

COMMUNICATING
THE ARTS ...

//// CULTURE
BUSINESS



BEST OF 2019

Key learnings and best practices from
the Communicating the Arts and
Culture Business conferences

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Agenda is a team of international experts in culture, with offices in Paris , Sydney, Berlin and Chicago. Our mission is to raise cultural institutions' international profile and to advance the promotion of culture world-wide through conferences, industry awards and communication strategies.

The Best Of 2019 was prepared and written by Alexia Jacques-Casanova, Content Manager, and Clémentine Py, Head of Communication.

Find out more at agendacom.com



AGENDA'S **BEST OF 2019** ASSEMBLES THE ARTS SECTOR'S BIGGEST IDEAS, KEY LEARNINGS AND BEST PRACTICES OF THE YEAR, AS HEARD AT AGENDA'S CONFERENCES.

In 2019, we tackled at Communicating the Arts the core themes of Building Partnerships in Copenhagen, Inclusivity, empathy and well-being in Montreal, Cultural Leadership in Sydney and at Culture Business we debated about The Art of fundraising in Sydney.

Our speakers told us that partnerships between institutions are often akin to marriages — for better or for worse. They have exhorted us to try and experiment, to test our playbooks and fine-tune as we go; to listen carefully, actively and with empathy to our audiences and collaborators; and to challenge our ideas of who can visit, fund or lead our cultural institutions.

During our four conferences, attendees heard from 200 thought leaders, experts and innovators from the international Arts and Culture sector. For our Best of 2019, we selected a total of 16 talks and case studies presented in our 2019 Communicating the Arts and Culture Business conferences.

Our Best Of 2019 also includes the four IDCA 2019 Prize winners.

Corinne Estrada
Founder and CEO
AGENDA



Keynote
THOMAS BENDIX
Head of Communications,
Louisiana Museum of
Modern Art, USA

-
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- Lars Krogsgaard

CONFERENCES

Communicating the Arts is the leading international forum for communications professionals working in culture.

Three times a year, we bring together 300 cultural leaders, senior arts professionals and innovators for three days of immersive learning, master-classes and visits in a leading international city of culture.

Participants come from museums, theatres, heritage and cultural organisations to explore emerging strategies and international best practices in communications, education and audience engagement.

Find out more at communicatingthearts.com

Culture Business is the leading international forum for fundraising professionals working in the arts.

Held annually, this gathering of senior arts professionals, philanthropists, entrepreneurial thinkers and innovators explores new ideas and global best practice in all aspects of fundraising and development.

From capital campaign to crowdfunding, data-driven membership schemes to brand partnerships, Culture Business provides arts professionals with the latest insights and tools to take their fundraising to the next level.

Find out more at culturebusiness.art

“For everybody who works in the arts to get together to talk, share ideas, experiences and problems. It is a hugely important platform.”

Will Gompertz
Arts Editor, BBC

THEME BUILD PARTNERSHIPS

Our society's recent shift to the "experience economy" is leading cultural institutions to face new challenges and embrace new opportunities. The main challenge certainly has to do with branding and the necessity to stand out — while retaining our values and mission — in a landscape where entertainment options are numerous and visitors' attention are hard to catch. In this bid to try and become more relevant, many institutions were faced with great opportunities to challenge their traditional perception and representation of both their audiences and collections.

Partnerships are often the solution to these challenges and the springboard to capitalising on new opportunities. Taking the time to reach out to the right partners, those who know and have gained the trust of the audiences you wish to reach and collaborate with is a great starting point, as you will find in both Linda Butler's and Anna Jansson's case studies.

As Niels Righolt argued, new partnerships across cultural institutions can help organisations develop new and better parameters for audience engagement. However, as you will (re)discover through Tina Walsbeger's case study, partnerships *within* one organisation are also just as important.

The following case studies illustrate the power of building partnerships to address current challenges and seize opportunities.

1.
**BREAKING DOWN
BARRIERS: INTERNAL
COLLABORATIONS
THAT BROUGHT
CONTEMPORARY
MUSLIM FASHIONS
TO LIFE
FINE ARTS
MUSEUM OF SAN
FRANCISCO, USA**

2.
**AUDIENCE
ENGAGEMENT IN THE
EXPERIENCE ECONOMY
DANISH CENTER
FOR ARTS AND
INTERCULTURE,
DENMARK**

3.
**REOPENING
NATIONALMUSEUM:
HOW A PR FIASCO
TURNED INTO
INSTITUTIONAL
OPENNESS
NATIONALMUSEUM
SWEDEN, SWEDEN**

4.
**IT TAKES A VILLAGE:
GROWING A
SUCCESSFUL BRAND
WHEN EVERYTHING
ELSE IS SHIFTING
EDINBURG
INTERNATIONAL
FESTIVAL, UK**

1. BREAKING DOWN BARRIERS: INTERNAL COLLABORATIONS THAT BROUGHT CONTEMPORARY MUSLIM FASHIONS TO LIFE

Linda Butler

Director of Marketing, Communications and
Visitor Experience
Fine Arts Museum of San Francisco,
USA



Courtesy of the
Fine Arts Museum
of San Francisco

The Fine Art Museum of San-Francisco (FAMSF) has done many fashion exhibitions in the past but *Contemporary Muslim Fashions* was different. Rather than featuring one designer, it needed to represent a global community.

CHALLENGES

How might we represent Muslim cultures authentically and engage with Muslim audiences?

How might we represent the work of 52 designers from around the world with one cohesive look and feel for the exhibition?

ACTIONS

ENGAGE AND TRAIN STAFF

The FAMSF shifted its internal structure and created a working-group including staff members from all departments, from finance to curatorial.

With the aim to ‘demystify’ Islam for non-Muslim staff members, the museum also offered them sensitivity training which included customized staff talking points and FAQ. As a result, staff reported more confident and excited about the exhibition.

