

Communicating the Museum Conference

12–15
July 2016

Dialogue

Berlin

Key Learnings

12 July 2016

Fundraising Day - Dialogue starts with raising money

TRENDS IN FUNDRAISING

Think outside the box

Speakers

Thomas Girst
Head of Cultural Engagement
BMW
Germany

Javier Pes
Editor
The Art Newspaper
UK

Key Learnings

- Seize the moment
- Don't mind the knockbacks

Notes

Partnership rather than sponsorship. There will be less funding in the future. Attention competition requires high brand visibility and clear corporate identity.

- **Unique selling point.**
Understand museum as a brand; define what it has to offer that nowhere else can offer.
- **Every future needs a history.**
Authentic combination of heritage and creativity.
- **Key visual.**
People are drawn to visual more than writing – key moving image, approx 30 seconds that can be posted and shared.

The rise of the creative class

- **Spectator as Contributor & Do It Yourself.**
People crave authenticity and experience in museum. A museum should be an exuberant companion of art rather than a constrained container. Digital offers many opportunities to branch out.
- **Digital drives Analogue.**
Availability of works online – the more people see it online, the more people are driven to see it in person. Despite the benefits of democratisation through digital access, the aura of an original cannot be taken away.
- **High / Low.**
Education and a level of authority are still important. Be aware that there is a longing for direct dialogue – people want to ask questions, not just shown the answers.
- **Return of the Real.**
Don't represent nations or grand narratives – represent the individuals, the human experience. Don't fear emphatic storytelling. Be transparent – turn a transaction into an interaction.

Alignment

- Funding is not unlimited, and donors want to find fitting partnerships which benefit their visibility and reputation.
- Personalise each application – specify the company and the contact. Speak to them in their language.
- Transparency is key.

[Download Thomas' presentation](#)

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SEE THE BIG PICTURE

Closing the deal

Speakers

Kim McKay AO
Director & Chief Executive Officer
Australian Museum
Australia

Tehmi Sukhla
Director Marketing, Communications & De-
velopment
Australian Museum
Australia

Key Learnings

- Build relationships
- Adopt a global organisation approach

Download Kim and Tehmi's
presentation

Notes

Two years of transformation.

- **Generate momentum.**
Sponsorship and philanthropic funding come from offering an environment people want to fund.
- **Creative approaches.**
Understand the company you're pitching to and how it can integrate with your institution.
- **Sponsorship is friendship.**
Develop the important relationships. Everyone is an ambassador; everyone is a fundraiser. Engage and aim to over-deliver so they come back for more.
- **The adaptable survive.**
Demonstrate to the organisation that change is necessary. Doing something radical can create excitement – it should be accessible, inviting, exciting.
- **Lead from the top.**
The head of an organisation must drive this forward, as the major investors will see this.
- **Be a part of the broader community – locally, academically, etc.**

Westpac Long Gallery case study

- **Matched funding** puts impetus on both sides for funding confidence and timeliness! Find a link, a synergy, to drive the deal eg. similar stories.
- **Be personal** – real conversation will kick things off properly. People can hide behind emails, people can be blocked by official scheduling. From getting the go ahead to actually nailing down the financial commitment.

When things don't go as planned...

- Mistakes happen every day. Keep going.
- Knock backs are a part of pitching. If you take no for an answer, you don't care enough – continue being friendly, inviting and open because you never know when things may change.

Leadership:

- Top down passion from director inspires from within – bringing the entire organisation on board – as well as from the outside.
- Reinvestment of funding into the maintenance of the relationship with the sponsor.
- Providing a more whole experience – reinvention process was done quietly and was most complete when launched.

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INSIDE THE ORGANISATION

Behaviour economics: how businesses and charities are engaging supporters and customers

Speakers

Bernard Ross
Director
The Management Centre
UK

Key Learnings

- Don't trust logic!
- Anchor high and frame well
- Don't undersell – if you believe in your culture, believe that others will.
- Get to know your supporters' contexts.
- Fail, fail fast, fail again.

Notes

Funding can be challenging and approaches to it should be innovative.

- Don't follow logic because people aren't always logical.
- The basis of good fundraising is to understand philanthropy itself – know how to give money to know how to get money.

Behavioural economics

- How we think we think – deliberately, logically and explicitly.
- How we really think – emotionally, automatically and implicitly.

