaged by light will look faded, and eventually will start to fall apart as the sun's rays break down the fibres of the material or paper. Galleries and museums want their items to last as long as possible, so keep that sun out!

Next time you go to an exhibition, have a look at the lighting. It will appear “soft” – not very bright, but bright enough to see the items on display. Some items which are very delicate might be in a darkened area. This is to protect the object from damage.

Humidity

Humidity refers to how “damp” the air is, that is, how much water is in the air. If you've ever been to Queensland or South East Asia you will know what a high-humidity environment feels like: hot and sweaty.

In galleries and museums, the relative humidity (amount of water in the air relative to temperature) needs to remain steady and at the perfect level. Not humid enough and items might turn dry and brittle and eventually turn into a pile of dust. Too humid and objects might swell up, go mouldy, and encourage insects to breed.

People

Accidents happen! Sometimes artworks or artefacts get bumped, scratched or broken by people moving around the gallery. Although we know we should never touch an artwork, it does happen sometimes. This is bad news for the artwork: our hands have dirt and acid on them which can cause damage. When museum staff move artworks and artefacts around the space they will always wear gloves to protect the items. Museums and galleries will also usually have “guards” – people who stand the exhibition space to make sure no one touches the artworks and artefacts.

Pests

Insects and mice. You can't get away from them! Insects and mice are bad news in a gallery – they might eat or damage the artworks, so Collections teams will manage keeping insect numbers down as much as possible by setting traps and keeping humidity levels steady so they don't encourage breeding.

Remedial Conservation & Restoration

The term “remedial conservation” refers to the work done to an item that has been damaged, by any of the means listed above. The person who does this work is called a “conservator”, and they have very specialized skills. A conservator will have a good understanding of the chemical make-up of paints, the wide variety of materials used in making the acquired objects (could be anything from wood to paper to cloth).

Remedial conservation will involve tasks like cleaning an item, repairing small holes, or other tasks which will stop the item from being damaged further. “Restoration” refers to replacing parts of an artwork or artefact in order to repair it. For example, imagine there was a costume dress in the ACM Collection which had a damaged skirt. Remedial conservation would be fixing tears in the skirt by sewing them back up. Restorative conservation would be removing the skirt from the rest of the dress and replacing it with a new one.

Storage

The ACM Collection is stored in an underground storage facility between Hamer Hall and the Theatres Building. Items are kept in specially designed crates or boxes which stop the objects being damaged from rolling around in the box.



Conservation refers to how the objects in a Collection are looked after, both on display in the exhibition space, and in storage. Storing artworks and artefacts is a lot more serious than you might think! Where do you store old toys and games you don't use any more? In a box? In the shed? Think about what might happen to those toys and games if you don't open the box for months, years, or even decades! They might get wet, mouldy, eaten by rats, moths and snails - gross! Collections of artworks and artefacts are worth a lot of money and are valuable in many other ways too - absolutely no mould allowed! To make sure the Collection doesn't get damaged, a lot of things need to be thought about.

A lot of the work involved in caring for a collection is concerned with limiting the amount of damage that could potentially be done to an object. Collections staff monitor the environment an object is housed in closely to minimize damage from a variety of sources, as well as predict and plan for potentially damaging scenarios. The obvious answer would be to keep objects and artworks in a secure, dark, temperature controlled environment, but remember that one of the main goals of a collection is that it is shared with the general public. Therefore galleries and museums need to find a balance between protecting and displaying the collection.

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Temperature

Changes in temperature can be seriously damaging to an artwork or artefact, by causing stretching, shrinking and cracking. The main problem for galleries and museums trying to control the temperature is doors being opened and closed. Of course the galleries want people to visit, and they will have to enter through a door, so how can they make sure the temperature remains the same? Many galleries and museums have very sophisticated temperature regulating systems that will automatically adjust the temperature if it gets too hot or too cold. Galleries and museums don't have windows that can be opened, and they will limit numbers of people being in exhibition rooms at one time so the heat from visitors' bodies doesn't make it too hot. The ideal temperature for artworks and artefacts is between 18-22 degrees Celsius.

Light

An object damaged by light will look faded, and eventually will start to fall apart as the sun's rays break down the fibres of the material or paper. The three elements of "light" that can damage an artwork or artefact are:

1. The intensity of the light, which is measured in lux
2. The ultraviolet light (cannot be seen by the human eye), which is measured in microwatts per lumen
3. The heat coming from the light source (cannot be seen), which is referred to as infra-red

Next time you go to an exhibition, have a look at the lighting. It will appear "soft" – not very bright, but bright enough to see the items on display. Some items which are very delicate might be in a darkened area. This is to protect the object from damage.

You might also notice that there aren't many windows in a gallery or museum. This is for the same reason. Sunlight measures about 10,000 lux. The acceptable level for very delicate objects is about 50 lux, and museums and galleries wouldn't ever go above approximately 400 lux. Galleries and museums want their items to last as long as possible, so keep that sun out!

Humidity

Humidity refers to how "damp" the air is, that is, how much water is in the air. If you've ever been to Queensland or South East Asia you will know what a high-humidity environment feels like: hot and sweaty.

In galleries and museums, the relative humidity (amount of water in the air relative to temperature) needs to remain steady and at the perfect level. Not humid enough and items might turn dry and brittle and eventually turn into a pile of dust. Too humid and objects might swell up, go mouldy, and encourage insects to breed. The ideal climate for items in the gallery is around 50% relative humidity. Below 45% relative humidity and organic materials, like wood, leather and glue made of animal products may dry out and become brittle, split or warp. Above 65% relative humidity and mould might start to appear, and paint can crack.

People

Apart from regulating temperature, light and humidity, galleries and museums also have to think about how objects might get damaged from being on display to the public. Accidents happen! Sometimes artworks or artefacts get bumped, scratched or broken by people moving around the gallery. Although we know we should never touch an artwork, it does happen sometimes. This is bad news for the artwork: our hands have dirt and acid on them which can cause damage. When museum staff move artworks and artefacts around the space they will always wear gloves to protect the items. Museums and galleries will also usually have “guards” – people standing around the exhibition space to make sure no one touches the artworks and artefacts.

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Storage

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Rotation

Most galleries and museums will “rest” their exhibits, keeping them in storage every so often to keep the item from being damaged. In most galleries and museums works will be rested for 3 months in every 12 months. To save items from being damaged while on exhibit, galleries and museums will often rotate their Collection, so that they are not always out on display. They also spend time in the storage facility, being restored and rested.

Reporting

In order to keep track of the Collection and what condition artworks and artefacts are in, Collection Registrars fill in Condition Report forms [Appendix B]. These will be completed semi-regularly for items in storage, and more regularly for items being exhibited or taken on tour.



1.7. ACM on Display

The ACM Collection is shown to the public across all of ACM's venues – Theatres Building, Hamer Hall and Sidney Myer Music Bowl. Take a wander through our venues and be surprised how many treasures you find on your way! To help you get the most out of your visit to see the Collection, you can take a self-guided tour by downloading our Collections On Cue Mobile Tour

<http://collections.artscentremelbourne.com.au/paminter/imu.php?request=browse&irn=3132>

ACM has an exhibition space in the Theatres Building which shows themed exhibitions year-round. The ACM exhibition space is free of charge, which is important because it means every Victorian or visitor to Melbourne has the opportunity to see the Collection without having to worry about it being out of their budget. The exhibitions held at Arts Centre Melbourne are as varied as the Collection itself. We might see the costumes of a pop superstar one month, and then a collection of show posters the next. Some of the exhibitions we've seen in the ACM exhibition space in recent years are –

The Making of Midnight Oil

An examination of the iconic band's impact on social and cultural history across a 40 year period. Midnight Oil had a heart, a conscience and a strong Australian identity that spoke up for everyman. This exhibition captured the excitement, big issues and the sound of the band with costumes, video clips, instruments, photographs, posters and protest banners.

The Extraordinary Shapes of Geoffrey Rush

A celebration of one of Australia's best-known and most-respected actors. With a career spanning over 40 years, Geoffrey Rush has become internationally acclaimed for his film work, while maintaining a strong theatre presence in Australia. He is the only Australian to have won the "triple crown" of acting awards: an Academy Award (Oscar), an Emmy and a Tony Award.

Stage Presence

An insight into the art of performance design – set design, costume design, lighting design – showing concept sketches, research files, set models and technical drawings. This exhibition was an illumination of the story of performance design in Australia.

Political Acts

A collection of performance art works from Southeast Asia which explored themes dealing with social, political and environmental issues. The exhibition was a selection of artists' films, photographs and installations by some of the innovative pioneers of performance art in Southeast Asia.

Rock Chicks

A celebration of women in the Australian Music Industry through a selection of rare photographs, portraits, footage, costumes, instruments and hand-written original song lyrics. The exhibition included Australian performers from a variety of genres – jazz, folk, rock and pop.

[The full list of ACM exhibitions is included as Appendix C]

Installation of an Exhibition

Installation of an exhibition happens quickly. All hands are on deck to make sure everything happens fast and to plan. The following is a rough timeline of how an installation might happen:

1. Selected artworks and artefacts are brought out of storage. If they are being transported to a different location they will be inspected and a condition report will be created, listing any damages before transportation. The items will be wrapped in bubble wrap and carefully moved. 3D objects will be placed in specially designed crates.



2. The exhibition space is prepped: walls cleaned and repainted, artificial walls moved or added, display cases and plinths custom built and moved into the space. Lighting is adjusted in accordance with how the items will be displayed.



3. Curators prepare information cards to be placed next to artworks. The cards will include artist details, name of artwork, materials, date created, and any interesting information about the object. Curators will also prepare information cards and booklets that go along with the exhibition.



4. Installation technicians place the artworks around the space according to the curator's instructions. They will wear gloves and take care when handling items.



Digital Collection

If you can't visit ACM to see the Collection, you can also explore the Collection online -


www.artscentremelbourne.com.au/discover/collections-and-research

Here is an example of an item from the Collection online. It is the iconic school blazer worn by AC/DC guitarist Angus Young from 1973-1974. We can see details about the jacket like who made it (Angus Young and his sister, Margaret Horsburgh), what it's made of (velvet), and how ACM acquired it (it was a gift from Angus Young). What's really interesting is that the listing also gives us a bit of history on the object and where the idea came from.

Jacket
c.1973
Costumes and Accessories - Costumes

**Jacket worn by AC/DC guitarist Angus Young
c1973**

1988.008.001
Performing Arts Collection



Creator:	Angus Young (Performer) (1959 -) Margaret Horsburgh (Costume Maker)
Brief Description:	Jacket - Blue velvet, with AC/DC monogram stitched on the pocket. Part of "School Boy" costume.
Dimensions:	610 x 440 (mm)
Item History:	<p>Worn by Angus Young, c1973 -1974, band member of AC/DC. Designed and Produced by Angus Young's sister Margaret Horsburgh. Angus Young, quoted by Brad Tolinski in AC/DC Programme for the Rock and Roll Hall of Fame 2003 Induction: "My Sister came up with the idea back in 1973, when I was fifteen... As a kid, I'd come right home from school and pick up my guitar without changing out of my school uniform. At dinner time I'd still be in the suit playing away, she thought it was cute - It would give people something to look at." Margaret Horsburgh - sister of Angus and Malcolm Young - made Angus' costumes for a period of around 7 years commencing in the early 1970s. The costume in the collection dates from c1973 - 1974. Margaret could identify the period from the fabric and badge in particular that she had embroidered on her sewing machine. It is likely that this costume had remained in Angus' tour wardrobe [he travels with many dozen costumes] when it was donated in 1988. Angus costumes are now made professionally. (Conversation between Margaret Horsburgh and Janine Barrand, Director of Performing Arts Collection, 2009.)</p>
Credit Line:	Gift of Angus Young, 1988
Keywords:	AC/DC Young, Angus
Subjects:	Music - rock

The ACM Collection is shown to the public across all of ACM's venues – Theatres Building, Hamer Hall and Sidney Myer Music Bowl. Take a wander through our venues and be surprised how many treasures you find on your way! To help you get the most out of your visit to see the Collection, you can take a self-guided tour by downloading our Collections On Cue Mobile Tour

<http://collections.artscentremelbourne.com.au/paminter/imu.php?request=browse&irn=3132>

ACM has a dedicated exhibition space in the Theatres Building which shows themed exhibitions year-round. The ACM exhibition space is free of charge, which is important because it means every Victorian or visitor to Melbourne has the opportunity to see the Collection without having to worry about it being out of their budget. The dedicated exhibition space is a flexible and ever-changing room. When empty, the space is a blank canvas. As an exhibition is designed, the space may be repainted, extra temporary walls added, raised platforms and glass cases installed. Artefacts might be hung from the wall, or from the ceiling. There might be footage projected onto a wall. It all depends on the objects being shown, the themes of the exhibition, and the vision of the curator. The exhibitions held at Arts Centre Melbourne are as varied as the Collection itself. We might see the costumes of a pop superstar one month, and then a collection of show posters the next. Some of the exhibitions we've seen in the ACM exhibition space in recent years are –

The Making of Midnight Oil

An examination of the iconic band's impact on social and cultural history across a 40 year period. Midnight Oil had a heart, a conscience and a strong Australian identity that spoke up for everyman. This exhibition captured the excitement, big issues and the sound of the band with costumes, video clips, instruments, photographs, posters and protest banners.