WORK WITH RELEVANT PARTNERS

The FAMSF worked with relevant partners who provided introductions to high-profile players in the Muslim fashions sector in order to produce an industry-standard photo-shoot, raising credibility within Muslim and non-Muslim circles. Reaching out to those high-profile players allowed the FAMSF to gain all 52 designers trust and to build — through the photo-shoot — a unique, clear and identifiable through-line for all marketing.

VISITOR EXPERIENCE COLLABORATION

It was crucial for the FAMSF to ensure a warm and seamless reception for Muslim audiences. To do so, the museum added Halal options to the café menu and installed a prayer room within the building, among other accommodations meant to unify the visitor experience.

INVOLVE YOUNG GENERATIONS

The FAMSF Teen Advisory Board recorded conversations about what it means to be Muslim in San Francisco. The recordings were assembled and produced into thematic segments to be broadcast as a podcast and as an audio tour. The podcast, titled *wwon* the 2019 Gold Muse Award for Podcast.

OUTCOMES

- The working-group approach put in place for the exhibition has remained and is now integrated into the museum’s work practices.
- Staff training made them feel more confident about their abilities to welcome Muslim communities in a respectful manner.
- Partnering with high-profile players in the Muslim fashions sector made it possible to unite the 52 designers’ diverse of points of views into a coherent exhibition and communication strategy.
- A welcoming, safe and seamless experience for both Muslim and non-Muslim visitors.

KEY LEARNINGS

- Collaboration isn’t just a feel-good opportunity; it leads to innovative thinking with long lasting effects.
- Partnering with people who know your target audience and have gained their trust is essential to creating a respectful and seamless visitor experience.

2. AUDIENCE ENGAGEMENT IN THE EXPERIENCE ECONOMY

Niels Righolt
CEO
Danish Centre for Arts and Interculture,
Denmark



© CTA Copenhagen
- Lars Krogsgaard

Change is taking place at a rate too fast for the traditional structures to cope with. Institutions are therefore constantly responding to these pressures to develop new dynamics, forced to lean into innovation to become more communicative, porous spaces. This shift raises important questions about cultural authority, cultural democracy and social justice.

CHALLENGES

In countries where art institutions rely mainly on public funding (i.e. tax payers' money), art participation and audience engagement are very much a matter of politics.

Who is paying for our exhibitions and parties? Are they invited?

How might we make the first contact with audiences we do not know, with interests and competencies we do not typically recognize?

How do we ensure a diversity of modes, stories, expressions, events and projects that reflect different societies and find resonance within their respective communities?

IDEAS

BECOME PLATFORMS FOR DIALOGUE

Cultural institutions can't hope to reach out and collaborate with new audiences using traditional communication techniques. Cultural institutions should now aspire to become platforms for dialogue – the channels through which their audiences can talk, share, exchange. “Culture” tomorrow should aim less towards entertainment, and instead, seek to act as a social fibre, a glue, a connector.

REDEFINE PARAMETERS FOR CULTURAL POLICY

In the Nordic countries, policy-makers believe in cultural institutions' potential to redefine cities, identities and become accelerators for innovation. For this reason, they have identified 8 new variables upon which to draw when formulating new policies: national narrative, identity matrix, entertainment, societal ‘driver’, democratic glue, innovation engine, ‘glocal’ fix point, and game-changer.

DIALOGUE AND CO-CREATE

In the early 2000s, the Tate and the V&A were the rock stars of cultural institutions, daring to challenge the traditional audience engagement models, addressing the questions of who cultural institutions can reach out to and how to do things differently for them. In Denmark, similar actions have developed such as the SMK Fridays: free Friday evening events at the National Gallery allowing visitors to enjoy “informal art experiences outside the usual museum opening hours.” These are not experiences handed over to audiences, but developed through processes of dialogue and co-creation.

SET INFORMATION FREE

Audience policies and decisions have been taken hostage by audience marketing. If cultural institutions want to better engage audiences, they need to reorganize. The knowledge about audiences should loop back to those curating audience experiences in order to create more meaningful propositions.

KEY LEARNINGS

- Ask yourself: Who is paying for your parties? Are they invited?
- We must dare to reach out, to make the first contact with audiences that we do not know.
- Cultural institutions can't hope to reach out and collaborate with new audiences using traditional communication techniques.

3. REOPENING NATIONAL MUSEUM: HOW A PR FIASCO TURNED INTO INSTITUTIONAL OPENNESS

Anna Jansson
Public Relations Officer
Nationalmuseum Sweden,
Sweden



© National Museum Sweden



© CTA Copenhagen
- Lars Krogsgaard

The Nationalmuseum Sweden closed for 5 years and reopened in October 2018. The campaign meant to announce the re-opening of the Nationalmuseum was met with fierce backlash which eventually led to positive outcomes for the museum as it prompted it to create new and more inclusive partnerships.

CHALLENGES

As the Nationalmuseum was entirely closed during renovations, the public were sceptical of what was actually happening behind the doors. A feeling intensified with the knowledge that the renovations were being funded by public funds. How might we reassure them and live up to their expectations?

The advertising campaign in public space included four consecutive portraits featuring several fancily dressed white people and one nude black man. It quickly drew fierce backlash on social media, where people expressed their sadness and anger regarding the depiction of the black man which some of them described as “slave porn”.

ACTIONS

BUILD BUZZ BEHIND CLOSED DOORS

There was an absolute no-photography policy in the six months leading up to the reopening. This applied to press, staff, installers, everyone! The goal was to raise expectations and make the reopening reveal an absolutely new experience to the people. The no-photo ban was lifted two weeks prior to the re-opening to create a concentrated flurry of attention. Social media was kept active with teasers, facts, and other content. Several young feminist influencers were brought on board to show that their ideas and values were seen and represented by the museum. The communications team figured that the reopening would produce an explosion of photos of the finally-visible collection. Their marketing campaign was therefore *who-we-want-to-be* rather than *what-you're-going-to-see*.