Ways we defy logic : We jump to conclusions, we associate, we justify without reason, we like things from our perspective, we value our own input, we see what we want, we unconsciously seek / ignore certain data, we prefer the sub-familiar, we look for meaning even when there is none.

Rebranding: We like things we are familiar with – what can we hold onto? What can a brand claim as its own? Let the brand inspire the response to what you are.

Heuristics: the internal rules of the brain

- **Anchoring**. Give a stimulus to 'anchor' the pitch. Don't anchor too low! Ask for meaningful sums for meaningful things. People respond even to unrelated stimuli. In general, a higher stimulus will produce a higher result.
- **Framing**
Too much choice confuses people. Even if there are many choices, give them digestible 'chunks'. How can you frame spending in a way that doesn't feel like spending? Eg, dropping the money identifier leads people to 'forget' they're spending.

[Download Bernard's presentation](#)

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INSIDE THE ORGANISATION

Beyond please and thank you: leveraging communications for donor relations

Speakers

Scott Tennent
Director of Advancement Communications
Smithsonian Institution
USA

Key Learnings

- Empower members as influencers.
- Leverage Communications for cultivation.
- Fundraising aspirations can guide communications as strategy.
- Arm your fundraisers with storytelling values.
- Don't be afraid to ask for what you want and always say thank you – even if the answer is no.

[Download Scott's presentation](#)

Notes

Moving an audience down the pipeline towards donorship requires cultivation, stewardship and solicitation.

- Curatorial and education (content)
- Membership and development (audience)
- Communications and marketing (brand).

Social media is useful but must be used intelligently.

- Social media usually emphasises free aspects, and is thus directed at those who respond to this. These audiences are not cultivated by the organisation for fundraising – irritation or even anger can be the response when asking this demographic for funds.
- Social media is better used to tell stories than to raise funds – donors see the brand is connecting with an audience and establishing its role in the community.

Communications and Development can learn from one another. Development looks at the future, defines what the museum aspires to be. When linked with communications, it creates an environment for strategizing.

- What are the fundraising options?
- What are the museum's values?

Communications feature what already is and has been, maintaining continuum to build on the past towards a future.

- What are the storytelling values?

Don't ask 'What, How and Why', reverse it and ask 'Why, How and What?' to better showcase the organisation.

- Why do you matter? How do you set yourself apart? What is the impact?
- Every part of the organisation can benefit from these questions.

Well combined communications and development keeps donors thinking philanthropically – once they cross the transactional line it's hard to bring them back.

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Fundraising Day - Dialogue starts with raising money

CONNECTING WITH YOUR DONORS

Marketing and fundraising mechanisms in an environmental NGO

Speakers

Tania Roach
Executive Officer of Marketing
and Fundraising
WWF Germany
Germany

Key Learnings

- Connect with your audience and with your donors.
- Raise awareness, gain interest and convert this into engagement.

Notes

Funding drivers:

- Markets, economy
- Financial markets
- Government

Questions to ask:

- Who are we targeting?
- What are we selling?
- Which 'products' do we have?
- What marketing mix do we use?

Acquiring new support

- All transactional relationships begin with awareness.
- Traditional approaches (mail and face to face contact) still proving very effective. Internet is more an informational platform.

Retaining support

- Warm marketing: approaching those who have shown interest before.
- Consistent communication.
- Connect through storytelling – reach out and create an emotional link.

Integrate marketing and communications – one message rather than a fragmented one.

A good database and strong analysis are key. Understand who your donors are, track who is donating what and when.

You don't get if you don't ask, so don't be embarrassed or scared.

[Download Tania's presentation](#)

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Fundraising Day - Dialogue starts with raising money

CONNECTING WITH YOUR DONORS

Association of friends – engage donors and inspire support

Speakers

Denise Dias

Associate Vice President, Marketing
& Communications
Royal Ontario Museum Governors
Canada @ROMtoronto

André Odier

Managing Director
Friends of the Berlin Nationalgalerie
Germany

Key Learnings

Denise Dias:

- Understand that you and your audience are not the same. They probably won't care about your milestone – so turn it into something for them.
- If a creative approach makes someone worried, you're probably onto something!

André Odier

- Understand the nature and structure of your organisation and its affiliations, and understand the order of values between them.

[Download Denise's presentation](#)

Notes

Denise Dias:

Show, don't tell: less about telling audience's why they're great, more about asking what they find great.

Creative ways to invite engagement : open access to museum spaces and 'behind the scenes' areas for special events.