The Extraordinary Shapes of Geoffrey Rush

A celebration of one of Australia's best-known and most-respected actors. With a career spanning over 40 years, Geoffrey Rush has become internationally acclaimed for his film work, while maintaining a strong theatre presence in Australia. He is the only Australian to have won the "triple crown" of acting awards: an Academy Award (Oscar), an Emmy and a Tony Award.

Stage Presence

An insight into the art of performance design – set design, costume design, lighting design – showing concept sketches, research files, set models and technical drawings. This exhibition was an illumination of the story of performance design in Australia.

Political Acts

A collection of performance art works from Southeast Asia which explored themes dealing with social, political and environmental issues. The exhibition was a selection of artists' films, photographs and installations by some of the innovative pioneers of performance art in Southeast Asia.

Rock Chicks

A celebration of women in the Australian Music Industry through a selection of rare photographs, portraits, footage, costumes, instruments and hand-written original song lyrics. The exhibition included Australian performers from a variety of genres – jazz, folk, rock and pop.

[The full list of ACM exhibitions is included as Appendix C]

Installation of an Exhibition

Installation of an exhibition happens quickly. All hands are on deck to make sure everything happens fast and to plan. The following is a rough timeline of how an installation might happen:

1. Selected artworks and artefacts are brought out of storage. If they are being transported to a different location they will be inspected and a condition report will be created, listing any damages before transportation. The items will be wrapped in bubble wrap and carefully moved. 3D objects will be placed in specially designed crates.



2. The exhibition space is prepped: walls cleaned and repainted, artificial walls moved or added, display cases and plinths custom built and moved into the space. Lighting is adjusted in accordance with how the items will be displayed.



3. Curators prepare information cards to be placed next to artworks. The cards will include artist details, name of artwork, materials, date created, and any interesting information about the object. Curators will also prepare any text for publication, for example if there is a booklet or catalogue to go along with the exhibition, to help educate visitors on what the exhibition is and why it has been put together.



4. Installation technicians place the artworks around the space according to the curator's instructions. They will wear gloves and take care when handling items. Some items may need to be assembled, some hung on the walls, some positioned in display cases or on plinths or mannequins. Information cards are also fixed to the walls next to displays.



Digital Collection

If you can't visit ACM to see the Collection, you can also explore the Collection online -

www.artscentremelbourne.com.au/discover/collections-and-research

Many galleries and museums digitise their collections so that they can be accessed remotely, by anyone in the world. A digitised collection will normally include photographs of the object or artwork, with detailed information about where and when it was created, who it was created by, size, what it's made of.

Here is an example of an item from the Collection online. It is the iconic school blazer worn by AC/DC guitarist Angus Young from 1973-1974. We can see details about the jacket like who made it (Angus Young and Margaret Horsburgh), what it's made of (velvet), and how ACM acquired it (it was a gift from Angus Young). What's really interesting is that the listing also gives us a bit of history on the object and where the idea came from.

Jacket
c.1973
Costumes and Accessories - Costumes

**Jacket worn by AC/DC guitarist Angus Young
c1973**

1988.008.001
Performing Arts Collection



Creator:	Angus Young (Performer) (1959 -) Margaret Horsburgh (Costume Maker)
Brief Description:	Jacket - Blue velvet, with AC/DC monogram stitched on the pocket. Part of "School Boy" costume.
Dimensions:	610 x 440 (mm)
Item History:	Worn by Angus Young, c1973 -1974, band member of AC/DC. Designed and Produced by Angus Young's sister Margaret Horsburgh. Angus Young, quoted by Brad Tolinski in AC/DC Programme for the Rock and Roll Hall of Fame 2003 Induction: "My Sister came up with the idea back in 1973, when I was fifteen... As a kid, I'd come right home from school and pick up my guitar without changing out of my school uniform. At dinner time I'd still be in the suit playing away, she thought it was cute - It would give people something to look at." Margaret Horsburgh - sister of Angus and Malcolm Young - made Angus' costumes for a period of around 7 years commencing in the early 1970s. The costume in the collection dates from c1973 - 1974. Margaret could identify the period from the fabric and badge in particular that she had embroidered on her sewing machine. It is likely that this costume had remained in Angus' tour wardrobe [he travels with many dozen costumes] when it was donated in 1988. Angus costumes are now made professionally. (Conversation between Margaret Horsburgh and Janine Barrand, Director of Performing Arts Collection, 2009.)
Credit Line:	Gift of Angus Young, 1988
Keywords:	AC/DC Young, Angus
Subjects:	Music - rock

1.8. Activity – Who works in the team?

- Brainstorm jobs in the gallery as a class – think of what jobs need to be done and how the team might work together to deliver an exhibition on time
- Research roles in the gallery
- Interview a gallery worker
- Volunteer at a gallery for a day

1.9. The Collections Team

Staff members in the Collections team at ACM work very closely together to acquire, conserve, exhibit and educate. Refer to **What is an Exhibition? Prezi** for interviews with Collections staff

Head of Collections and Exhibition Management

The Head of Collections and Exhibitions Management is the leader of the Collections team. Their job is to ensure the Collection is protected, preserved and maintained to a high standard. As the head of Exhibitions, this role also includes planning for exhibitions in Arts Centre Melbourne spaces, and also across Australia when exhibitions go on tour.

Exhibitions Manager

The role of the Exhibitions Manager is to lead the exhibitions team in delivering exhibitions on time and to budget. The Exhibitions Manager oversees contractors, the people physically putting the exhibition together, as well as other teams involved in sharing the exhibition, like marketing and education.

Curator

Curators have the job of researching and interpreting artworks and artefacts for collection and exhibition. The curator's role involves in-depth knowledge of an organisation's collection, including an understanding of what items are NOT in the collection, and planning for future acquisitions. Curators will also plan and design exhibitions, coming up with the themes and "story" of an exhibition, creating a unique experience for visitors.

Collection Registrars

Registrars are responsible for the care and collection management of the almost 700,000 objects in the ACM Collection. When the Collection makes an acquisition, it needs to be registered with a detailed catalogue record, tagged and barcoded. It then gets rehoused into archival packaging for long term preservation, and placed in a specific, unique location in storage so the Collections team can find it when it is needed for exhibition or research. Registrars are also responsible for digitising the Collection: photographing and entering detailed information into the Museum Collections management database **EMu**.

Staff members in the Collections team at ACM work very closely together to fulfill the requirements of a public museum – acquire, conserve, exhibit and educate.

Although there are a number of different roles in galleries and museums, the work is almost always collaborative, meaning everyone works together to achieve specific goals. Sometimes the roles overlap, or staff will take on tasks outside of their usual responsibilities to make sure an exhibition is presented with no hiccups, or that a high level of conservation is maintained.

Head of Collections and Exhibition Management

The Head of Collections and Exhibitions Management is the leader of the Collections team. Their job is to ensure the Collection is protected, preserved and maintained to a high standard. The role includes planning for how the Collection is cared for long-term, and taking care of things like risk management, ongoing innovation, reporting to the executive team, sustainability and operational efficiency. As the head of Exhibitions, this role also includes planning for exhibitions in Arts Centre Melbourne spaces, and also across Australia when exhibitions go on tour.

Exhibitions Manager

The role of the Exhibitions Manager is to lead the exhibitions team in delivering exhibitions on time and to budget. The Exhibitions Manager oversees contractors, the people physically putting the exhibition together, as well as other teams involved in sharing the exhibition, like marketing and education. This includes installation of the artworks and artefacts, as well as publication of marketing and supporting informative documents, digital resources and documentation and public programs like artist talks and education sessions. It's important that the Exhibitions Manager is a highly effective communicator – they are the person who will bring the exhibition to life – from the curator's notes and ideas to the real life exhibition people will experience.

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Curators have the job of researching and interpreting artworks and artefacts for collection and exhibition. The curator's role involves in-depth knowledge of an organisation's collection, including an understanding of what items are NOT in the collection, and planning for future acquisitions. Curators will also plan and design exhibitions, coming up with the themes and "story" of an exhibition, creating a unique experience for visitors.

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1.10. Activity - The Exhibition of Me

The Exhibition of Me activity is scaled by scope rather than ability. Feel free to adapt this activity and its ideas to how it would best fit your students. In its simplest form this could be a "show and tell" activity, right through to a full exhibition.

PUT YOURSELF IN HER PLACE

THE EXHIBITION OF ME

Your life has been a series of interesting events. You've done amazing things, visited incredible places, learned valuable skills and met wonderful people. What are the highlights of your life? The moments that really sum up what it's like to be YOU? You have been selected as one of the most interesting people on the planet – and you're going to put on an exhibition of artefacts that tell the story of you.

STEP 1

Your first task is to make a list of artefacts from your life that should be included in the exhibition. For example, you could include things like: your first teddy, a photograph of your family, the football boots you wore when your team played in the final, a painting you made, or a video clip of you performing in a concert.

STEP 2

As curator of the Exhibition of You, you need to research the artefacts that are going to be put into the exhibition. It's important for you to research these artefacts so that you can educate visitors to the exhibition about each item. Fill in one Catalogue Worksheet for each item you are putting into the exhibition.

STEP 3

Plan the Exhibition of You. Take a walk around the exhibition space (maybe your classroom or the school gym) and think about where you could place the items in your exhibition. Some items might need to be placed on a table or a plinth. Plan out everything you will need to install the exhibition. You could make a model version of the exhibition space so it's really clear how the exhibition will look.

STEP 4

Install the exhibition:

1. Selected artworks and artefacts are brought out of storage. Breakable items will be wrapped in bubble wrap or newspaper and carefully moved.
2. The exhibition space is prepped: walls cleaned, artificial walls (partitions) moved or added, display cases and plinths custom built and moved into the space. Lighting is adjusted in accordance with how the items will be displayed.
3. Curators prepare information cards to be placed next to artworks. The cards will include artist details, name of artwork, materials, date created, and any interesting information about the item.
4. Place the artworks around the space according to the curator's instructions. Some items may need to be assembled, some hung on the walls, some positioned in display cases or on plinths or mannequins. Information cards are also fixed to the walls next to displays.

STEP 5

Invite people to come to your exhibition. You could make a flyer or email telling people about the exhibition. You could even have a grand opening event!

[Appendix D and Appendix E are worksheets linked to The Exhibition of Me]

SECTION 2 – ALL THINGS KYLIE

2.1. Introduction

Ask your students:

- Name some Australian singers
- Have you heard of Kylie Minogue?
- Who's been to a music concert? In a stadium?

Discuss students' pre-existing knowledge of Kylie Minogue's career.

2.2. Prezi – Kylie Career Overview

Watch the "All Things Kylie" Prezi at www.artscentremelbourne.com.au/learnkylie

Watch the "All Things Kylie" Prezi at www.artscentremelbourne.com.au/learnkylie

Read on for more detailed information:

The Disco Diva Next Door - Kylie Minogue is one of Australia's biggest stars, with a career that has spanned almost four decades, and shows no signs of slowing down! From her earliest days of stardom on *Neighbours*, to becoming a household name and international icon, Kylie is one of Australia's greatest cultural exports and most loved entertainers.

Step Back In Time - Kylie Ann Minogue was born in Melbourne in 1968, and lived in Melbourne's eastern suburbs with her mum Carol, dad Ron, sister Dannii and brother Brendan. According to Kylie, she had a normal Australian suburban upbringing, and was a "modest and average" schoolgirl.

Love At First Sight - Kylie grew up mesmerized by 1980s TV soaps from the USA that were heavy on the drama, glamour, and shoulder pads. As she grew into her childhood, Kylie got to taste the world of TV soaps first hand by becoming a child actor. Champagne and yachts translated to cordial and street cricket in Australian soaps, but for a young star it was enough of a new world to be fascinating. From the age of 11, Kylie made small appearances in soap operas like *The Sullivans*, and ended up with a lead role on *The Henderson Kids* which lasted for two seasons. In 1986, the first big step in Kylie's career was realised – she scored the role of Charlene Mitchell, a bubbly-but-feisty schoolgirl turned garage mechanic in the TV soap *Neighbours*. When the character of Charlene married her one true love Scott, played by Jason Donovan, the wedding episode was watched by over 20 million British and Australian viewers, and led to Kylie winning a Gold Logie for "Most Popular TV Performer".