BACKLASH AND REBUILD TRUST

Following the backlash caused by their marketing campaign in which a black man was portrayed naked next to three other portraits of white people fully dressed in fancy clothes, the Nationalmuseum took immediate action. They asked: *How could we not see this? If we missed this, what else are we missing?*

This questioning ed them to create many partnerships and programs with the aim to become a better, more inclusive institution. Among other things, they:

- Participated in the African Swedish History Week
- Created a dedicated council with representatives from the museum, activist groups, experts on African Swedish history and curators from other Swedish museums.
- Thanked those who criticized.

OUTCOMES

- The reopening saw twice as many visitors as expected, with overwhelmingly positive reviews and up to 30% brand new visitors.
- New partnerships with African-Swedish experts and activist groups were created and led to raising staff awareness and sensitivity regarding racism and inclusion.

KEY LEARNINGS

- Through social media, PR and marketing you can meet audiences who think the museum is not for them. Use this opportunity to connect and learn from them.
- Acknowledge when you have done something wrong.
- Include your critics.
- Practice makes perfect, but you need to start somewhere.

4.

IT TAKES A VILLAGE: GROWING A SUCCESSFUL BRAND WHEN EVERYTHING ELSE IS SHIFTING

Tina Walsberger

Marketing and Communications Director
International Festival Edinburgh,
UK

© Edinburg Fringe Festival



Case Studies
TINA WALSBERGER
-
© CTA Copenhagen
- Lars Krogsgaard

The Edinburgh Festival brings together 2,800 artists over 25 days for the enjoyment of over 400,000 visitors. How can a team of 45 permanent staff and 150 contract staff during the festival season make this all work? Clear branding and communication are key.

CHALLENGES

Reasons things go wrong when planning a large-scale event:

- Lack of agreed success measures
- Not making sure everyone is looking across the organization for unified, project-wide goals.
- Siloed information and teams
- Lack of clear processes
- Culture of fear, rather than empowerment

IDEAS

Share the mission and organizational identity widely

- No matter who or where you are in the organization, you must know what you do, how you're doing it and who you're doing it for.
- Go beyond lip service: make the mission statement real through staff and collaborator workshops, conversations (listening!) and empowerment.
- The rebranding of the Edinburgh International Festival was presented in company-wide presentations, rewriting goals as a team.

AGREE GOALS AND RESPONSIBILITIES

Have you ever reached the end of an event and realised in the review that all staff members had completely different metrics for success?

- Shared top-line goals are essential. For instance, the Festival's marketing team's goals are: revenue, attendance, brand, cultural leadership.
- Make sure everybody has clearly defined roles: constantly reassess responsibilities and lines of reporting.
- Many of the temporary staff start from scratch, requiring training for various roles in all areas. Each team is led by permanent staff to ensure consistent core knowledge is being passed on.

COMMUNICATION INTERNALLY

Have you ever seen a change to your event on Facebook before hearing it from the team?

- Information should be 'default to open': highly available, transparent and accessible.
- Make time for key introductions to others' roles: clarifying and breaking down assumptions of who does what.
- Listen to your staff. Build structures based on what internal requests/surveys reveal.
- Have ongoing induction sessions to keep everyone fresh.
- Using different platforms/software bring logistical difficulties and constantly evolving challenges. The Festival is still working on how to make the "translation" of information work between teams.

EMPOWER STAFF

- Create a space in which staff members feel open and safe to speak up.
- Always ask questions, listen to the answers, and remember that trust takes a long time to build.

REVIEW AND READJUSTMENT

- Festival amnesia is real. Keep notes as you go to be able to properly review.
- Debrief thoroughly while supporting team morale by listening to feedback and addressing problems.

KEY LEARNINGS

- It takes absolutely everyone to succeed
- Know what success looks like, be clear on everyone's role.
- Be ready to learn.
- Diversity of thought at the table will always lead to better results.

THEME INCLUSIVITY, EMPATHY AND WELL-BEING

Although missions or focus might differ from one institution to another, all cultural organisations share a common founding principle: public service. This is sometimes more evident with public institutions, funded with public money; yet it applies to all organisations which welcome visitors and spectators. What is your purpose, your value, your future, when people stop walking through your institution's doors?

In recent years, arts organisations have strived to live up to their “public service” mission by becoming more inclusive. Quickly, it has become apparent that to have a more diverse audience, arts organisations need to start with more diverse teams and stakeholders.

For some institutions, such as the Brooklyn Children's Museum, it starts with ensuring the Board is representative of the local community. As Stefanie Joy Muscat explained in her case study, it is also highly beneficial to challenge our perceptions on philanthropy: who can give, what qualifies as gift or donation, and so on.

Many people are not included because some institutions aren't able (yet) to cater to their special needs. Social isolation has proven to be a negative impact on the well-being of people suffering from dementia, disabilities and depression — it even aggravates physical pain. With the aim to make their venues more accessible, to leverage the power of the arts to reduce social isolation and improve well-being, several institutions have developed specific programs dedicated to people with disabilities. Through the case studies of Lisa Rodio and Charlotte Jacob-Maguire we get a glimpse into two different artistic approaches dedicated to people who have suffered a stroke.