Such events can be difficult to convince with other parts of the business – get all staff on same page to build trust and so that everyone can see the benefits.

Donors love permanent recognition. Example of memory book – committing yourself (in)to the collection.

Ongoing success of the approach: Donor rates continued to increase the following year.

André Odier:

Usually friends groups independently raise money and give to the museum to spend as they like – not Friends of the Berlin Nationalgalerie!

Capitalising on exclusivity: only possible to join with the recommendation of two existing members. It's easier to work with a group of 60 who pay €1000 each than 6000 members who pay €10 each.

High aims – €600 a year membership goes to the Friends, with little more than free museum access in return.

The Friends are selfless financiers, not curators – it's not their exhibition, but it is their good will.

Three types of exhibitions: those who make money, lose money, or break even (in other words, they're free!). Approach your exhibitions keeping this in mind to maximise opportunities to make your money back.

12 July 2016

Fundraising Day - Dialogue starts with raising money

CONNECTING WITH YOUR DONORS

Speaking to your audience in their language

Speakers

Jill Westgard
Deputy Director for Advancement
Yale University Art Gallery
USA

Key Learnings

- Don't be afraid to ask.
- Build meaningful relationships.
- Strike when the iron is hot: conversion of free member to donor usually takes place within fifteen months.

Notes

Membership made free and turned towards direct, grassroots funding options to generate operating needs. → From 1200 paid members to 10,000 free members.

The 'price' of membership is giving some general information: name, address, art and program interests (correlating with curatorial department organisation), life status, connection to the organisation.

Every campaign has a mission-based theme and involves direct mail, email, social media, thank you.

First campaign: FREE.

A reaffirmation of what is available to members for free, and why donations can help the gallery continue to do so. Achieved more in the single campaign than the entire preceding year.

Use your database to understand your audience and how to get through to them – the results may surprise you.

- The further someone lives, the more active their choice to join.
- Donors weren't necessarily ready to get online – higher response rates with envelopes. Online promotion takes place, but traditional methods are continuing also.
- When given the choice between two amounts, more donors chose the higher amount.

Stewardship of donors

- Always say thank you.
- Calling new and increased donors; maintaining communication between campaigns.
- Identify and get to know potential major donors. Understand their connection, their interests, and how to bring your mission to life for them.

[Download Jill's presentation](#)

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Fundraising Day - Dialogue starts with raising money

CONNECTING WITH YOUR DONORS

Five barriers to successful fundraising and how to overcome them

Speakers

Nicole Newman
Development Director and Project Director
English National Ballet
UK

Key Learnings

- Define the business plan and know it.
- Four of these five barriers are internal – establish and cultivate an in house support network.
- Culture-change is led by development.
- Built trust – gain small wins and get creative.
- Be confident – don't be afraid to challenge leadership. Be tactful and intelligent when you push back.

[Download Nicole's presentation](#)

Notes

1. We don't have a plan...

A plan is made by defining what your organisation is doing that will make a difference. A list of exhibitions or a financial goal are not a plan.

- Donors are more inclined to give money when they know where it will go.
- Leaders must lead! The business plan is the road map for your business. Requires an emotional story (case for support): who you are, what you do, your goals, impact, plans, aspirations, budgets.

If your plan is convoluted it will be very hard to sell – you should be able to put it clearly into one paragraph.

2. I have no support.

We need to ask how to get the confidence to ask for support.

- Brainstorm with and include ALL levels of visitor services, communications, marketing and development.
- Speak to people in a language they will respond to.
- Cultivate emotional relationships (three or four times together) before crossing into transactional.

3. My prospects won't give.

To address psychological reasons:

- Learn to communicate appreciation well: shift from objective to subjective, from generic to specific in thanks.
- Be honest, be inviting.

To address economic reasons:

- Communicate clearly how donations work so it doesn't feel like an economic blow, eg. including financial advice with behind the scenes access.
- Anyone can give – you don't have to be a multimillionaire.

4. My Board!

Managing the 'Nothing to do with me' board members vs. the hyper-involved board members:

- Gently, but clearly, define the terms of reference
- Channel interests with committees and targets.
- Bring in external experts – especially if they can be chosen by the board.
- Introduce professional fundraising and communication policies to ensure ethical, well-matched sponsorship.

5. Fear.

A fear of change is a fear of losing control and threatening integrity and reputation. If barriers 1-4 are covered, fear should be minimised.