Love At First Sight - While still acting in *Neighbours*, Kylie signed a recording contract with Mushroom Records and released the singles 'The Locomotion' and 'I Should Be So Lucky' in 1987, before releasing her debut album in 1988, titled *Kylie*. The album spent several weeks at number 1 in Australia, meaning Kylie could leave *Neighbours* to pursue her singing career with the support of her fans. The type of music Kylie was releasing at the beginning of her career was "bubble-gum pop" – bright, light and cute love songs.

The Loco-Motion - Kylie's second album, *Enjoy Yourself*, had a similar feel to it, with the major singles being 'Hand On My Heart' and 'Tears On My Pillow'. While her stardom was skyrocketing in Australia and the United Kingdom, the only success she achieved in the United States up to this point was with her first single, 'The Loco-Motion', her two albums hadn't received much airplay or attention. Everywhere else though, her albums were hitting singles charts and creating a buzz of excitement, and Kylie took advantage of this by embarking on a tour of the UK, Europe, Australia and Asia in February 1990.

Celebration - Off the back of a successful world tour, Kylie released her third album *Rhythm of Love*, in November 1990, which was described as "leaps and bounds more mature" than her first two albums.

The *Rhythm of Love* Tour began in February 1991, and Kylie's fourth album was released shortly after, titled *Let's Get To It*, however it failed to reach the top ten. The biggest hit from this album was a cover of Kool & The Gang's *Celebration*.

I Should Be So Lucky - This period in Kylie's career saw her develop even further into a more mature and sometimes alternative entertainer. She made appearances on TV shows like *The Vicar of Dibley* and starred in films *Street Fighter* and *Bio-Dome*. She was spending most of her time in London, making connections with directors, photographers and fashion designers like John Galliano, who would become one of her greatest collaborators.

Impossible Princess - Musically, Kylie was pushing the boundaries of what people expected of her – she collaborated on the song “Where the Wild Roses Grow” with Australian rock musician “Prince of Darkness” Nick Cave, and her sixth album *Impossible Princess* established her as something more than a bubblegum pop princess, with clear references to indie artists like Bjork and Garbage.

Spinning Around - In 1999, Kylie signed with Parlophone Records and released her 7th studio album, *Light Years*, which was a pop album with a disco feel. The lead single “Spinning Around” was her first number 1 hit in ten years and featured the now iconic gold hotpants in the video clip, which are now in the ACM Collection.

Come Into My World - In 2001, Kylie released her 8th studio album, *Fever*, which became one of her biggest selling albums worldwide. The album featured the hits “Can’t Get You Out Of My Head”, “Come Into My World” and “In Your Eyes”, and earned Kylie a number of awards including two Brit Awards and a Grammy.

In April 2002 she embarked on the KylieFever2002 tour, which was her biggest production to date with 49 shows in total, across Europe and Australia.

Showgirl - In 2003 Kylie released the album *Body Language*, and the following year a greatest hits album *Ultimate Kylie*.

From 2005–6 she embarked on the Showgirl tour, which was described by critics as “nothing less than a triumph”. As part of the tour a documentary was filmed called *White Diamond*, and she appeared in the Christmas Special of *Dr Who*.

In July 2008 she was awarded an Officer of the British Empire (OBE), and won Best International Female Solo Artist at the Brit Awards, before launching the KylieX2008 tour in November

Get Outta My Way - Kylie’s next album, *Aphrodite*, debuted at number 1 United Kingdom. The *Aphrodite: Les Folies* worldwide tour began in 2011, and was praised for its innovative and captivating stage production and costume design.

Kylie has since appeared as a featured artist on several songs by other artists, and also appeared in TV specials and one-off concert performances.

She continues to record with a new Kylie album out in late 2017!

2.3. **Video** – Kylie – the curator’s insight

Ask your students:

- What does a curator actually do?
- Now that you know how successful Kylie has been, why do you think it’s important to collect her artefacts?

Watch the ‘Kylie on Stage Curator’ video at www.artscentremelbourne.com.au/learnkylie

Ask your students:

- What does a curator actually do?
- Now that you know how successful Kylie has been, why do you think it’s important to collect her artefacts?

Watch the *Kylie on Stage* Curator video included in the All Things Kylie Prezi at www.artscentremelbourne.com.au/learnkylie

2.4. **Activity** – Visiting the *Kylie on Stage* Exhibition

Hopefully you can visit the *Kylie on Stage* exhibition live at a performing arts centre or gallery near you. If not, you can see a selection of costumes at www.artscentremelbourne.com.au/learnkylie

SECTION 3 – DESIGNING AN ICON

3.1. What makes an Icon?

A pop icon controls what the public sees, and therefore thinks, about them.

All aspects of their public life is part of the 'show'.

At the centre of this public life we find:

- an artistic practice – in Kylie's case she's a recording and performing artist, and sometimes actress and model
- the design of their onstage (artistic) persona – that is the Costumes, Props, Sets, Lighting -
- their public persona – such as Media Appearances, Commercial Endorsements, Charity work etc

Let's take a closer look at how this artistic practice is interpreted by designers to create the onstage persona.

3.2. Interpreting a song

There are several elements that make up a song:

Lyrics	The words to a song. Normally structured into sections:
Verse	A set of words set to music, often with a rhyming structure. Most songs contain 2 or more verses with different words in each, but set to the same music. Several verses together often advance the story of a song.
Chorus	A set of words set to music, often with a rhyming structure. A chorus is usually repeated unchanged several times during a song, and is the main artistic idea of the composition.
Bridge	A set of words set to music, often with a rhyming structure. The bridge usually acts as a one off transitory passage to avoid repetition of verse and chorus.
Instrumentation	The instruments used in the song, including any special techniques (guitar pedal effects, pizzicato strings etc.)
Tempo	The speed of a song measured in beats per minute
Notes, Rhythms	The pitches of the musical notes performed, and when they are performed
Musical Genre	By comparing songs with other songs in the categories above, we can categorise songs into genres such as pop, rock, folk, country or dubstep.

There are several elements that make up a song including, Lyrics, Instrumentation, Extended Techniques, Tempo, Melody, Chord Structure and Song Structure.

When comparing many songs in these categories, we can group similar songs into musical genres, such as pop, rock, folk, country or dubstep.

3.3. Activity - Interpreting a song

Choose a song (making sure it is appropriate for children of the age you are working with!)

Have children listen to the song over and over while they transcribe the lyrics. Try not to Google them. The more you listen the more you find.

Create a list of adjectives that describe the song – fast/slow, loud/soft, relaxing/energetic etc.

Research the song trying to answer questions such as:

- Does it belong to a musical genre?
- Does this genre have a 'look'?
- What instruments are used?
- Does this place the songs in a specific location or time?
- How might that location or time inform costume designs?
- Do the lyrics give you any ideas?
- Do they tell a story, or have any key themes, or individual words that spark costuming ideas?

Choose a song (making sure it is appropriate for children of the age you are working with!)

Have children listen to the song over and over while they transcribe the lyrics. Try not to Google them. The more you listen the more you find.

Create a list of adjectives that describe the song – fast/slow, loud/soft, relaxing/energetic etc.

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- Does it belong to a musical genre?
- Does this genre have a 'look'?
- What instruments are used?
- Does this place the song in a specific location or time?
- How might that location or time inform costume designs?
- Do the lyrics give you any ideas?
- Do they tell a story, or have any key themes, or individual words that spark costuming ideas?

To listen intently to each instrument of a song, try using the Custom Backing Track section of www.karaoke-version.com. This website allows you to mute and solo each instrument in a professionally produced cover of many popular songs.

Create a visual score in Microsoft Excel plotting intro, verse, chorus against instruments.

Eg.

	Intro 1	Intro 2	Verse 1	Mini Chorus	Fill 1	Verse 2	Pre Chorus	Full Chorus
	10 bars	8 bars	8 bars	4 bars	4 bars	4 bars	8 bars	8 bars
Strings								
Pulse Synth								
Pipe Organ								
Drums								
Fuzz Bass								
Synth Strings								
Oooh								
Lead Vocal								
Piano								
Bell								
La La La								
Guitar								

3.4. Garment Design Elements and Principles

When designing costumes, or clothes in general, designers think about two things: Elements and Principals. Below are some simplified explanations of a few of the important Elements and Principals

DESIGN ELEMENTS

- Shape** The literal shape of a garment when you first look at it. Clothes can be based on geometric shapes such as; circles, rectangles, triangles and squares. Shape can refer to the overall shape of the garment, for example the outfit's silhouette.
- Form** The three dimensional feel and look of an object. It is different to shape in that it is 3 dimensional.
- Line** The seams, stitching, and/or folding of fabric and aspects of the construction of clothing. Lines in clothing can also often define the shapes within the garment and give character.

Texture	The surface quality. Garments can look and/or feel rough, smooth, hard, soft, natural or artificial.
Colour	All colours are possible and can be used in an endless variety of combinations.
Opacity, Transparency and Translucency	<p>Opaque material doesn't let any light transmit through so you can't see through the surface. A transparent material allows you to clearly see the objects on the other side. A translucent material lets light pass through, but objects on the other side can't be seen clearly.</p>

DESIGN PRINCIPLES

Balance	<p>Is the control of the elements in attracting attention. This attention must be evenly or unevenly spread over the garment to make sure interest is maintained, without being motionless and chaotic. Balance can be symmetrical or asymmetrical:</p> <p><i>Symmetrical balance</i> is a mirror image balance. If you were to draw a line down the middle of a garment, it's a mirrored image.</p> <p><i>Asymmetrical balance</i> is when components of a design are balanced but are not mirrored.</p>
Emphasis	Using colour, shape or another element, to create a centre of interest.
Pattern	Can refer to the use of the elements of line, shape and colours. It can also refer to a repeated feature that creates a visual pattern used to create dramatic effect and interest. Pattern in fabric can be constructed of threads as they are either woven or knitted or patterns can be printed or embroidered onto the surface.

DESIGN ELEMENT DEFINITIONS

Line	Can be used to form the seams, stitching, and/or folding of fabric and aspects of the construction of clothing. Lines in clothing can also often define the shapes within the garment. The lines of direction and strength of the lines determines the way the onlooker views the clothing. Vertical lines extend the proportion of the body to seem taller and slimmer. Horizontal lines do the opposite, making the body seem wider. Lines have to flow easily without any interruptions to draw our attention in the direction of the line. If the line is interrupted our eyes stop and focus where the interruption occurs. Lines can give character to the garment. Straight lines give a sense of structure and order. Curved lines are connected with refinement and sensuality. If there is too much detail of assembled lines they create clutter and distract the eye.
Shape	Is a design element that draws your attention when you first look at a garment. Designers can base their designs on geometric shapes such as; circles, rectangles, triangles and squares. Designers can also use organic shapes, these shapes are usually irregular and are often based on curves. When discussing fashion and clothing shape can refer to the overall shape of the garment, for example the outfit's silhouette.
Colour	Is a key design element, it can convey many different things in different materials. When using fabric the choice of colour is open-ended. All colours are possible and can be used in an endless variety of combinations. Colour can be used subtly, in creating light washed, harmonising and blending shades. Colour can also be used to create a dramatic effect, by combining strong and contrasting colours, therefore creating visual tension. Colours include: Primary colours (red, yellow, blue) Secondary colours (orange, green, purple) etc.
Texture	Is the surface quality, a general characteristic for a substance or a material. Texture exists all around us. It can be natural, invented or manufactured. It can also be simulated or made to look and/or feel rough, smooth, hard, soft, natural or artificial. Simulated textures such as a rough stone wall or a fluffy cloud are made to look and feel like real textures.
Form	Is the three dimensional feel and look of an object. It is different to shape as a shape looks flat and two dimensional. All objects have shape or form. Shapes such as triangles, squares and circles have no volume and are two dimensional. However, rectangular and triangular prisms have form as they are three dimensional.
Point	Are most often small and round, hence the word point. However, they may come in various shapes such as square, diamond etc. They may contrast weakly or strongly against a material or they may stand alone or be in multiples creating pattern and texture.
Opacity	Opaque material doesn't let any light transmit through so you can't see through the surface.
Transparency	A transparent material allows you to clearly see the objects on the other side. Transparency refers to the ability of a substance to transmit light easily.
Translucency	A translucent material lets light pass through, but objects on the other side can't be seen clearly.