1.
**PHOTOVOICE AT
THE MACM
MUSÉE D'ART
CONTEMPORAIN
MONTRÉAL, CANADA**

2.
**ACHIEVING INCLUSIVE
PHILANTHROPY
IN MUSEUMS
ABBE MUSEUM /
ACADIA FAMILY
CENTRE, USA**

3.
**THE SURMOUNTABLE
CHALLENGE OF
INCLUSION
BROOKLYN
CHILDREN'S
MUSEUM, USA**

4.
**STROKESTRA®:
HOLISTIC STROKE
REHABILITATION
THROUGH CREATIVE
MUSIC-MAKING
ROYAL PHILARMONIC
ORCHESTRA, UK**

1. PHOTOVOICE AT THE MACM

Charlotte Jacob Maguire
Coordinator, Educational
Opportunities for and Development
of Audiences with Special Needs
Musée d'Art Contemporain de Montréal,
Canada



© MACM

Photovoice is both a personal experience and a professional project for Charlotte Jacob-Maguire. She suffered a stroke a few years ago which left her with a paralysis on one side of her body. Throughout her rehabilitation she found several projects focusing on stroke and wanted to create one at the MACM.

Photovoice is a community-based participatory research method of documenting reality, especially for people whose voices are not heard as part of the traditional narrative within society.

CHALLENGES

How can the museum give people with special needs the opportunity to constructively criticize its space? How can it develop activities to break social isolation — an important indicator of well-being amongst people with disabilities.

ACTIONS

IDENTIFY WHERE YOUR MUSEUM STANDS

Jacob-Maguire identifies 4 stages of access to the museum for people with disabilities:

- Access to the buildings and services
- Access to consultation
- Access to discourse
- Access to decision-making

Most museums rarely go beyond the first stage in terms of access.

The highest levels of access “ask for partnerships rather than superficial involvement” Peers and Brown (2003).

EXPERTS VS EXPERTS OF LIVED EXPERIENCE

While the participants couldn't speak about their experience, they had things to say about the space at MACM. It is important to not only trust the voice of experts but also listen to the “experts of lived experience”.

During Photovoice, participants took photos which they printed and then transformed with stickers, pilot pens and dark inks, which helped them produce a constructive critique of the space. For instance:

- The entrance for disabled people is not at all next to the main entrance. It also is preceded by uneven floor.
- Stairs at the museum have a set of handrails starting before and ending after the stairs, which is extremely useful for people who have difficulties walking or finding balance.
- The logo representing a disabled person is in movement (in opposition to the traditional depiction of a static person in a wheelchair).

OUTCOMES

Photovoice is valuable because it is:

- Ethical: Nothing about us without us!
- Pragmatic: field research by experts of lived experience
- Valid: relevance of conclusions

KEY LEARNINGS

- You need both experts AND experts of lived experience
- “Nothing about us without us!”
- The four stages of access in museums: where does your institution stand?
- “Partnerships rather than superficial involvement”

2. ACHIEVING INCLUSIVE PHILANTHROPY IN MUSEUMS

Stefanie Joy Muscat
Former Director of Advancement
Abbe Museum,
USA



© ABBE MUSEUM

Philanthropy literally means “love of the people”, it was a concept coined by Alexis de Tocqueville who first studied philanthropy in the USA. With the advent of the Carnegies and the Rockefeller, philanthropy became associated with wealthy white men. With personalities such as Zuckerberg and Gates, it is easy to see that the history of philanthropy continues to be closely tied to the privileges accorded to white men.

CHALLENGES

The board needs to represent the community that it serves. On that point, the Abbe museum encountered several roadblocks including having to deal with white fragility. The Museum also had to fight prejudice: for example, the idea it useless to fundraise amongst First Nations people because “they are poor.”

ACTIONS

In the Spring of 2018, the Abbe Museum decided to start doing community listening sessions to ensure it wasn't just the voice of curators being heard in the exhibitions. This resulted in various actions being undertaken.

REVIEW HOW GIVING IS MEASURED

The Museum decided to measure donations differently: “Giving in all of its forms” is welcome. Thus people can give time, knowledge, history, and so on. Stephanie Joy Muscat gives the example of a man who volunteered to do some landscaping and gardening for the museum. In the end, he saved the Abbe Museum around \$35,000. How do you honour such a gift? Isn't it just as valuable, if not more so, than someone writing a check?

CHANGE THE VOCABULARY

After conversations with the locals as well as with the board, the museum decided to remove some words from its vocabulary. Here are some examples of changes made: They changed “director of development” to “director of advancement”. The word “fundraising” was removed, as well as “progressive” as it doesn't say much and has too many political implications. “Vibrant” was also taken out because it was deemed too vague, and often lacked context. “Stakeholder” didn't make the cut either because it was considered unspecific and very dehumanizing to a lot of people. Last but not least, “Community” was also removed as the museum considered it is a catch-all word that can't stand alone.

OUTCOMES

The Abbe is now a “house” in which people come to tell their stories. Each local First Nations tribe sends two individuals to the museum's council, and the board now has a majority of First Nations people.

KEY LEARNINGS

- Decolonizing philanthropy and the way we think about it is as important as decolonizing collections.
- What are some of the prejudices you may have regarding who can contribute to your institution?
- “Giving in all its form” is philanthropy, not just financial gifts.
- How do you honor the people giving time and knowledge?
- Words have impact. Work on your institution's lexicon.

3.

THE SURMOUNTABLE CHALLENGE OF INCLUSION

Atiba T. Edwards

**Executive Vice President and
Chief Operating Officer
Brooklyn Children's Museum,
USA**



Keynote
ATIBA T. EDWARDS,
© CTA Montreal – Sébastien Roy

In 2018, the Brooklyn Children's Museum decided to hire a consultant to help them workshop, with their board, how they could improve inclusion within their institution.

CHALLENGES

"Inclusion" is a broad challenge to tackle. Where do you start? How do you avoid workshop sessions turning into reports and plans than never get implemented?

ACTIONS

DEFINE WHAT YOU MEAN

It is crucial for institutions working on inclusion to think about the definition of words: How does *your institution* define "inclusivity", "diversity", "empathy"? Define it for yourself as staff members, as board members and put the results together to achieve one common definition.