13 July 2016

Best Practice Training - Identifying the good ideas

PRESS AND DIGITAL PR

Making the most of media

Speakers

Jasmin Mickein
Head of Press & PR
Kunsthalle Bremen
Germany

Key Learnings

- Know your content and its story, as well as your target and how to get through to them to design an effective marketing strategy.
- Involve your audience in more than just the show – start early, tell the stories that arise (e.g. acquisitions).
- Strong unique selling propositions can only do so much.

[Download Jasmin's presentation](#)

Notes

Case Study – Sylvette, Sylvette, Sylvette: Picasso and the model.

Know the content:

- Consider context to expand the potential media outreach: e.g., Picasso's time in the French Riviera can lead to media presence there.

Know the target:

- As well as targeting standard visitors through the usual channels, market the exhibition based on a potential audience's interest – e.g. focus on the theme of beauty in women's magazines.
- Invite the audience into the process of the show: loan acquisition stories led to double exposure: one asking 'Will they get it?' And the next with 'Yes, they got it!'

Digital presence

- Allowed for internal and external authors to provide various voices and focus on different themes within the one project.
- Contributors could also market their input through their own social media channels.
- A user friendly platform for both media and visitors.

Press trips

- Difficult if budget doesn't allow but fruitful when they can be conducted – good sponsorship is a great help.
- Local newspaper supplements.

Going live

- Maintain continuum by generating news, often with partners
- E.g. Look alike day with the public.
- E.g. Auction of print (embedding a partnership with the auction house).
- E.g. Film screening with Arte, Franco-German connection.

Difficulties

- Despite strong unique selling propositions: (first display of the series, contemporary witness of the muse, big name artist) visitation was not as high as hoped.
- Copyright for Picasso is expensive. From a Press Officer perspective, push for artists whose copyright is more affordable.

13 July 2016

Best Practice Training - Identifying the good ideas

PRESS AND DIGITAL PR

Travel bloggers, the new trendsetters

Speakers

Pascale Bousquet
Account Director
Agenda
France

Key Learnings

- Engage audience on themes connected to their daily life. People, food, fashion, etc.
- Choose the bloggers you invite according to your target audience – do your research. Check that values and tone of voice are shared.
- Involve all people in the organisation who have a story to tell.

Notes

Focus on specific people and social experiences. Quality photography – almost like a series of portraits. Quickly produced.

Why work with bloggers?

- They are a source of inspiration
- They are storytellers who share their experience with their own words and share their emotions
- They speak to targeted audiences and share their experience instantly on their social media: post flows into their Instagram, Facebook, Twitter etc presence.
- They help develop your e-reputation

13 July 2016

Best Practice Training - Identifying the good ideas

PRESS AND DIGITAL PR

A picture is worth a thousand words: the art world's love affair with Instagram

Speakers

Rebecca Taylor
Executive Vice President
FITZ & CO
USA

Key Learnings

- Engage and connect through the medium to inspire and be inspired by your audience.
- Don't neglect the profile.
- Be authentic.
- Content is king.
- Know your audience – are they social media savvy or more traditional?

[Download Rebecca's presentation](#)

Notes

Instagram is THE social media niche for the art world. Instagram's 400 million strong user base is the most rapidly growing among the museum-going demographic. (Snapchat is also growing rapidly but among lower age group.)

Inspiration

- Art World Go-To's: InstaWall, Instagram Take-Overs, Instameets.
- Link icons and engage with influencers.
- Grid posting to create larger images, 'endless' picture streams, or panoramas. Allows for greater continuity of brand presence.
- Great platform for video campaigns, e.g. Nat Geo's dedicated video series.
- Taking Instagram 'offline' and into real life with the brand – photo tips, weather updates, traffic updates.

Best practices

- Don't neglect the profile. Include relevant handle, short and punchy bio, recognisable profile photo and your URL.
- No matter the platform, content will drive likes, subscriptions, searches and plays.
- Users want content that informs, educates, solves problems and entertains.
- Be authentic – don't use low quality or stock photos.
- Use analytics and present the data in ways it will be understood, e.g. insert into Excel to present information to other parties.
- If you're advertising hashtags, offer free wifi and, if possible, mobile phone access in the museum space.

Captions

- Show personality: use emojis, have a sense of humour, and engage actively with your audience.
- Hashtag often, hashtag well.
- If it speaks to who you are, take it on. Use the most used to be a part of the community, and the least used to stand out.
- Discover and engage local influencers – one who authentically loves your brand. For better or worse, these mediums are celebrity driven.