DESIGN PRINCIPLE DEFINITIONS

Balance	<p>Is the control of the elements in attracting attention. This attention must be evenly or unevenly spread over the garment to make sure interest is maintained, without being motionless and chaotic. Balance can create movement, tension or calmness. Balance can be symmetrical or asymmetrical:</p> <p><i>Symmetrical balance</i> is a mirror image balance. If you were to draw a line down the middle of a garment, it's a mirrored image.</p> <p><i>Asymmetrical balance</i> is when components of a design are balanced but are not mirrored. Colours can also be asymmetrical, for example having one darker colour and balancing it by several lighter colours.</p>
Emphasis	<p>Is used to create dominance or focus in a garment. This may be through the selection and use of colour, shape or other elements. Various kinds of contrast can also be used to emphasise a centre of interest.</p>
Pattern	<p>Is an important element in clothing or fabric product design. Patterns use the elements of line, shape and colours. It can also refer to a repeated feature that creates a visual pattern used to create dramatic effect and interest. Pattern in fabric can be constructed of threads as they are either woven or knitted. They can also be printed or embroidered onto the surface. Pattern is produced in various colours, shades or textures.</p>
Movement/Rhythm	<p>Is the term that means different things in different materials. The clothing term of movement usually refers to how the fabric flows and drapes. The clothing term for movement is how you as a designer move the viewer's eye through a space with the line, contrast, volume and placement of objects within a design.</p>
Contrast	<p>Is the design element that stands out because they are not alike, for example; circles and triangles. Red and blue colours also create contrast, therefore they are completely different. Putting objects or different fabric textures together can create contrast and therefore make each other stand out more than they would separately. Contrast makes the elements seem more dramatic and lively.</p>
Repetition	<p>Refers to one object or shape repeated, creating emphasis on a certain aspect of design.</p>
Space	<p>Is the void between solid objects and shapes. It is everywhere and all around us. Everything takes up space in one form or another whether it's two dimensional like drawing and painting, or three dimensional like sculpture and architecture.</p>
Proportion	<p>Is a term that can refer to two related aspects of a design. It is the relationship between the overall dimensions of an object, the length, compared to the thickness of the form. On the other hand it can also refer to the relationship between the size and space between the various patterns of a design.</p>

3.5 Design Elements and Principles Activity

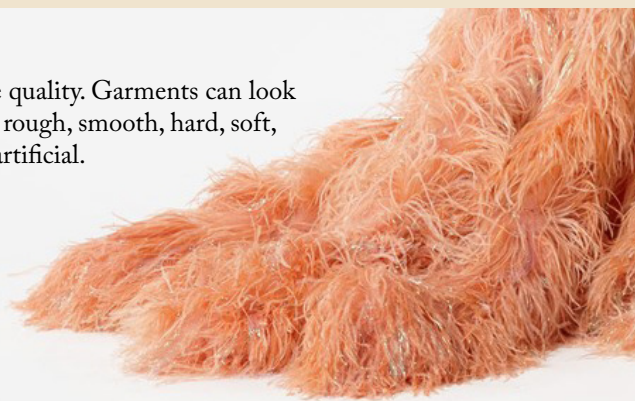
Print out Appendix F - Design Elements and Principles Template Novice (or create your own).

For each design element and principle, select a costume from the *Kylie on Stage* Exhibition that use each element. Take a screen clip or grab to place against each one from the Kylie website, or a photo if you are going to the exhibition. Don't use your flash though!

For example:

Texture

The surface quality. Garments can look and/or feel rough, smooth, hard, soft, natural or artificial.



Print out Appendix G - Design Elements and Principles Template Advanced (or create your own).

For each design element and principle, select a costume (or embellishment/accessory) from the *Kylie on Stage* Exhibition that best highlights the use of each element.

To achieve this activity, students may:

- Photograph (without a flash) the relevant costumes while visiting the exhibition
- Select the relevant costume via the online exhibition
- Sketch each of your examples (in pencil at the exhibition, then refined in colour at school)
- Collage your interpretation of the costume selection, relevant to each element
- Use a combination of the recording methods above.

TEXTURE

Is the surface quality, a general characteristic for a substance or a material. Texture exists all around us. It can be natural, invented or manufactured. It can also be simulated or made to look and or feel rough, smooth, hard, soft, natural or artificial. Simulated textures such as a rough stone wall or a fluffy cloud are made to look and feel like real textures.



TEXTURE

Is the surface quality, a general characteristic for a substance or a material. Texture exists all around us. It can be natural, invented, or manufactured. It can also be simulated or made to look and or feel rough, smooth, hard, soft, natural or artificial. Simulated textures such as a rough stone wall or a fluffy cloud are made to look and feel like real textures.



The incorporation by Galliano to introduce ostrich feathers into the costume reveals a feminine softness to the 'showgirl' theme. Each individual feather is visible, creating a cascading linear texture and at the same time the abundance of the feathers highlights the pillowy nature of the layers.

Take it further...

Add **Annotations** - Written notations in small neat sentences or point form.

Write a detailed annotation for each element and principle example, identifying how/why you feel that element is clearly visible.

- Identify and discuss the production skills (for example pleating, beading, applique, piping, gather, layer etc.) used to highlight the element and/or;
- How the element is highlighted through the selection of the chosen material/fabric (drape, transparency, form, shape etc.)

3.6 Design Analysis Activity

Select a costume by:

- Taking your own photograph at the exhibition (do not use the flash)
- Use an image from the *Kylie on Stage* website
- Bring any costume to school from home and photograph it

Print a copy of the costume.

Identify and analyse the use of **design elements and principles** in the costume and/or accessories from the definitions in section 3.4 above.

Write some Annotations on the print out with arrows pointing to the relevant parts of the costume.

Select a costume by:

- Taking your own photograph at the exhibition (do not use the flash)
- Use an image from the *Kylie on Stage* website

Identify and analyse the use of **design elements and principles** in the costume and/or accessories from the definitions in section 3.4 above.

Working on preferably A3 paper (this can be portrait or landscape orientation), place your visual in the centre of the page (ensure your visual shows a full view of the costume)

Add the following

- Heading – this may be the name of the tour/theme/date of costume/costume designer
- Annotations (neatly handwritten or typed) that label, identify and describe the use and effect of the design elements and principles (*these may also refer to any of the following*);
 - o Construction techniques/details
 - o Production skills
 - o Embellishments
 - o Functionality
 - o Performance purpose
 - o Fabric/material selection
 - o Accessories

Take it further...

As part of the activity above include, where relevant, a detailed image to support your annotations or detailed illustrations (colour and/or fine liner) to support your annotations

Visual Example

'Showgirl'

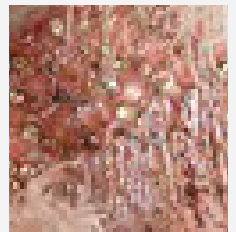
Homecoming Tour 2006 – Act 1

Designed by John Galliano

The incorporation by Galliano to introduce ostrich feathers into the costume reveals a feminine softness and texture to the 'showgirl' theme. Each individual feather is visible, creating a cascading linear texture and at the same time the abundance of the feathers highlights the pillowy nature of the layers.

Hand sewn sequins in varied tonal shades of pink, centre around the corset assisting to accentuate the form of the figure.

Opalescent synthetic trim, strategically threaded into the ostrich feather boas throughout the costume – catches the stage lighting, producing a tinselling effect reinforcing the 'showgirl' theme.



3.7 Mood Board Activity

Mood Boards - Visually illustrate the style and ideas to pursue when coming up with an original design.

Imagine that you are the designer of one of Kylie's costumes.

Select your favourite costume from the exhibition and produce a mood board that shows, how you as the designer, were inspired to produce your design.

To achieve this:

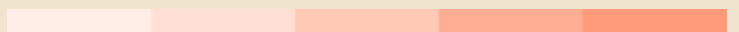
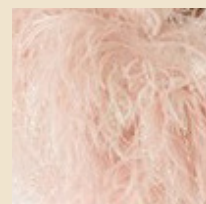
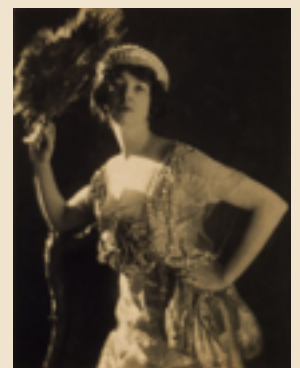
- Create an **A3 mood board**
- Include an image of your costume
- Identify the costume designer
- Identify the costume 'theme'
- Research using the internet, imagery and visual material that inspired your design:

These may include visuals/samples of;

- The colour palette
- Fabric /material/embellishments
- Other costumes/garments
- Accessories to be considered
- Visuals that relate to the 'theme'
- Man-made/natural objects
- Any other visual element you feel is relevant

Example:

"Showgirl" designed by John Galiano



Alternatively:

Produce a mood board that is reflective of one of the exhibition 'themes';

- Disco Diva Next Door
- Pink and Proud
- Post Modern Pop Princess
- Showgirl
- Mercurial Moves

To achieve this activity;

- Create an A3 mood board
- Identify the costume 'theme'
- Identify the characteristics of the 'theme' or selection of words to 'think about' associated with colours used/costume styles/selected fabrics/materials etc.
- Research using the internet, imagery and visual material that inspired your theme:
 - o These may include visuals/samples of;
 - The colour palette
 - Fabric /material/embellishments
 - Other costumes/garments
 - Accessories to be considered
 - Visuals that relate to the 'theme'
 - Man-made/natural objects
 - Any other visual element/s you feel are relevant

3.8 **Activity** - Designing a costume

A **Croquis** is a rough sketch of a figure/model in various fashion poses. They are used as a fashion drawing template for sketching.

Make sure you are familiar with Mood Boards and Annotations from previous chapters of this resource.

Decide on your inspiration. This may be:

- a Kylie song
- another song
- a Kylie costume you plan to reimagine
- another costume you plan to reimagine
- A theme from the exhibition (Disco Diva Next Door, Pink and Proud, Post Modern Princess, Showgirl, Mercurial Moves)

Create a Mood Board for you design ideas.

Using **Appendix H - Croquis Templates** draw a new costume design. You could do this directly on the Croquis Template, use tracing paper, or place the template on a light box (or window) and put regular paper over the top.

Include some annotations describing your design ideas!

A **Croquis** is a rough sketch of a figure/model in various fashion poses. They are used as a fashion drawing template for sketching.

Make sure you are familiar with Mood Boards and Annotations from previous chapters of this resource.

We're going to use all of these to create a **Design Option** - drawings that show what the whole costume will look like. This includes annotations.

Below are 3 Variations that use different inspirations for your designs.

All will use **Appendix H - Croquis Templates**. When using a croquis, place the template under the A3 paper you will produce your design on. Use a lightbox or window and create the outline of your design over the croquis – only add the parts of the croquis you will actually see. This will save unwanted lines in your design option later.

Variation 1 – A Kylie Song

Using your favourite Kylie song as inspiration, design a costume for Kylie to wear when performing the song on stage.

Research the costume Kylie wore in her music video for your chosen song and design an updated version, or consider elements of the song, such as the lyrics, and produce an entirely new costume design reflective of this

Individual Activity

Working on A3 cartridge (this can be portrait or landscape orientation), you are to create 1 design option that shows both a front and back view of your costume design.

Team Activity

Working on A3 cartridge (this can be portrait or landscape orientation), each team member is to create **1 design option**, that is a variation of a central concept, showing a **front view only** of their costume design.

To achieve this activity;

Each Design option page must include:

- **Heading** – Design Option no. (you might want to name your design)
- Identify chosen Kylie **song**
- A **rendered front and/or back design**, completed in either colour pencil/watercolour/copic marker (or extension component – collage) and/or fine liner to create refinement and detail.
- **Labelled fabric swatches/samples** (*these may be drawn samples*).
- **Annotations** that label, identify and describe (these must include);
 - o Construction techniques/details
 - o Production skills
 - o Embellishments
 - o Functionality
 - o Performance purpose
 - o Fabric/material selection
 - o Accessories

Variation 2 – Reimagining a Kylie Costume

Using your favourite Kylie costume as inspiration, design an alternative variation/s of the costume for Kylie to select from and wear when performing on stage.

Individual Activity

Working on A3 cartridge (this can be portrait or landscape orientation), you are to create **1-3 alternative design option/s** that show both a **front and back view** of your costume design/s.

Team Activity

Working on A3 cartridge (this can be portrait or landscape orientation), each team member is to create **1 design option**, that is a variation on the group's initial selection, showing a **front view only** of their costume design.