ENCOURAGE ACTION... AND FAILING!

Once you have a definition, the next key step is to develop a sense of action: test your playbook! Iterate and fine tune as you go. We usually write great plans and put them on a shelf because we are afraid of failure. To build more inclusive institutions we have to try (through action-taking) and we have to be comfortable with failing. Everyone within your team should be able to contribute without concerns of safety and perception.

BRING EXPERTS IN

The Brooklyn Children's Museum dedicated 2018 to working with their board on the theme of inclusion. They brought in a consultant to lead workshops as they knew they couldn't do it all on their own. Tackling such a broad challenge requires the full-time commitment of an expert; anything less would yield to superficial results. Institutions shouldn't be afraid to bring in experts when they are working on complex issues.

NARROW YOUR FOCUS

The consultant they hired helped them narrow their focus, because "when everything matters, nothing matters." The Brooklyn Children's Museum eventually established that at least 30% of their board and leadership team should be people of colour and/or from central Brooklyn. They have a six-year plan to make it a reality.

OUTCOMES

- A shared understanding of what "inclusion", "diversity" and "empathy" mean.
- Staff feel confident to try, test and fail as they aim to reach their objectives.
- A six-year plan to have 30% of the Board be people of colour and/or from Central Brooklyn.

KEY LEARNINGS

- Define what "inclusion" / "diversity" / "empathy" mean for your institution and have everyone on board with it to ensure alignment of all resources.
- Don't be afraid of failure, act and fine tune as you go.
- Narrow down your focus: when everything matters, nothing matters

4.

STROKESTRA®: HOLISTIC STROKE REHABILITATION THROUGH CREATIVE MUSIC-MAKING

Lisa Rodio

Resound Project Manager, Health and Communities
Royal Philharmonic Orchestra,
UK



© STROKESTRA

The Royal Philharmonic Orchestra (RPO) has developed “Principal” residencies that focus on underserved areas in the country. Through these residencies they target education and community work. More and more, the RPO is asked to tackle health issues. The region of Hull has a much higher rate of strokes than in the rest of the country. For this reason, they asked the RPO to create a program focusing on this issue.

CHALLENGES

- Finding shared languages between the different sectors.
- Unpicking competing objectives/politics
- Navigating opposing timelines (e.g funding, protocols, feasibility)
- Ensuring balance between musical and clinical dimensions (staff must be empowered to be experts).

ACTIONS

DO THE INITIAL RESEARCH

The RPO works with various experts including physiotherapists with whom they co-created STROKESTRA®. They started with an extensive literature review and searched for evidence-based practices. Although the focus is on participants who have suffered a stroke, they created a program that could include people with different disabilities. They discovered many of the instruments used were easily transferable to other needs. The cabasa for example, can be helpful to people having lost some body sensation.

STRUCTURE THE PROGRAM

- Participants are referred by a lead therapist who works with patients to define individual goals
- Sessions take place every two weeks led alternately by RPO and clinical staff
- Participants are given instruments and ‘homework’ to continue work between projects
- The program culminates with a public performance

The performances are crucial to the program. They increase visibility and awareness with a wider audience, thus reducing social stigma. They also improve participants’ confidence.

MEASURE THE BENEFITS

The program includes an ongoing evaluation which looks at whether participants have reached their initial goals. The evaluation comprises of post-project semi-structured interviews with patients; evaluation surveys with clinical staff and carers; focus groups with patients and carers and with RPO staff.

OUTCOMES

- 100% of family-carers reported an improvement in their own wellbeing, and improved relationships with their relative.
- Participants reported a change in the traditional patient-therapist relationship.
- Clinical staff reported renewed energy, new ways of working and confidence in use of musical techniques.
- Participants and their spouses who come along felt empowered
- Reduction of social isolation which itself has a crucial impact on the overall quality of life.

KEY LEARNINGS

- Top-down support to get things going; on the ground staff to make things run
- Evidence is paramount
- Programs must be responsive – both in delivery and design
- Better music = better therapy
- Power of peer support and self-management

THEME CULTURAL LEADERSHIP

Despite the different topics we have chosen to focus on over the years, “leadership” is the underlying theme of all the conferences and discussions we have. Almost every subject circles back to leadership, and to the roles and responsibilities of those who lead cultural institutions today.

Most professionals who have taken the stage at Communicating the Arts agree that good cultural leadership is based on two main pillars: researching and really knowing who your audience is — rather than making assumptions — and knowing when to let go of the reins, when to step back and let others take charge. This is what Emma Cantwell, Jean-Pierre Chabrol and Jazz Money shared in their presentations.

As Gift Chansa beautifully illustrated through his case study, being a cultural leader is also thinking about the long term and beyond our own actions as leaders. For instance, ensuring our institutions are sustainable by partnering with the right experts, upskilling our teams and volunteers so they contribute to the sustainability of our programs, and inspiring young people to become change-makers for the future.

Last but not least, leadership is about human interaction. With Ashley Campbell, we discussed the importance of emotional resilience, of strong and transparent communication in times of change, and of nurturing and looking after the people we lead and work with.

1.
**WHO OWNS THE
STORIES OF OUR
INSTITUTIONS**
LOUVRE ABU DHABI,
ABU DHABI

2.
**FROM THE STREET
TO THE STAGE**
CIRCUS ZAMBIA,
ZAMBIA

3.
**RISING HEART:
STIRRING THE SHIP
IN TIMES OF CHANGE**
KICKARTS
CONTEMPORARY
ARTS, AUSTRALIA

4.
**JOHN MAWURNDJUL:
THE OLD AND THE NEW**
MCA, AUSTRALIA

1. WHO OWNS THE STORIES OF OUR INSTITUTIONS: NOTES FROM THE LOUVRE ABU DHABI

Emma Cantwell

Director of Marketing and communications
Louvre Abu Dhabi,
Abu Dhabi

© LOUVRE ABU DHABI



The Louvre Abu Dhabi opened in 2017. It currently has a transient demographic in terms of audience, with only 8% of Emiratis.