13 July 2016

CTM16 - Embrace the unexpected

FASTER - HIGHER - STRONGER

The future of dialogue in the museum world

Speakers

Will Gompertz

Art Editor
BBC
UK

Javier Pes

Editor
The Art Newspaper
UK

Bernhard Schulz

Editor
Tagesspiegel
Germany

Key Learnings

- Reliance on the instant nature of social media is not always the answer – early and in depth information is still absolutely necessary.
- There are still many ‘old school’ practices in the media – press releases are important!
- We’re all suffering information overload – let media contact be clear.
- Have pride in your brand.

Notes

All: Old school is often still the way – media appreciate good press releases (and they read them right until the end).

JP: Main pressure of new media is the speed it demands.

WG: Ultimately we’re in the academic business – we’re here to sell knowledge. The thirst for knowledge and the communication of culture on digital programs means this is a spectacularly important time.

WG: There is still genuine thirst for art stories – in the midst of Brexit, Immigration crisis, etc., a hot but lesser-known artist piece can be featured on BBC World. If it can go on the front page, it can go onto the BBC.

JP: All of our time is more valuable than ever. Make your website’s media section clear – being able to contact communications departments quickly and directly is imperative.

WG: Direct contact (calls, DMs, texts, etc) and exclusive content get through. Everyone is sitting on a great story – think globally in its reach but think exclusively for its pitch.

JP: A scoop is a scoop but an exclusive is more than just being one minute before someone else.

WG: It’s the opportunity to investigate and report. The chance to get in first and mine the story is what’s valuable.

BS: A curatorial media approach is as important as the art it’s reporting.

WG: Be proud of your brand – don’t abuse it by bombarding the press with it.

13 July 2016

CTM16 - Embrace the unexpected

STORYTELLING THROUGH THE GENERATIONS

From one story to 250.

Do you know who you are talking to ?

Speakers

Cecilia Martin
Creative Strategist and co-founder
Lava Lab
Netherlands

Naresh Ramchandani
Partner
Pentagram
UK

Key Learnings

- Stories assemble words into worlds.
- Be authentic.
- Be personal.
- Be sharp.
- Resonate.
- Understand your character, your audience and find what connects them.

Notes

Take risks, there are always new ways of storytelling, new languages, new realities.

How to choose words to tell a great story?

- Be authentic.
- Be personal. Use words to describe your inner thoughts, fears, hopes.
- Be sharp. Make a fast start.
- Use simple words to paint a better picture.
- Limit yourself to five lines.
- Resonate.

Choose the right words to start the right dialogue with your audience.

Download Cecilia and Naresh's
presentation

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CTM16 - Embrace the unexpected

DO WHAT REALLY MATTERS: The Bundeswehr (German Armed Forces) in dialogue with Generation Why

Speakers

Dirk Feldhaus

Bundeswehr Representative for the employer
brand communication
Federal Ministry of Defence
Germany

Jörg Wolf

Chief Creative Officer
Castenow Communications GmbH
Germany

Key Learnings

- Understand the 'why'
- Take your target groups with you
- Use the power of your critics
- Make it simple. There is an art to turning complex topics into a single message.
- Communicate on eye level.

Notes

We are the unexpected! We can learn about how to approach this new generation.

Bundeswehr is one of the biggest employers in Germany.

Difficulties

1. Gaining young people's trust.
2. Dialogue between fronts: emotional debate between loyal supporters and bitter critics. Bundeswehr is somewhere in the middle.
3. Dialogue with different target groups: journalists, politicians, society.

Shifting the focus from what the brand wants to what our target wants.

What are the real needs of young people?

- Job security AND HIGHER MEANING that are fulfilling (learnt)
- Personal and professional DEVELOPMENT OPPORTUNITIES as they don't want to be left behind (not learnt).

Campaign features

- Targeting critics: 'We're also fighting so that you can oppose us.' (see Results below)
- Strong visual: camouflage, photography of employers (brand ambassadors).
- Targeting demographics: half users are mobile users.

Different target groups, different words, different mediums: One message.

- Internal activities: identity giving → everyone's an ambassador, anchoring emotional connection.
- Opinion leaders: leaflet distribution to influencers eg press and parliament members.

Results

- Critic response was fast and furious. Instead of calling police following a paint attack, they took a photo for Facebook alongside their slogan. Biggest post they've ever made.
- Pre and post testing showed a record high rate of job applications to Bundeswehr.