To achieve this activity each **Design Option** page must include:

- **Heading** – Design Option no. (you might want to name your design)
- **Visual** of original inspirational Kylie costume and designer's name
- A **rendered front and/or back design**, completed in either colour pencil/watercolour/copic marker (or extension component – collage) and/or fine liner to create refinement and detail.
- **Labelled fabric swatches/samples** (these may be drawn samples).
- **Annotations** that label, identify and describe (these must include);

- o Construction techniques/details
- o Production skills
- o Embellishments
- o Functionality
- o Performance purpose
- o Fabric/material selection
- o Accessories

Variation 3 – Designing by *Kylie on Stage Exhibitions* Theme

Using your favourite Kylie ‘exhibition theme’ as inspiration, design a costume for Kylie to wear when performing on stage. The themes are:

- o Disco Diva Next Door
- o Pink and Proud
- o Post Modern Pop Princess
- o Showgirl
- o Mercurial Moves

Individual Activity

Working on A3 cartridge (this can be portrait or landscape orientation), you are to create **1 -3 alternative design option/s** that show both a **front and back view** of your costume design/s.

Team Activity

Working on A3 cartridge (this can be portrait or landscape orientation), each team member is to create **1 design option**, that is part of a collection based on the group’s chosen theme, showing a **front view only** of their costume design.

To achieve this activity produce an **A3 Mood Board**:

- o Identify the selected ‘exhibition theme’
- o Identify the characteristics of the ‘theme’ or selection of words to ‘think about’ associated with colours used/costume styles/selected fabrics/materials etc.
- o Research using the internet, imagery and visual material that inspired your theme.

These may include visuals/samples of;

- The colour palette
- Fabric /material/embellishments
- Other costumes/garments
- Accessories to be considered
- Visuals that relate to the ‘theme’
- Man-made/natural objects
- Any other visual element/s you feel are relevant

Each Design option page must include:

- o Heading – Design Option no. (you might want to name your design)
- o Identify selected ‘exhibition theme’
- o A rendered front and/or back design, completed in either colour pencil/watercolour/copic marker (or extension component – collage) and/or fine liner to create refinement and detail.
- o Labelled fabric swatches/samples (these may be drawn samples).

o Annotations that label, identify and describe (these must include):

- Construction techniques/details
- Production skills
- Embellishments
- Functionality
- Performance purpose
- Fabric/material selection
- Accessories

3.9 Making A Costume

There is no direct Costume Making Activity but if you think your students (and teachers!) are up for it, please adapt the senior activity below for your own purposes.

To get you in a 'Kylie' designing and production mood, create a playlist of Kylie songs for the classroom.

Working in a team, select a costume from the Kylie exhibition (or website) that you will reproduce out of found paper products and/or newspaper. You could use other materials easily available to you if you wish.

Decide, as a team who will be 'Kylie'. This person will be the model and need to have the costume constructed on them. Consider a team member who is patient, and can keep still for a while!

Have a printout or 'on screen' visual of your selected costume close by. Each team member will need to be able to see and access this easily.

To achieve this activity each team will need:

- Paper supplies
- Packing tape (or any suitable tape)
- Scissors (not essential)
- Glue stick (not essential)
- Stapler (not essential)
- Hole punch (not essential)
- Box cutter & cutting mat (not essential)
- Any other materials the class determines necessary

Construction:

Decide as a team, who is responsible for each of the costume pieces needed for construction.

Determine which costume pieces do not need to be constructed straight on the 'Kylie' model. These can be produced separately and 'attached' later.

Discuss as a team what construction techniques will best suit each element of the costume. These may include folding, tearing, pleating, weaving, twisting, cutting etc.

Work collaboratively to construct your costume on your model.

Post Construction:

Vote on best costume (or any other categories you determine appropriate).

'Cut' the back of the costume off the 'Kylie' model – tape back together, and display in the classroom.

Photograph each 'Kylie' model wearing the costume and display these in the classroom.

Recycle any appropriate materials.

LINKS TO THE AUSTRALIAN CURRICULUM

Learning Areas	Capabilities
The Arts <ul style="list-style-type: none"> • Music • Visual Arts • Visual Communication and Design • VCE Studio Art 	Critical and Creative Thinking ICT Capability Literacy Numeracy Ethical Understanding
English	Personal and Social
History	Critical and Creative Thinking Personal and Social Capability Literacy
Mathematics	Critical and Creative Thinking
Australian Curriculum General Capabilities	
Literacy Numeracy ICT Capability Critical and Creative Thinking Personal and Social Capability	

Acknowledgements

Arts Centre Melbourne would like to acknowledge the following people who contributed their expertise to the creation of this learning resource:

ACM Arts Learning Team: Joshua Cowie, Zoe Rinkel, Eva Popov and Rosalind Hall

ACM Collections Team: Samantha Hamilton, Margot Anderson, Sarah Morris and Jean Chen

and Costume Design Content and Activities written by Emily Raffaele



Performing Arts Collection Offer of Donation Form

Your offer will be assessed by our professional staff in accordance with our Collection Policy, and may be accepted into Arts Centre Melbourne's Performing Arts Collection.

Please complete the following form in as much detail as possible and attach photographs of the proposed material if you have them. Please do not send any original material to us with this form.

Your details																					
Name:																					
Address:																					
Phone:	Email:																				
Details of your offer:																					
<p>1. What type of item or collection are you offering? Please tick all relevant boxes and include the number of items where possible.</p> <table border="0"> <tr> <td><input type="checkbox"/>.....Programmes</td> <td><input type="checkbox"/>.....Advertising material</td> </tr> <tr> <td><input type="checkbox"/>.....Posters</td> <td><input type="checkbox"/>.....Designs</td> </tr> <tr> <td><input type="checkbox"/>.....Correspondence</td> <td><input type="checkbox"/>.....Work of art</td> </tr> <tr> <td><input type="checkbox"/>.....Scrapbook</td> <td><input type="checkbox"/>.....Files or Documents</td> </tr> <tr> <td><input type="checkbox"/>.....Scripts</td> <td><input type="checkbox"/>.....Costume or accessories</td> </tr> <tr> <td><input type="checkbox"/>.....News clippings</td> <td><input type="checkbox"/>.....Props</td> </tr> <tr> <td><input type="checkbox"/>.....Sound recordings</td> <td><input type="checkbox"/>.....Photographs or Negatives</td> </tr> <tr> <td><input type="checkbox"/>.....Moving Image Recordings</td> <td><input type="checkbox"/>.....Other (please specify)</td> </tr> <tr> <td colspan="2">.....</td> </tr> <tr> <td colspan="2">.....</td> </tr> </table>		<input type="checkbox"/>Programmes	<input type="checkbox"/>Advertising material	<input type="checkbox"/>Posters	<input type="checkbox"/>Designs	<input type="checkbox"/>Correspondence	<input type="checkbox"/>Work of art	<input type="checkbox"/>Scrapbook	<input type="checkbox"/>Files or Documents	<input type="checkbox"/>Scripts	<input type="checkbox"/>Costume or accessories	<input type="checkbox"/>News clippings	<input type="checkbox"/>Props	<input type="checkbox"/>Sound recordings	<input type="checkbox"/>Photographs or Negatives	<input type="checkbox"/>Moving Image Recordings	<input type="checkbox"/>Other (please specify)	
<input type="checkbox"/>Programmes	<input type="checkbox"/>Advertising material																				
<input type="checkbox"/>Posters	<input type="checkbox"/>Designs																				
<input type="checkbox"/>Correspondence	<input type="checkbox"/>Work of art																				
<input type="checkbox"/>Scrapbook	<input type="checkbox"/>Files or Documents																				
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<input type="checkbox"/>Sound recordings	<input type="checkbox"/>Photographs or Negatives																				
<input type="checkbox"/>Moving Image Recordings	<input type="checkbox"/>Other (please specify)																				
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<p>2. What does the material relate to? What is the significance of the material? Include information such as titles, people, places and stories.</p>																					



3. Are you the creator of the material? When and where was the material made?

4. If you are not the creator, how did you obtain the material?

5. What condition is the material in? Please tick all relevant boxes.

- | | |
|---|--|
| <input type="checkbox"/> 'As New' condition | <input type="checkbox"/> Is chipped or broken |
| <input type="checkbox"/> Shows some useage and wear | <input type="checkbox"/> Is torn |
| <input type="checkbox"/> Has holes | <input type="checkbox"/> Smells like vinegar |
| <input type="checkbox"/> Has rust | <input type="checkbox"/> Shows signs of mould |
| <input type="checkbox"/> Is scratched | <input type="checkbox"/> Is missing a part |
| <input type="checkbox"/> Is creased or folded | <input type="checkbox"/> Other (please describe) |

.....

Copyright

6. Please tick the appropriate boxes and provide any other information that you can.

- ☐ I am the copyright owner of the material(s)
- ☐ Copyright to the material(s) is owned or shared by a third party. (Please provide details)
- ☐ I am unaware who owns copyright in the materials

Australian Performing Arts Collection

Condition Report



Object Description



Registration Number:	2008.020.029
Object Name:	Headdress
Title:	Headdress worn by Kylie Minogue Homecoming Tour 2006 – Act One
Creator:	Galliano, John
Dimension:	H 680 x W 280 x D 700 (mm)
Description:	<p>Headdress, apricot feather and pink beaded headdress by John Galliano. Headdress consisting of a metal wire base, covered in heavyweight light pink coloured polyester satin. The shaping of the headdress forms points down to the face with cut outs throughout. The headdress is heavily beaded with pink and apricot plastic shells, light pink opal sequins and Swarovski crystals varying in shape and size. Colours include rose pink, opal, clear and vintage rose. All beading is hand-stitched onto a pink netting. The edges are handstitched with square glass diamante trimming on gold metal backing. The centre front has a large glass teardrop shaped diamante with trim. On both sides the glass diamante trim extends down approximately 8cm with a larger glass teardrop decorated with 3 rows of diamante trim. The teardrops may have been an earring as there is an earring clasp at the back. Nude coloured elastic chin strap and a sequined covered strap across the</p>

	<p>lower back. The central crown area has large apricot ostrich feathers which extend from the central crown band. The feathers are threaded with opalescence synthetic trim creating a tinsel effect. Curled.</p>
Credit Line:	Gift of Kylie Minogue, Cultural Gifts Program, 2008
Handling Instructions:	
Condition Status:	Good
Condition Date:	29-Mar-2017
Examined By:	Smith, Stephanie – Arts Centre Melbourne
Condition Details:	<p>Generally sound with no major losses or damage. Headdress shape and structure is mostly intact with no change from previous condition notes that the feathers at the lower edges have lost much of their body and shape. Elastic strap is in good condition with only minor wear or abrasion. Small areas of insect damage visible in feathers, notably at central front feather. Mesh and stitching under crystal and sequin trim over head piece is loose with visible wear and detachment of threads, minor soiling and tarnishing of gold-coloured metal components. Stones and sequins exhibit no notable losses.</p> <p>Previous concerns noted regarding display and discolouration: Concerns for long term display – colour loss will continue to occur. For upcoming Gallery 1 exhibition please look at reducing lighting lux to below 40. Air conditioning vents – the constant blowing of air affects the stability of the fine feathers over time. Please try to place away from air ducts.</p> <p>In addition, recommend baseline photography using a calibrated colour chart prior to exhibition on tour and after return to ascertain whether and how much fading of colour is occurring.</p>

Venue: Mildura Arts Centre

<p>Condition on arrival:</p> <p>Unchanged <input type="checkbox"/></p> <p>Changed <input type="checkbox"/></p> <p>Specify changes:</p>	<p>Condition on departure:</p> <p>Unchanged <input type="checkbox"/></p> <p>Changed <input type="checkbox"/></p> <p>Specify changes:</p>
<p>Examined by:</p> <p>Position:</p> <p>Date:</p>	<p>Examined by:</p> <p>Position:</p> <p>Date:</p>

Venue: Geelong Gallery

Condition on arrival: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:	Condition on departure: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:
Examined by: Position: Date:	Examined by: Position: Date:

Venue: Ararat Regional Art Gallery

Condition on arrival: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:	Condition on departure: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:
Examined by: Position: Date:	Examined by: Position: Date:

Venue: Latrobe Regional Gallery

Condition on arrival: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:	Condition on departure: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:
Examined by: Position: Date:	Examined by: Position: Date:

Condition on Return to Arts Centre Melbourne

Condition on arrival: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:	Condition on departure: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:
Examined by: Position: Date:	Examined by: Position: Date:

Index of Exhibitions and Tours

Presented by Arts Centre Melbourne's Collections 1982 - 2017



Exhibition Type	Title	Dates	Venue(s)
Display	High Hopes: in anticipation of the circus	29/06/2017 - 28/08/2017	
Display	Patrons Gala	07/06/2017 - 07/06/2017	
Exhibition	Print and Paste: Posters from the Australian Performing Arts Collection	03/06/2017 - 17/09/2017	
Display	An Interaction between Music and Painting	20/05/2017 - 26/06/2017	
Display	Remembering Ruby	06/05/2017 - 14/05/2017	
Display	Nick Cave: lovely Creatures [display for new album/book]	05/05/2017 - 09/07/2017	
Exhibition	Political Acts: Pioneers of Performance Art in Southeast Asia	11/02/2017 - 21/05/2017	
Exhibition	Kylie on Stage	17/09/2016 - 22/01/2017	
Display	David Vigo Tribute	05/08/2016 -	
Display	Playwrights dinner	26/07/2016 - 26/07/2016	
Display	Opera Pioneers in Australia	21/07/2016 - 30/08/2016	
Exhibition	Stage Presence	29/04/2016 - 04/09/2016	
	Kristian Fredrikson Scholarship Display 2016	22/04/2016 - 05/06/2016	

Exhibition Type	Title	Dates	Venue(s)
Display	Shakespeare 400	14/04/2016 - 31/05/2016	
Display	Sculpture Show: Public Art in the Arts Precinct	09/04/2016 - 20/11/2016	
Exhibition	Humour Us: Comedy Festival 30th Anniversary Exhibition	12/03/2016 - 17/04/2016	
Exhibition Tour	Theatres of War	09/02/2016 - 30/04/2017	
Display	Malcolm Robertson Tribute	30/01/2016 -	
Display	Midsumma display	17/01/2016 - 07/02/2016	
Exhibition	Making of Midnight Oil	13/11/2015 - 28/02/2016	
Display	Opera Australia November Season Display	05/11/2015 - 26/11/2015	
Display	The Age Music Victoria Awards Hall of Fame 2015	31/10/2015 - 28/03/2016	
Display	Hair: The American Tribal-Love Rock Musical	17/09/2015 -	
Display	The Sleeping Beauty	29/08/2015 - 25/10/2015	
Exhibition	Theatres of War: Wartime entertainment and the Australian experience	18/04/2015 - 20/09/2015	
Display	Hamer Hall Display - Nance Grant	07/01/2015 - 01/03/2015	
Exhibition	Flash!	15/11/2014 - 29/03/2015	
Display	The Age Music Week display - Daddy Cool & Ed Nimmervoll	03/11/2014 - 15/02/2015	
Exhibition	50 Years of The Australian Ballet School	02/08/2014 - 23/11/2014	
Exhibition	Show Time: Spotlight on the Art Collection	12/07/2014 - 28/09/2014	

Exhibition Type	Title	Dates	Venue(s)
Display	Journeys of Discovery: Research projects from the Performing Arts Collection	24/05/2014 - 10/08/2014	
Display	Louis Kahan: The Great Music Makers	22/03/2014 - 27/07/2014	
Display	Helen Reddy and Toni Lamond	22/02/2014 - 26/06/2014	
Exhibition	All That Glitters - MASTERLIST	16/11/2013 - 23/02/2014	
Exhibition	The Beatles in Australia	21/09/2013 - 22/06/2014	
Display	Celebrating John Truscott	05/09/2013 - 06/11/2013	
Display	Contemporary Australian Silver & Metalwork Award 2013	08/08/2013 - 01/09/2013	
Exhibition	The Extraordinary Shapes of Geoffrey Rush	06/07/2013 - 03/11/2013	
Exhibition	Performative Prints from the Torres Strait	23/03/2013 - 23/06/2013	
Exhibition	War Horse and the Breath of Life	10/11/2012 - 17/03/2013	
Display	Sidney Nolan's 'Paradise Garden' St Kilda Road Gallery	18/10/2012 - 20/10/2013	
Exhibition	Time in Motion: 50 Years of the Australian Ballet - MELBOURNE CHECKLIST	09/06/2012 - 23/09/2012	
Exhibition Tour	Time in Motion - SYDNEY CHECKLIST	-	
Exhibition	Singing the World	02/03/2012 - 27/05/2012	
Exhibition	A Sunbury Day Out	25/02/2012 - 27/05/2012	
Exhibition	The play's the thing...Simon Phillips 12 years as Artistic Director of Melbourne Theatre Company	15/11/2011 - 28/02/2011	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	Reg Livermore - Take a Bow	05/11/2011 - 26/02/2012	
Display	Reg Livermore and Nancye Hayes	28/06/2011 - 17/07/2011	
Exhibition	Lets Show the World - National Display	23/06/2011 - 10/10/2011	
Exhibition	Black Box White Cube - Aspects of Performance in Contemporary Australian Art	04/06/2011 - 18/09/2011	
Display	Melba 150th Anniversary Display	19/05/2011 -	
Exhibition	25 Years of Laughs Melbourne International Comedy Festival 1987-2011	23/03/2011 - 23/06/2011	
Exhibition	Wild Things - Animals On Stage	12/03/2011 - 05/06/2011	
Display	The Rock Chicks Poster Show	10/11/2010 - 02/03/2011	
Exhibition	Rock Chicks	06/11/2010 - 27/02/2011	
Exhibition Tour	AC/DC Australia's Family Jewels	01/09/2010 - 07/08/2011	
Display	Hamer Hall Community Day	04/07/2010 - 04/07/2010	
Display	Peggy!	21/06/2010 - 20/09/2010	
Exhibition	Sight & Sound: Music & Abstraction in Australian Art	12/06/2010 - 19/09/2010	
Display	Robert Helpmann Photographic Display	/03/2010 - /06/2010	
Display	Rough Magic: Celebrating 20 Years of Bell Shakespeare	19/03/2010 - 17/10/2010	

Exhibition Type	Title	Dates	Venue(s)
Display	Kristian Fredrikson Scholarship for Design in the Performing Arts	11/03/2010 - 11/06/2010	
Exhibition Tour	Creative Australia & the Ballets Russes [Regional Tour]	21/11/2009 - 11/04/2010	
Display	Orchestra Victoria 40 Anniversary	06/11/2009 - 07/03/2010	
Exhibition	AC/DC Australia's Family Jewels	05/11/2009 - 28/02/2010	
Exhibition	ARIA Hall of Fame 2009	27/08/2009 - 14/03/2010	
Display	Australian Ballet School	04/07/2009 - 01/12/2009	
Exhibition	10th Biennial Leviny Commemorative Exhibition	06/06/2009 - 21/06/2009	
Exhibition	Creative Australia & the Ballets Russes	06/06/2009 - 20/09/2009	
Exhibition Tour	Nick Cave: The Exhibition [Australian Tour]	12/03/2009 - 29/11/2009	
Display	Objects of Desire	26/02/2009 - 31/05/2009	
Exhibition	Step Right Up	21/02/2009 - 31/05/2009	
Exhibition	The Bowl: Celebrating 50 Years of the Sidney Myer Music Bowl	06/02/2009 - 13/04/2009	
Display	Insignificance	/01/2009 -	
Exhibition	Lynne Golding Tribute	05/12/2008 -	
Exhibition	Peter Allen: The Exhibition	14/11/2008 - 15/02/2009	
Exhibition	ARIA Hall of Fame 2008	08/11/2008 - 26/01/2009	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	B-Side Music Portrait	02/10/2008 - 26/10/2008	
Exhibition	Seamless: Where Costume Meets Dance	19/07/2008 - 26/10/2008	
Display	A Night at the Star	10/01/2008 - 2008	
Display	Objects of Desire	2007 - 2007	
Exhibition	The Circus Diaries: intimate portraits of Australian circus families	2007 - 15/07/2007	
Display	La Mama: 4 Decades of Theatre	15/11/2007 - 06/01/2008	
Exhibition	Nick Cave: The Exhibition	01/11/2007 - 01/04/2008	
Exhibition	Drawn To The Stage	20/07/2007 - 07/10/2007	
Display	A Portrait of Silvers Circus: photographs by Matthew Sleeth	15/05/2007 - 15/07/2007	
Exhibition	Celebrity Mannequin (Ednafest)	27/11/2006 - 25/02/2007	
Exhibition	Ednaville: The Exhibition	17/11/2006 - 18/02/2007	
Exhibition	Dancelines	10/02/2006 - 01/04/2006	
Exhibition	Bravol Celebrating 50 Years of Opera Australia	/01/2006 - 2006	
Exhibition Tour	Kyle: An Exhibition [Australian & International Tour]	2005 - 2008	
Exhibition	Archibald Prize 2004	2005 - 2005	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	The Sound of Painting	2005 - 2005	
Exhibition	Archibald Prize 2005	25/11/2005 - 29/01/2006	
Display	Music Makers Series, The	/08/2005 -	
Exhibition	The Magic Tent	/05/2005 - /10/2005	
Exhibition	Kylie: An Exhibition	15/01/2005 - 25/04/2005	
Exhibition	Archibald Prize 2003	2004 - 2004	
Exhibition	Hibiki & Kuukan	2004 - 2004	
Exhibition	Mark Ogge	2004 - 2004	
Exhibition	Charmeleon: John Timbers	29/10/2004 - 14/11/2004	
Exhibition	Making a Song and Dance	06/08/2004 - 03/10/2004	
Exhibition	Australians In Hollywood	04/06/2004 - 01/08/2004	
Exhibition	Garden For All Seasons: Paintings by Anne Marie Graham	09/04/2004 - 30/05/2004	
Exhibition	Creating A Scene: Australian Artists As Stage Designers 1940-1965	13/02/2004 - 04/04/2004	
Exhibition	Archibald Prize 2002	2003 - 2003	
Display	Nigel Triffitt Tribute	2003 - 2003	
Exhibition	Drawn, Worn and Reborn: Stories from the Performing Arts Museum Costume Collection	29/08/2003 - 05/10/2003	
Exhibition	Rarely Everage: The Lives of Barry Humphries	02/07/2003 - 24/08/2003	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	As the Drama Unfolds: 50 years with Melbourne Theatre Company	07/02/2003 - 13/04/2003	
Exhibition	Archibald Prize 2001	2002 - 2002	
Exhibition	John Truscott: A Contract To Dream	23/11/2002 - 03/02/2003	
Display	A Tribute to Norman Hetherington	17/09/2002 - 03/11/2002	
Exhibition	Into the Limelight: Recent Acquisitions	02/08/2002 - 13/10/2002	
Display	Melba as Juliette	/06/2002 -	
Exhibition	A Step in Time: 40 Years of The Australian Ballet	08/02/2002 - 31/03/2002	
Exhibition	A Dream of Passion: The Bell Shakespeare Company	14/09/2001 - 14/01/2002	
Exhibition	Off the Wall	/06/2001 -	
Exhibition	Cats and Kings and other things: Costume designs from early 20th century Pantomime	/05/2001 -	
Exhibition	Pantomime Designs	/05/2001 - /07/2001	
Exhibition	Nellie Stewart: Australia's Sweet-heart	/05/2001 - /07/2001	
Display	The Mikado (Royal Carl Rosa Opera Company)	28/05/2001 - /07/2001	
Exhibition	Nellie Stewart - Australia's Darling of the Stage	05/05/2001 - 15/07/2001	
Display	Kenneth Myer Medallion for the Performing Arts 2001	03/05/2001 - 03/05/2001	
Display	Forever Glamour: Dance and Design at the Tivoli Theatre	02/03/2001 - 17/06/2001	
Exhibition	Green Room Lifetime Achievement Award - 2001	/02/2001 -	