CHALLENGES

How can we encourage locals to develop an affinity with the museum? How can we tell old stories in new ways in order to make them relevant to our audiences?

ACTIONS

CREATE STORIES FROM DATA

The Louvre Abu Dhabi created a “Highway Gallery” with artworks reproduced on billboards along the highway. An audio-guide accompanying this outdoor exhibition can be played through on the car’s radio. The museum also invited local influencers pertaining to the communities they wished to reach and invited them to curate the gallery space.

HAND OVER THE REIGNS

The Louvre Abu Dhabi decided to let other people present their own stories within the museum’s walls. In order to do so, they invited creative producers, directors, artists and even the public through *carte blanche* programs, to take over the museum’s galleries. The museum also launched a weekly Instagram competition called #PicOftheWeek. Visitors are encouraged to tag the museum in their photos. Then, every weekend, the museum reposts the most liked visitor photo. Last but not least, the Louvre Abu Dhabi has developed special partnerships with the press, influencers and content creators, giving them an exclusive behind-the-scenes access.

FIND YOUR POINTS OF RELEVANCE

Tests, research and feedbacks from visitors are an important part of the communications strategy at the Louvre Abu Dhabi. It has helped the team identify what stories the local and global communities have interest in and want to engage with.

The museum also strives to address content that will “bring the nation together”, for instance by inviting the first Abu Dhabi astronaut to speak at the museum.

OUTCOMES

- Locals are developing an affinity to the museum as they see the influencers they follow post content about the Louvre Abu Dhabi.
- Inviting various content creators has allowed for different storytelling threads to surface through.
- Word-of-mouth is bringing more visitors to the museum.

KEY LEARNINGS

- Research your audiences’ practices (i.e driving on the highway) and use that data to influence how you tell stories.
- Don’t be afraid to hand over the reigns to local content creators.
- Find what stories your local community is interested in and use those entry points to engage with them.

2. CIRCUS ZAMBIA FROM THE STREET TO THE STAGE

Gift Chansa
Artistic Director
Circus Zambia
Zambia



Networking
GIFT CHANSA
© CTA Sydney - Declan May Imaging

Circus Zambia is a social circus company offering artistic and educational opportunities to disadvantaged young people in Chibolya, a particularly poor part of Lusaka with a reputation for drugs and criminality.

CHALLENGES

- Working with very limited means as the arts in Zambia receive very little State support
- Changing perceptions on the Chibolya compound and its young people who often have a bad reputation, making it hard for them to find jobs.

ACTIONS

RETELL YOUR STORIES

The young people of Chibolya participate in the Circus Zambia first started performing on the street as a way of telling their own stories. Later a stage emerged as a platform to speak to the community. By sharing their stories through artistic means, the young people of the Chibolya compound started shifting perceptions regarding their neighbourhood. All stories were drawn from “real lives” in the community, making the message more ‘real’ and relatable.

PERFORME YOUR WAY OUT OF POVERTY

Circus Zambia aims for a holistic approach to fighting poverty and crime. All young circus participants receive solid circus training and learn, through physical activity, how to take care of their body, thus reducing the risk of consuming drugs and/or alcohol. The most successful students also have the opportunity to join the professional company at Circus Zambia, thus securing jobs as performers and making an income. The Circus sells performances for private events which helps fund their other activities.

EDUCATE THROUGH PERFORMANCE

Through performances, Circus Zambia also educates both the performers and the audiences around health and social issues. For instance, Circus Zambia created a whole performance to bring awareness around Cholera – a serious health risk in the region. Circus Zambia also uses circus and clowning to teach about HIV/AIDS, sanitation, drugs and alcohol abuse, and other relevant topics. Some young people taking part in the Circus Zambia training go on to become peer-educators on those topics.

Circus Zambia has received training from volunteer finance specialists to learn how to manage its own finance and governance requirements in the future.

OUTCOMES

- Upskilling young people has allowed Circus Zambia to create a revenue stream through their paid performances, thus becoming financially sustainable.
- The revenue Circus Zambia generates is also used to finance the education of young people of Chibolya.
- Circus Zambia is now participating in International events, thus growing employment opportunities for their performers.

KEY LEARNINGS

- Strive to be sustainable and get help from experts
- Cultivate a problem-solving approach
- Inspire young people so they become change-makers for the future
- Upskill participants so

3. RISING HEART: STIRRING THE SHIP IN TIMES OF CHANGE

Ashleigh Campbell
Director
KickArts Contemporary Arts
Australia



© KICKARTS

Ashleigh Campbell's husband passed away two years ago. This dramatic event shifted everything for her and made her reconsider the power of emotional resilience both in personal and professional matters. Around the same time, Campbell took on a new position at KickArts, a cultural centre with "an interesting history of highs and lows."

CHALLENGES

Like all arts organisations, KickArts takes a lot of energy to sustain. Because it is in regional Australia it also faces added challenges, such as gaining attention from potential funders and philanthropists.

A new building is on the way, once it is finished, it will be the new home for Indigenous dance and performance in Queensland. In the meantime, the original building is closed and Campbell's team have to find ways to lead activities in a temporary space and deal with feelings of instability amongst the KickArts community (artists, visitors, staff).

ACTIONS

SEIZE THE OPPORTUNITIES FOR CHANGE

Campbell and her team see the renovation works happening on the building as an opportunity to rebrand, recalibrate, rename their institution. Campbell expected some pushback from the people who started this organisation 28 years ago, but to her surprise they expressed their excitement and wish for "something fresh and different." This feeling was shared by the community and stakeholders with whom Campbell and her team had extensive discussions in the process of making that decision.