Download Dirk and Jörg's
presentation

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CTM16 - Embrace the unexpected

PARTNERS ARE DIFFERENT THAN VENDORS

How to build partnerships that over-deliver

Speakers

Gordon Montgomery
VP of Marketing and Public Affairs
The Art Institute of Chicago
USA

Britt Nolan
Chief Creative Officer
Leo Burnett
USA

Key Learnings

- Have mutual respect.
- What's in it for them?
- Go in for mutual excitement, not for negotiation
- Embrace total creativity – don't be scared of change or fun!
- Say thank you (museum style!)

Notes

Cents vs. dollars. Leo Burnett's smallest client with smallest budget. What can you do without money working in your favour?

Partnerships

- We all have them. We want them to be 'incredibly powerful' rather than 'fine'.
- Nothing great was built with a vendor – embrace your co-orientation.
- Don't let 'What's in it for me' overtake 'What's in it for them?'
- Go into meetings with objectives and goals to create excitement – not to demand their action. If it feels like it's a negotiation, you're losing it.

Case study: Project Windows

- Provide direction – then let it go! Embrace others' creative licence.
 - Winners chosen by curator, influencers and public.
 - Award ceremony celebrates the many different facets of the project.
- 35% increase in admissions.

Giving creative the opportunity to work with big ideas is what gets advertisers out of bed in the morning.

Money will buy their thinking from 9-5 but inspire your personnel and you get both the time you pay for and their daydreaming time.

Unthink Magritte campaign.

- Opportunity to promise a playful experience.
- Taps into the contexts of the product and the audience.
Place, time, message.
- Call to action: invitation to unthink.

Van Gogh exhibition, inc. Airbnb partnership.

- 35,000 dollars budget turned into 8.5 million dollars media value .
- Expectations: 3,000 daily visitors. Reality: 5,500 daily visitors.

Things we take for granted within the industry can be very special for partners – say thank you with your content!

Download Gordon and Britt's
presentation

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CTM16 - Embrace the unexpected

RUHRTRIENNALE: Inviting everyone to be embraced

Speakers

Lukas Crepaz
CEO, Ruhrtriennale
Germany

Dimitri Jeurissen
CEO and Partner
Base Design
Belgium

Key Learnings

- Inspire curiosity: you don't have to explain everything, but you have to question.
- Integrate content and communication.
- Integrate communication teams from day one of the process; don't throw the content at them at the end.
- Define clearly: what do you stand for?
- We're always trying to give clients the tools to be independent – we want them to produce!

Notes

Simple
Flexible, yet coherent
Accessible
Content driven

Messages are key. It's not only about information, it's about the vision. What do you stand for?

It all starts with an inspiring brief.

- Socially engaged and relevant
- Inspiring story within
- Relevant thematic

→ integrate communication from day one

How to be embraced?

- One to one communication.
- Focusing on activating participation.
- Accessibility through simplicity and universally understood ways.
- An open dialogue with the viewer. Always guiding, never imposing. An invitation.

Producing experiments on a large scale.

- Reappropriation of former industrial space as creativity space.
- Seid umschlungen = Be embraced.
- Triennale: takes place every year, creative direction changes every three years.

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presentation

14 July 2016

CTM16 - Leading generative conversations

COMMUNICATION STRATEGIES

Success Stories from The Broad, L.A. and Garage Museum of Contemporary Art, Moscow

Speakers

Dasha Kotova

Head of Development and Marketing
Garage Museum of Contemporary Art
Russian Federation

Alex Capriotti

Director of Marketing and Communications
The Broad
USA

Key Learnings

- Striking architecture can be the best advertising.
- Make sure the brand works for the audience you want.
- Working with a blank slate presents amazing opportunities in which we can question conventional approaches.
- Give back to your audience through education.
- Don't send a message, create an experience.

[Download Dasha's presentation](#)

[Download Alex's presentation](#)

Notes

Dasha, Garage Museum

Accessible

- Reasonable ticket pricing schedule.

Education focus

- Archives being moved onto digital.
- Programs focused on children, family units, etc.
- Supporting communication with mediators, inclusion and patronship.

Local development focuses

- Human resource development.
- Public and private partnerships.
- Leisure and education development.

Alex, The Broad

Let brand guide you in defining who you are and what you're talking about.