Exhibition Type	Title	Dates	Venue(s)
Display	The Green Room Lifetime Achievement Award - Liz Jones	09/02/2001 - 29/04/2001	
Exhibition	Star Spangled Manner: Americans and the Birth of Australian Television	09/02/2001 - 29/04/2001	
Exhibition	Looks Cool, Sounds Hot: Jazz in Melbourne - the first 50 years	01/12/2000 - 25/02/2001	
Exhibition	Tutu: Greg Barrett	/10/2000 -	
Exhibition	Glossy: A travelling exhibition from The National Portrait Gallery	/09/2000 -	
Exhibition	Women's Circus: leaping off the edge	/09/2000 -	
Exhibition	Bel Canto: The Story of Italian Opera in Australia	14/07/2000 - 27/08/2000	
Exhibition	Paradise Garden: Sidney Nolan's Garden of Earthly Delights and Despairs	23/06/2000 - 17/09/2000	
Exhibition	Quaintly Wild: Discotheque Dens of Style	05/05/2000 - 09/07/2000	
Exhibition	Look This Way: photographic portraits from the Performing Arts Collection	07/04/2000 - 18/06/2000	
Exhibition	Of My Country: Emily Kame Kngwarreye	31/03/2000 - 07/05/2000	
Exhibition	Taken on Request: Photographs of the Melbourne Comedy Scene, 1979-1989	23/03/2000 - 07/05/2000	
Exhibition	Green Room Lifetime Achievement Award - Jill Perryman 2000	/02/2000 - /03/2000	
Exhibition	John Spooner: Recent Thoughts	12/02/2000 - 26/03/2000	
Exhibition	Dame Edna's Frock-A-Thon: From Cardigan to Couture	03/02/2000 - 12/03/2000	
Display	Reorganising Irene	1999 -	
Exhibition	Mr Brodziak and the Beatles	/12/1999 - /02/2000	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	Please Leave Quietly: Images From Melbourne's Independent Music Scene	/12/1999 - /02/2000	
Exhibition	Archibald Prize	10/12/1999 - 06/02/2000	
Exhibition	Magic of it all, The	/09/1999 - /10/1999	
Exhibition	Director's Cut: Roger Hodgman at Melbourne Theatre Company	14/08/1999 - 30/11/1999	
Display	Kenneth Myer Medallion for the Performing Arts 1998 & 1999	11/08/1999 - 06/09/1999	
Exhibition	Ready Steady Go! : Photographs of the Australian Rock and Pop Scene, 1956-71	/07/1999 - /08/1999	
Display	The Boy from Oz Display	04/05/1999 - 27/06/1999	
Exhibition	Frock-a-Thon : A Journey From Cardigan to Couture	03/04/1999 - 30/05/1999	
Exhibition	Dame Edna's Frock-A-Thon: From Cardigan to Couture	01/04/1999 - 30/05/1999	
Exhibition	Humphriana: The Alter Egos of Barry Humphries	26/03/1999 - 27/06/1999	
Exhibition	Green Room Awards Exhibition Honouring Bud Tingwell	/02/1999 -	
Display	Australian Ballet Display - Don Quixote	19/02/1999 - 25/03/1999	
Display	Tribute to Ray Lawler	/11/1998 -	
Exhibition	Kindred Spirits: The Performing Arts Family	/10/1998 -	
Exhibition	Kindred Spirits - the performing arts family	06/10/1998 - 28/02/1999	
Exhibition	Handspan Puppets	/07/1998 -	
Display	Donation fo the Australian Ballet Collection	19/05/1998 -	

Exhibition Type	Title	Dates	Venue(s)
Display	Seekers Display	20/02/1998 - 25/02/1998	
Display	Into the Woods	21/01/1998 - /03/1998	
Display	Glitterati Gow!	20/01/1998 - 20/01/1999	
Exhibition	Circus Comes To Town: Summer Live - Circus	17/01/1998 - 26/01/1998	
Exhibition	The Circus Comes to Town. 150 Years of Australian Circus.	15/12/1997 - 01/02/1998	
Display	Charles Norman Tribute	07/12/1997 -	
Display	Polyglot	/10/1997 -	
Display	Ballet Display	/10/1997 -	
Display	MIFA Foyer Cases	15/10/1997 - /11/1997	
Display	After The Ball	04/08/1997 - 16/09/1997	
Exhibition	Techno'tainment: Revealing Theatre Technology	01/07/1997 - 30/11/1997	
Exhibition	Rehearsing Rites – Tim Webster	/05/1997 -	
Exhibition	Dance People Dance	24/04/1997 - 31/07/1999	
Exhibition Tour	Punkculture: Images from a Music Revolution	27/03/1997 - 15/06/1997	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	Punkculture: Images from a Music Revolution	27/03/1997 - 15/06/1997	
Display	Jewels of the Costume Collection	/02/1997 - /03/1997	
Exhibition	Tivoli! A Positively Tillating Exhibition	1996 - 17/11/1996	
Exhibition	It Came from Backstage: An Exhibition of Theatrical Thrills	03/12/1996 - 01/04/1997	
Exhibition	Playbox 21st Birthday Exhibition	04/11/1996 - 07/11/1996	
Display	40 Years of Television	10/09/1996 - 30/11/1996	
Exhibition	Tivoli : A Positively Tillating Exhibition	30/07/1996 - 17/11/1996	
Display	Drawing from the Visible	07/06/1996 - 18/08/1996	
Exhibition	Next Wave Festival "Out there": Images at the Edge of Melbourne's Music Scene	/05/1996 -	
Exhibition	Real Wild Child: Australian Rock Music Then and Now	04/05/1996 - 14/07/1996	
Exhibition	Hidden Desires: One Hundred Years of Victoria's Women Playwrights	/03/1996 -	
Exhibition	Celebrating Women Festival	08/03/1996 - 21/04/1996	

Exhibition Type	Title	Dates	Venue(s)
Display	Celebrating Women - Foyer Cases	08/03/1996 - 01/05/1996	
Exhibition	Once Upon a Pantomime: A Topsy-Turvy Exhibition	18/12/1995 - 21/04/1996	
Exhibition	Art Of Stage Design, The: Costumes By Kristian Fredrikson	19/10/1995 - 06/12/1995	
Exhibition	Jaffas Down The Aisle - A Century Of Cinema Going	25/07/1995 - 11/10/1995	
Exhibition	Marilyn - An Appreciation	01/06/1995 - 03/09/1995	
Exhibition	Pack of Cards A: Comedy Makes an Exhibition of Itself	01/04/1995 - 16/07/1995	
Exhibition	Sweethearts of Rhythm: All-Ladies Dance Bands of the 1920s and 1930s	/02/1995 -	
Exhibition	Out of this World: The Science Fiction Exhibition	10/12/1994 - 22/03/1995	
Exhibition	"We Laugh at Death" Circus Oz on Show	/11/1994 -	
Exhibition	"Ego is not a Dirty Word": The Skyhooks Exhibition	21/09/1994 - 27/11/1994	
Exhibition	National Treasure: A Tribute to Gertrude Johnson and the National Theatre	/08/1994 -	
Exhibition	Memories of Melba	06/07/1994 - 11/09/1994	
Exhibition	"Welcome to Television"	/06/1994 -	
Exhibition	Special Madness, A: Celebrating the Thirtieth Anniversary of the Beatles in Australia	11/05/1994 - 26/06/1994	
Exhibition	Corroboree	15/04/1994 - 12/06/1994	
Exhibition	Bob Marley: An Exhibition	24/03/1994 - 01/05/1994	
Exhibition	Ballet Shoes Transformed into Artworks	/02/1994 -	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	Stowaway: The Adventurous Exhibition	18/12/1993 - 20/03/1994	
Exhibition	Handful of Characters: Puppets from Australasia	27/11/1993 - 05/02/1994	
Exhibition	You! Photographs of You, the Audience	/09/1993 -	
Exhibition	Timewarp: The Seventies Exhibition	17/09/1993 - 28/11/1993	
Exhibition	Laugh Away Your Worries	23/07/1993 - 05/09/1993	
Exhibition	Much Ado About Shakespeare	07/07/1993 - 05/09/1993	
Exhibition	Romper Stomper Images, The	/05/1993 -	
Exhibition	Strictly Success; Strictly Ballroom	01/05/1993 - 27/06/1993	
Exhibition	Jimi Hendrix Exhibition	02/04/1993 - 25/04/1993	
Exhibition	Back on the Bill	/03/1993 -	
Exhibition	In One Ear ... and Out the Other	12/12/1992 - 28/03/1993	
Exhibition	Just Pretend I'm Not Here – Nick Cave and the Bad Seeds	04/12/1992 - 28/02/1993	
Exhibition	Dance Treasury from the Australian Ballet Archives, A	/09/1992 -	
Exhibition	Entertaining Melbourne	29/08/1992 - 29/11/1992	
Exhibition	Imagemakers, The: Australian Directors In Frame	/06/1992 -	
Exhibition	TV Times – 35 Years of Watching Television in Australia	09/05/1992 - 19/07/1992	
Exhibition	Click! The Lens of Laurie Richards	05/03/1992 - 26/04/1992	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	Stars In Your Eyes	/12/1991 -	
Exhibition	Return to Destination: Fantasy	12/12/1991 - 26/04/1992	
Exhibition	Oscar Asche: the Rise and Fall of a Theatre Giant	/09/1991 -	
Exhibition	Such Stuff as Dreams are Made On: An Exhibition of Melbourne Theatre Designers	12/08/1991 - 17/11/1991	
Exhibition	Pounder: A Great Lady of the Australian Theatre	/06/1991 -	
Exhibition	Rockbiz: Back Stage and on the Road with Crowded House	15/04/1991 - 21/07/1991	
Exhibition	Drag! Things Aren't Always What They Seem	/03/1991 -	
Exhibition	Carnegie Hall: 100 Years	10/12/1990 - 15/02/1991	
Exhibition	Destination: Fantasy: The Adventure Continues	10/12/1990 - 31/03/1991	
Exhibition	Experimenta	20/11/1990 - 02/12/1990	
Exhibition	Last Edwardians, The	15/09/1990 - 18/11/1990	
Exhibition	Chevron Nights	13/08/1990 - 11/11/1990	
Exhibition	Fanfare: The Wonderful World of Collectors and Collecting	05/07/1990 - 02/09/1990	
Exhibition	Mahler In Wax	/04/1990 -	
Exhibition	Laugh: Exhibiting Humour In Television Advertising	01/04/1990 - 24/06/1990	
Exhibition	Broadway Revisited	/03/1990 -	
Exhibition	Destination: Fantasy	16/12/1989 - 12/03/1990	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	Max Dupain's Dancers	/09/1989 -	
Exhibition	Melba's Commode	/09/1989 -	
Exhibition	Designs for Glamour: Angus Winneke's Tivoli Fantasies	04/09/1989 - 29/10/1989	
Exhibition	The Beatles ... All Those Years Ago	10/06/1989 - 22/10/1989	
Exhibition	Out of the Box	08/05/1989 - 06/08/1989	
Exhibition	Fish of April, The	/04/1989 -	
Exhibition	Evie	/02/1989 -	
Exhibition	Hooray For Hollywood	22/02/1989 - 26/04/1989	
Exhibition	Special People	/01/1989 -	
Exhibition	Take '88	/11/1988 -	
Exhibition	Performers in Bronze	/09/1988 -	
Exhibition	Neighbours Exhibition, The	22/08/1988 - 12/02/1989	
Exhibition	Australian Theatrical Posters	19/07/1988 - 14/08/1988	
Exhibition	George Dreyfus at Sixty	04/07/1988 - 11/09/1988	
Exhibition	La Mama: Happy Birthday!	/06/1988 -	
Exhibition	NIDA Exposed	/05/1988 -	
Exhibition	Great Music Makers, The	/03/1988 -	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	Comedy Makes an Exhibition of Itself	/03/1988 -	
Exhibition	The Mo Show	/03/1988 -	
Exhibition	See the Funny Side [Later titled: Comedy Makes an Exhibition of Itself]	/03/1988 -	
Exhibition	Dance – The National Bicentennial Dance Exhibition	/02/1988 -	
Exhibition	Constable	26/10/1987 - 21/02/1988	
Exhibition	The Sixties	/09/1987 -	
Exhibition	Gone Bush: The Australian Landscape in Film & Sound	27/07/1987 - 13/09/1987	
Exhibition	Spangles at Sundown	/06/1987 -	
Exhibition	Marvellous Melba	15/04/1987 - 19/07/1987	
Exhibition	Moomba MIMA Film and Video Festival	/03/1987 -	
Exhibition	Moomba Schools Video Awards Exhibition	/03/1987 -	
Exhibition	Silent Smiles	/03/1987 -	
Exhibition	Triffitt!	/03/1987 -	
Exhibition	Christmas Curiosity Shop	/12/1986 -	
Exhibition	Horror! III : The Nightmare Continues	13/12/1986 - 22/02/1987	
Exhibition	Split Enz: Sew This is the Enz	/10/1986 -	
Exhibition	Peep into Dame Edna's Closet, A	/09/1986 -	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	Animated Classics	/07/1986 -	
Exhibition	Clips: The Music Video Exhibition	12/05/1986 - 17/08/1986	
Exhibition	Amazing! Tim and Debbie Discover the PAM	/04/1986 -	
Exhibition	Pavlova: Invitation to the Dance	/02/1986 -	
Exhibition	Thanks for Listening	24/02/1986 - 17/08/1986	
Exhibition	Stills Alive	/12/1985 -	
Exhibition	Horror! II	08/12/1985 - 16/02/1986	
Exhibition Tour	Art and the Theatre in Victoria	07/10/1985 - 24/11/1985	
Exhibition	Dressed To Thrill	23/09/1985 - 01/12/1985	
Exhibition	Three Faces of Percy Grainger	/07/1985 -	
Exhibition	Australian TV: The Story So Far	10/06/1985 - 08/09/1985	
Exhibition	Joan Sutherland: La Stupenda	/05/1985 -	
Exhibition	Strike Me Lucky! : The Great Days of Australian Vaudeville	/04/1985 -	
Exhibition	All the Fun of the Fair	18/03/1985 - 02/06/1985	
Exhibition	Showing Together	01/03/1985 - 11/03/1985	
Exhibition	Horror! A Spine Chilling Exhibition	17/12/1984 - 24/02/1985	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	Ashton's: The Spirit of the Circus	/10/1984 -	
Exhibition	Glory of Chinese Opera, The	/10/1984 -	
Exhibition	Pin-Up	08/10/1984 - 09/12/1984	
Exhibition	Fabulous Phonograph of Thomas Rome, The	/07/1984 -	
Exhibition	Her Majesty's: A 50th Birthday Celebration	23/07/1984 - 30/09/1984	
Exhibition	Harry Jay – Seeing Stars	16/07/1984 - 26/08/1984	
Exhibition	Magic! An Exhibition	07/05/1984 - 15/07/1984	
Exhibition	Crass Art: Contemporary British Punk Graphics	/04/1984 -	
Exhibition	Track Winding Back, A: A Jack O'Hagan Tribute	/04/1984 -	
Exhibition	Just Across Princes Bridge	/02/1984 -	
Exhibition	Meet You at Allans	/02/1984 -	
Exhibition	Don Quixote : The Creation of A Ballet	20/02/1984 - 29/04/1984	
Exhibition	Beat! Australian Pop and Rock Culture	19/12/1983 - 12/02/1984	
Exhibition	Diversions	/10/1983 -	
Exhibition	Fashion Diary of a Victorian Housewife: Dame Edna's Wardrobe 1956-1983	/10/1983 -	
Exhibition	Bourke Street on Saturday Night	26/02/1983 - /11/1983	
Exhibition	Fleishtights and Footlights; Costume Design from the Golden Age of Pantomime	/10/1982 -	