COMMUNICATE AS MUCH AS POSSIBLE

Talking to staff and paying attention to their responses was and still is important in navigating the various changes KickArts is undergoing. Going through a building or renovation project with the State is often synonymous of delayed and fragmented communication. This can be tough on a team as uncertainty and frustration grow. The best thing a leader can do is be as transparent and communicative as they can.

EMOTIONAL RESILIENCE

People in leadership positions in the arts might sometimes feel like they are never going to get there, because the goal is often shifting and the time pressure is on. Knowing your own strength, your team's strengths and being able to nurture and look after people is important to achieve resilience.

OUTCOMES

Campbell and her team have taken over two empty shops further down the road from the original site. They called this new, temporary space The Hive where they host artist-run workshops. To Campbell, this is both an opportunity to bring together the community in new ways during the interim and an opportunity to reflect on what her team can achieve when everything is a bit up in the air.

KEY LEARNINGS

- When things are shifting, seize the opportunity to challenge and change other things: branding, governance, etc.
- Change and uncertainty can be very hard to manage as a team, make sure you communicate as much as possible.
- Know your team's strengths, nurture and look after people in times of change.

4.

JOHN MAWURNDJUL: THE OLD AND THE NEW

Jean-Pierre Chabrol
Jazz Money
MCA Australia,
Australia



© MCA

In 2018, the MCA Australia presented a comprehensive survey of the work of John Mawurndjul — a Kuninjku master bark painter from Western Arnhem Land. To support the exhibition, the MCA developed a digital resource space which was driven and owned by the artist.

CHALLENGES

- Ensuring the artist, John Mawurndjul, would own the project so he can show his art and his voice.
- Displaying artworks, both in the exhibition but also on the digital platform, that contain sacred knowledge for the people of Maningrinda.

ACTIONS

RETHINK TRADITIONAL FRAMEWORKS

During the conception phases of the exhibition and the digital platform, Mawurndjul stressed the importance of the location in his work. For this reason, both the exhibition and the digital platform are organized by locations, instead of the traditional chronological progression. Mawurndjul wanted the artworks to be central to the digital platform. The microsite therefore includes all the artworks — making this happen was not an easy task — and acts as a sort of a “digital catalogue raisonné”.

FOSTER DIALOGUE AND CHALLENGING ASSUMPTIONS

The exhibition and the digital platform were created in parallel, at the same time. Dialogue was essential between the different teams of the museum but also with the Indigenous Maningrinda community as they helped the MCA see what was relevant to them. For instance, the Indigenous Maningrinda community wanted as much information about the exhibition — including long texts found in the catalogue — to be accessible to them through the micro-site. This is something the museum had not anticipated as they believed the Maningrinda community would find this content irrelevant.

TRANSLATE FROM KUNINJKU TO ENGLISH, NOT THE OPPOSITE

From the very start of the project, the MCA worked with a linguist, who met the artist and developed a close relationship with him. They had long conversation in Kuninjku, the artist’s mother tongue. Based on those conversation, the linguist wrote the Kuninjku texts of the exhibition in phonetic Latin characters. Those Kuninjku texts were then translated in English. The whole exhibition and the digital platform are therefore bilingual. The digital platform also includes an audio glossary of Kuninjku words.

OUTCOMES

Both indigenous and non-indigenous people from the Maningrinda community use the resources from the micro-site to educate themselves and outsiders. It is used at the Australian National University as a language tool, as well as in other universities.

The audio glossary made everyone on the team more confident about how to pronounce Kuninjku words when doing guided tours or speaking about the exhibition in general.

KEY LEARNINGS

- Step back, let go of control and listen attentively to the artist and his/her community
- Don’t assume what First Nations people (or any community for that matter) want from their collaboration with you.
- Ensure you follow relevant cultural protocols — such as territory acknowledgement and warnings

THEME

THE ART OF FUNDRAISING

Fundraising in the arts is an acrobatic act. The rapidly changing landscape and growing uncertainty around cultural policy, public funding, traditional and new philanthropy are giving fundraising and development professionals a whole new set of challenges.

As Gretchen Coss points out in her case study, the idea of relying only on donors and contributions has to change. If you haven't thought of other ways of gaining income, it is time to start exploring new avenues for fundraising and achieving financial sustainability.

As you explore new avenues, you might also take some time to pause and reconsider who you ask for money and why, as Darin Conley-Buchsieb suggests in his defence for more diversity (and less bias) in our fundraising strategies. This can only be achieved thanks to thorough research, a conclusion shared by Magnus Restofte who urges all of us to gather and analyse data about what our institutions do and don't do for the public.

Last but not least, in those times of uncertainty and rapid changes, it is crucial to have a risk management or crisis plan in case your institution is hit by a tragedy and a great donation outpour, as it was the case for Guillaume Maréchal's team when Notre-Dame de Paris was ravaged by flames.

1.
**DIVERSITY AS AN
ACTIVATOR FOR
FINANCIAL GROWTH
SAN FRANCISCO
BALLET, USA**

2.
**USE DATA AND REACH
STRATEGY IN YOUR
FUNDING WORK
ROYAL DANISH
THEATRE DENMARK,
DENMARK**

3.
**THE SHOCK OF THE
NOTRE-DAME FIRE
AND THE RESULTING
LARGE MOBILISATION
CITY OF PARIS,
FRANCE**

4.
**THE SUSTAINABLE
MUSEUM : HOW
THE SPY MUSEUM
PIONEERED A NEW
MODEL WITHOUT
THE NEED FOR
TRADITIONAL
FUNDRAISING?
GALLAGHER
MUSEUM**

1. DIVERSITY AS AN ACTIVATOR FOR FINANCIAL GROWTH

Darn Conley-Buchsieb

HR Director and Head of Diversity, Equity and Inclusion
San Francisco Ballet,
USA



Miranda Silveira © Erik Tomasson

The United States of America have a history of explicit racism with effects still evident in today's culture and society. Today, implicit racism lives on. To fight racism, we first have to acknowledge the systemic racist systems most of our societies are built upon. Although we did not create those social constructs, we have a responsibility to change this system. Finance officers and fundraisers are key in the fight to change this system as they deal with powerful people with "very deep pockets" on a daily basis.