- Audience: 70% of visitors characterize themselves as beginners in the art world.
- Using the collection to pair with influencers..

Architecture

- Daring ideas: mobile ticketing and no admissions desk.
- Even before the art was installed, the general public was invited to experience the space.

Who carries the brand onsite?

- Visitor services are ambassadors, security, info points.
- On the ground staff are the ones who keep people coming back!

What's bringing in audiences?

- Awareness
- Accessibility
- Collection
- Architecture
- Location

14 July 2016

CTM16 - Leading generative conversations

EMOTIONALLY ENGAGE WITH YOUR AUDIENCE

Panama, Bridge of Life: the museum as a hub

Speakers

Margot López
Communications Coordinator
Biomuseo
Panama

Key Learnings

- Start collaborating from the beginning
- You don't send a message, you create an experience.
- Mistakes are opportunities to better understand your brand

Notes

Think about your audience's perspective, and what you can give to it. E.g. Biomuseo's focus is all based on available scientific research, but many people don't know it. → Bringing biodiversity as a part of Panama and a part of the world.

Collaborations

- With Frank Gehry, architect of the museum.
- Working with various groups – communities near and far, other museums, design firms, influencers (eg restaurateurs and rice) etc.
- Working with people who push boundaries. Everything was collaboratively designed before any building started.
- When you join two different visions of the world in a single device, the result is profound. You don't send a message, you create an experience.

Confronting difficulties

- Solving complex problems requires looking at the problem again and again in different ways.

There is much to learn from mistakes. We come to understand our brand and ourselves better.

[Download Margot's presentation](#)

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CTM16 - Leading generative conversations

EMOTIONALLY ENGAGE WITH YOUR AUDIENCE

Foster dialogue with different cultures

Speakers

Robert Winkler
Project Manager
Multaka
Germany

Dr. Susanne Rockweiler
Deputy Director, Head of Communication
and Organisation
Berliner Festspiele, Martin-Gropius-Bau
Germany

Key Learnings

- We all should participate.
- Everyone has something to offer, teach and learn.
- Emotional connections provide purpose.

Notes

Robert Winkler

- Taking on refugees as museum guides redefines museums as meeting points.
- It offers purpose, experience, self-esteem and a network.
 - It brings people together through the sharing of their own culture and the one they have arrived in.
 - Dialogue between cultures
 - Refugees reconnect with their heritage – so much is stored and show-cased in museums, preserving parts of culture that no longer exist where they come from.
 - However, refugees are just as keen to work with content concerning their new culture as that of their own.
 - Every guided tour is a dialogue and everyone can learn from one another – there are questions, answers and conversations.

Susanne Rockweiler

- Education through culture.
- Really getting to know one another: no more 'where do you come from'.
 - Young refugees can express their identities through group activities and discussion, learning about their cultural networks.
 - E.g. interaction with the collection by assigning emoji. Emotional connections start off conversation

[Download Robert's presentation](#)

14 July 2016

CTM16 - How to survive in the digital jungle

MAKE THE MOST OF THE DIGITAL ERA

Power to the people: the changing landscape of digital engagement

Speakers

Jesse Ringham
Digital Marketing Manager
Tate
UK

Key Learnings

- Listen out for what the audience wants.
- Digital makes art accessible to everyone.
- Risks are critical to creating change.
- Digital requires us to act and react fast.
- How can you work together with others?

Notes

Aware → Excite → Launch → Sustain.

Know your content and how it will be linked to your audience.

Make it real! Get involved in the everyday – Tate links its works to weather updates, cakes, influencers, cats, staff, events, etc.

Know which platform is best for which messages:

Twitter: News + Live
Facebook: Film + Traffic
Instagram: Images + Stories
Pinterest: Collection
Tumblr: Showcase
Snapchat: Humour

Video engagement is very effective, but be aware of the limited attention span (30 seconds).

Live streams very cheap way of inviting audiences in, especially behind the scenes.

[Download Jesse's presentation](#)

14 July 2016

CTM16 - How to survive in the digital jungle

MAKE THE MOST OF THE DIGITAL ERA

Digital turns dialogue into action

Speakers

Samir Patel
Managing Director
Blue State Digital
UK

Key Learnings

- Turn fireworks into fireflies.
- Think, Feel, Do.

Notes

Fireworks are dazzling but fade quickly. Start thinking about fireflies – lots of smaller, slower bodies which glow for much longer.

Turning fireworks into fireflies means turning...