Exhibition Type	Title	Dates	Venue(s)
Exhibition	Penny Plain, Tuppence Coloured	/10/1982 -	
Exhibition	They Call Me Melba	/06/1982 - 23/01/1983	
Exhibition	Manipulating Reality: The Mask and Puppet as Theatre	04/03/1981 - 19/04/1981	

CATALOGUE WORKSHEET

Item Name	
Year Acquired	
Item Description (what it looks like)	
Item History (where it came from and when it was used)	
Item Condition (any marks or damage)	
Keywords	

If you can, include a photograph of the item

Australian Performing Arts Collection Condition Report



Object Description

Registration Number:

Object Name:

Title:

Creator:

Dimension:

Description:

Credit Line:

Handling Instructions:

Condition Status:

Condition Date:

Examined By:

Condition Details:

Venue:

Condition on arrival: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:	Condition on departure: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:
Examined by: Position: Date:	Examined by: Position: Date:

Venue:

Condition on arrival: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:	Condition on departure: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:
Examined by: Position: Date:	Examined by: Position: Date:

Venue:

Condition on arrival: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:	Condition on departure: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:
Examined by:	Examined by:

Position:	Position:
Date:	Date:

Venue:

Condition on arrival: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:	Condition on departure: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:
Examined by: Position: Date:	Examined by: Position: Date:

Condition on Return

Condition on arrival: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:	Condition on departure: Unchanged <input type="checkbox"/> Changed <input type="checkbox"/> Specify changes:
Examined by: Position: Date:	Examined by: Position: Date:

elements

<p>LINE</p> <p>Can be used to form the seams, stitching, and/or folding of fabric and aspects of the construction of clothing. Lines in clothing can also often define the shapes within the garment. The lines of direction and strength of the lines determines the way the onlooker views the clothing. Vertical lines extend the bodies proportion to seem taller and slimmer. Horizontal lines do the opposite, making the body seem wider. Lines have to flow easily without any interruptions to draw our attention in the direction of the line. If the line is interrupted our eyes stop and focus where the interruption occurs. Lines can give character to the garment. Straight lines give a sense of structure and order. Curved lines are connected with refinement and sensuality. If there is too much detail of assembled lines they create a clutter and distract the eye.</p>	<p>SHAPE</p> <p>Is a design element that draws your attention when you first look at a garment. Designers can base their designs on geometric shapes such as; circles, rectangles, triangles and squares. Designers can also use organic shapes, these shapes are usually irregular and are often based on curves. When discussing fashion and clothing shape can refer to the overall shape of the garment, for example the outfit's silhouette.</p>	<p>COLOUR</p> <p>Is a key design element, it can convey many different things in different materials. When using fabric the choice of colour is open-ended. All colours are possible and can be used in an endless variety of combinations. Colour can be used subtly, in creating light washed, harmonising and blending shades. Colour can also be used to create a dramatic effect, by combining strong and contrasting colours, therefore creating visual tension. Colours include: Primary colours (red, yellow, blue) Secondary colours (orange, green, purple) etc.</p>
<p>TEXTURE</p> <p>Is the surface quality, a general characteristic for a substance or a material. Texture exist all around us. It can be natural, invented, or manufactured. It can also be simulated or made to look and or feel rough, smooth, hard, soft, natural or artificial. Simulated textures such as a rough stone wall or a fluffy cloud are made to look and feel like real textures.</p>	<p>FORM</p> <p>Is the three dimensional feel and look of an object. It is different to shape as a shape looks flat and two dimensional. All objects have shape or form. Shapes such as triangles, squares, circles have no volume and are two dimensional. However, rectangular and triangular prisms have form as they are three dimensional.</p>	<p>POINT</p> <p>Are most often small and round, hence the word point. However, they may come in various shapes such as square, diamond etc. They may contrast weakly or strongly against a material or they may stand alone or be in multiples creating pattern and texture.</p>
<p>OPACITY</p> <p>Opaque material doesn't let any light transmit through so you can't see through the surface.</p>	<p>TRANSPARENCY</p> <p>A transparent material allows you to clearly see the objects on the other side. Transparency refers to the ability of a substance to transmit light easily.</p>	<p>TRANSLUCENCY</p> <p>A translucent material lets light pass through, but objects on the other side can't be seen clearly.</p>

principles

<p>BALANCE</p> <p>Is the control of the elements in attracting attention. This attention must be evenly or unevenly spread over the garment to make sure interest is maintained, without being motionless and chaotic. Balance can create movement, tension or calmness. Balance can be symmetrical or asymmetrical: <i>Symmetrical balance</i> is a mirror image balance. If you were to draw a line down the middle of a garment, it's a mirrored image. <i>Asymmetrical balance</i> is when components of a design are balanced but are not mirrored. Colours can also be asymmetrical, for example having one darker colour and balancing it by several lighter colours.</p>	<p>PATTERN</p> <p>Is an important element in clothing or fabric product design. Patterns use the elements of line, shape and colours. It can also refer to a repeated feature that creates a visual pattern is used to create dramatic effect and interest in their garments. Pattern in fabric can be constructed of threads as they are either woven or patterns can be printed or embroidered onto the surface. Pattern is produced in various colours, shades or textures.</p>
<p>SPACE</p> <p>Is the void between solid objects and shapes. It is everywhere and all around us. Everything takes up space in one form or another whether it's two dimensional like drawing and painting, or three dimensional like sculpture and architecture.</p>	<p>CONTRAST</p> <p>Is the design element that stands out because they are not alike, for example; circles and triangles. Red and blue colours also create contrast, therefore they are completely different. Putting objects or different fabric textures together can create contrast and therefore make each other stand out more than they would separately. Contrast makes the elements seem more dramatic and lively.</p>
<p>EMPHASIS</p> <p>Is used to create dominance or focus in a garment. This may be through the selection and use of colour, shape or other elements. Various kinds of contrast can also be used to emphasise a centre of interest.</p>	<p>REPETITION</p> <p>Refers to one object or shape repeated, creating emphasis on a certain aspect of design.</p>
<p>PROPORTION</p> <p>Is a term that can refer to two related aspects of a design. It is the relationship between the overall dimensions of an object, the length, with the compared to the thickness of the form. On the other hand it can also refer to the relationship between the size and space between the various patterns of a design.</p>	<p>MOVEMENT/RHYTHM</p> <p>Is the term that means different things in different materials. The clothing term of movement usually refers to how the fabric flows and drapes. The clothing term for movement is how you as a designer move the viewer's eye through a space with the line, contrast, volume and placement of objects within a design.</p>

Elements

<div>LINE</div> <div>Can be used to form the seams, stitching, and/or folding of fabric and aspects of the construction of clothing. Lines in clothing can also often define the shapes within the garment. The lines of direction and strength of the lines determines the way the onlooker views the clothing. Vertical lines extend the bodies proportion to seem taller and slimmer. Horizontal lines do the opposite, making the body seem wider. Lines have to flow easily without any interruptions to draw our attention in the direction of the line. If the line is interrupted our eyes stop and focus where the interruption occurs. Lines can give character to the garment. Straight lines give a sense of structure and order. Curved lines are connected with refinement and sensuality. If there is too much detail of assembled lines they create a clutter and distract the eye.</div>	<div>SHAPE</div> <div>Is a design element that draws your attention when you first look at a garment. Designers can base their designs on geometric shapes such as; circles, rectangles, triangles and squares. Designers can also use organic shapes, these shapes are usually irregular and are often based on curves. When discussing fashion and clothing shape can refer to the overall shape of the garment, for example the outfit's silhouette.</div>	<div>COLOUR</div> <div>Is a key design element, it can convey many different things in different materials. When using fabric the choice of colour is open-ended. All colours are possible and can be used in an endless variety of combinations. Colour can be used subtly, in creating light washed, harmonising and blending shades. Colour can also be used to create a dramatic effect, by combining strong and contrasting colours, therefore creating visual tension. Colours include: Primary colours (red, yellow, blue) Secondary colours (orange, green, purple) etc.</div>
<div>TEXTURE</div> <div>Is the surface quality, a general characteristic for a substance or a material. Texture exist all around us. It can be natural, invented, or manufactured. It can also be simulated or made to look and or feel rough, smooth, hard, soft, natural or artificial. Simulated textures such as a rough stone wall or a fluffy cloud are made to look and feel like real textures.</div>	<div>FORM</div> <div>Is the three dimensional feel and look of an object. It is different to shape as a shape looks flat and two dimensional. All objects have shape or form. Shapes such as triangles, squares, circles have no volume and are two dimensional. However, rectangular and triangular prisms have form as they are three dimensional.</div>	<div>POINT</div> <div>Are most often small and round, hence the word point. However, they may come in various shapes such as square, diamond etc. They may contrast weakly or strongly against a material or they may stand alone or be in multiples creating pattern and texture.</div>
<div>OPACITY</div> <div>Opaque material doesn't let any light transmit through so you can't see through the surface.</div>	<div>TRANSPARENCY</div> <div>A transparent material allows you to clearly see the objects on the other side. Transparency refers to the ability of a substance to transmit light easily.</div>	<div>TRANSLUCENCY</div> <div>A translucent material lets light pass through, but objects on the other side can't be seen clearly.</div>

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SPACE Is the void between solid objects and shapes. It is everywhere and all around us. Everything takes up space in one form or another whether it's two dimensional like drawing and painting, or three dimensional like sculpture and architecture.	CONTRAST Is the design element that stands out because they are not alike, for example; circles and triangles. Red and blue colours also create contrast, therefore they are completely different. Putting objects or different fabric textures together can create contrast and therefore make each other stand out more than they would separately. Contrast makes the elements seem more dramatic and lively.
EMPHASIS Is used to create dominance or focus in a garment. This may be through the selection and use of colour, shape or other elements. Various kinds of contrast can also be used to emphasise a centre of interest.	REPETITION Refers to one object or shape repeated, creating emphasis on a certain aspect of design.
PROPORTION Is a term that can refer to two related aspects of a design. It is the relationship between the overall dimensions of an object, the length, with the compared to the thickness of the form. On the other hand it can also refer to the relationship between the size and space between the various patterns of a design.	MOVEMENT/RHYTHM Is the term that means different things in different materials. The clothing term of movement usually refers to how the fabric flows and drapes. The clothing term for movement is how you as a designer move the viewer's eye through a space with the line, contrast, volume and placement of objects within a design.