- Moments into momentum
- Messages into purpose
- Passion into relationships.
- Conversations into action (from likes to donations).

Getting attention is hard, getting action is harder. Establish relationships to build upon.

What can we give to our audience to enable the audience to climb the brand's ladder of engagement, to get them to take action on behalf of a goal, both on and offline?

1. Define your goal
2. Define your why
3. Define your actions

Digital is not just for putting things out to audiences but also for reaching out to learn from them.

Information overload means relevance is more important than ever – to be relevant to our audiences we need to know what they want, and when they want it. Testing is safer than assuming!

- Testing, measuring and iterating helps you be fast, accurate and reliable.
- Results are greater than hunches → always try and test before rolling out.
- Countering the HIPPO (highest paid person's opinion) problem.
- Data needs insights, insights need humility.
- If tests run counter to brand, question what this says about the brand itself.

It's hard to create urgency

- Despite our huge amount of content it can be difficult to stir the audience.
- Take on a layered storytelling approach, from the everyday story to the epic story.

Advocacy and power of community

- Digital advocacy is the process of getting people in your community to take action on behalf of a goal, both on and offline.

[Download Samir's presentation](#)

15 July 2016

CTM16 - Building dialogue inside out

THE MUSEUM OF EXCHANGE

Speakers

Chris Dercon
Director Emeritus
Tate Modern
UK

Key Learnings

- Question the paradox of public ownership. How do we make our brands both inclusive and exclusive?
- How can we communicate the ever expanding museum? How do we communicate that we want and need to get bigger all the time?
- How do we differentiate between a hysterical object and an object which communicates a sense of normalcy? How do we communicate that anything goes in the museum?
- We have to learn to communicate about what we do not want to talk about.

[Download Chris' presentation](#)

Notes

As museums and galleries we have many questions to ask ourselves –

- How do we communicate with our many kinds of museums?
- How do we communicate that anything goes on within them?
- How do we communicate that we always want – and sometimes need – to get bigger? Is smaller a viable alternative?

Be about branding but also be about finding and inventing new forms of collaboration and cooperation and community.

- Paradox: we promote the free circulation of ideas and people but we constantly talk about property and ownership (my work of art).
- How do we define the ownership of cultural property; cultural identity? How do we communicate collections to a public that doesn't care what we own and what we loan? Are we in turn branding otherness?
- Neo-liberalism is accompanied by its opposite: the raising of barriers.
- We must communicate sustainability. Museums are like Lazarus – we continue to come back.
- If we communicate such social values, we need to practice them – we're exploiting more and more our own personnel.
- The membership community is not the same as a Freundeskreis.

How do we communicate protest?

- Museums ask questions even Google can't answer.
- Protest is part of the brand.
- The solution, not the problem: consider the museum as the social condenser, the open space people come to for diverse encounters.

15 July 2016

CTM16 - Building dialogue inside out

A HUMANIST MUSEUM : Education, art therapy and social engagement, keys of success

Speakers

Nathalie Bondil
Director and Chief Curator
Montreal Museum of Fine Arts
Canada

Key Learnings

- It's not about brand, it's about the DNA of what makes your philosophy.
- Start with yes.

Notes

Any kind of museum requires a level of social engagement – it must be humanist.

Art is not just the property of art historians – it belongs to everyone. Nobody should say this is my collection, my acquisition.

A socially relevant museum rather than a specialized museum.

- This collection is your collection, so you can love it. How do we define shared icons from the collection?
- Talk about more than just the art! What are our other values? How can they link?
- If you want to include people, you must offer both physical and mental space.
- Hot vs. cold societies: hot societies are inclusive.

Partnerships: share the museum

- Embrace and celebrate tolerance.
- Always say yes. Become a part of another's message through your collection, your stories.
- Work in co-evolution, not in competition.

Art does good: the museum's social mission.

- Mankind is 100% connected, from biology to culture.
- There is no external ideal beauty, instead there is our linked emotion and experience.
- Art therapy: we can do good with and around the art.
- Working for peace: encourage democracy and citizenship through education. There is freedom in art, in drawing, in sharing.

Know your institution, know your brand

- Every institution is different but the key success for all comes from the population (the attendance).

[Download Nathalie's presentation](#)

Thank you for a fantastic conference

Key Learnings

Many thanks to our copywriter Maddi Newling from the University of Technology, Sydney, for these key learnings.

Contact

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LET'S MEET

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