In the 1970s SF Ballet, and other performing arts institutions, started putting a blind screen during orchestra auditions. Before that, women rarely made it through. After the blind screen started being used, more women (over 40%) got inducted into orchestras. The bias around gender has decreased thanks to such initiatives, but the racial bias remains as orchestras today are mainly — and sometimes exclusively — made up of white men and women.



Faculty member Jeffrey Lyons instructs the San Francisco Ballet School's 2015 Scholarship class
© Chris Hardy

IDEAS

RECOGNIZE WHERE BIAS COMES INTO PLAY IN YOUR OWN WORK

Bias may be present in our budgeting, employment policies, but also in our fundraising strategies. Who do we ask for money and why do we ask them? We have biases when we are asking for money. We assume things which is why we don't ask for money from certain people.

GET RESOURCES FROM A VARIETY OF SOURCES

Why are we not raising money from more diverse communities? Often, it is a lack of research. We fundraise from people we know, with people who look like us and with whom we can forge a relationship with ease. We have traditionally been getting funds from one or two communities and we don't want to do the work to reach out to new ones. This is mainly because we assume that we will get a "no". Sometimes we need to stop and do some research on other communities. Your donors are dying. Art is not going to be sustained by the dead, it is sustained by the living. So we have to reach out to new (living) communities. We need to do this with authenticity.

CHALLENGE OUR ASSUMPTIONS THROUGH THOROUGH RESEARCH

We see some communities as recipients of aid, not donors. We assume, when we think of people of colour, when we think about certain women, disabled people, veterans, that they are unable to give. We think "you obviously have no money since my taxpayer money is going to you and things you need." We make a bias assumption instead of doing thorough research. Schemas are social. They exist in, are shaped by, and reinforced within our environments. We fall back on schemas in situations that are ambiguous, time sensitive, or stressful due to multitasking.

KEY LEARNINGS

- Assess the diversity of your organization
- Be aware of biases
- Create a prospecting plan of diverse potential donors/board members
- Be authentic

2. USE DATA AND REACH STRATEGY IN YOUR FUNDING WORK

Magnus Restofte
Communication Director
Royal Danish Theatre,
Denmark

© Royal Danish Theatre



There are very few private donors in Denmark as taxes are high and people feels like they are contributing enough already. It is therefore necessary for many institutions to acquire corporate sponsors and supporters. The Royal Danish Theatre wanted to launch a communication strategy that would make the Theatre more relevant to more people (i.e. people who hardly ever go to the theatre). They went on a mission to find a new partner willing to finance their wish to bring the art outside the auditoriums/buildings.

CHALLENGES

- Finding the budget for the exceptionally good ideas of your team
- Funding focus is usually on stage productions, not communication
- Few new sponsors/partners to choose from

ACTIONS

SORT OUT WHAT THE INSTITUTION DOES AND DOES NOT DO FOR PEOPLE

The Royal Danish Theatre started by organizing their productions on a matrix, based on the following criteria: classical, pop culture, modern, highbrow. This process allowed them to then segment their audiences. They identified two options to conquer the audiences where the Theatre was not (yet) relevant: go where they are and/or make digital content.

LOOK AT FIELDS/COMPANIES WE NEVER HAVE BEEN SUCCESSFUL “FLIRTING” WITH

The Royal Danish Theatre used Facebook data to figure out which automotive brand would make more the best partners. There were other car companies closer to the Royal Danish Theatre audiences, but a partnership with Audi was an opportunity for both the Theatre and the automobile manufacturer to reach new audiences/customers.

The Royal Danish Theatre started their partnering journey with a podcast series in the first year (sponsored by Audi), then a pop up tour with Audi who will also support the Big Summer Ballet Tour in 2020.

KEY LEARNINGS

- Using data and analysing closely what the institution offers and does not offer was key to finding the right partner.
- Taking the time to build trust and mutual understanding of your respective values will ensure a great relationship with your partner.

3. THE SHOCK OF THE NOTRE-DAME FIRE AND THE RESULTING LARGE MOBILISATION

Guillaume Maréchal

Head of Strategic Development, Media
and Commercial Partnerships
City of Paris,
France



© City of Paris

In April 2019, a great fire ravaged the French cathedral Notre Dame de Paris causing — among other damages — the collapse of the spire of this 850-year-old building. The Notre Dame fire had several implications: religious, historical, cultural and geographical implications. This situation is unique in the sense that it unites a diverse community of stakeholders: followers of different religions, Parisians who do not identify as religious but feel an attachment to the building, cultural heritage lovers, tourists, and so on.

CHALLENGES

Following this tragic event, donations quickly poured in — 1 billion euros in 48 hours — sparking both a positive response and heated controversies among the French. How can a team of fundraisers manage efficiently the outpour of donations and act, rather than simply react in the face of such a unique event?

ACTIONS

FIRST RESPONDERS: INDIVIDUALS

Just a few hours after the beginning of the fire, individuals started online crowdfunding campaigns — over 2000 crowdfunding pages were created — followed by an official campaign by the Fondation du Patrimoine (Cultural Heritage Foundation).

SECOND RESPONDERS: BILLIONAIRES AND CORPORATIONS

Encouraged by individual donations, several French billionaires pledged a total of 500 million euros. Several large corporations also offered money or free help towards the renovation of the cathedral. The gifts from French billionaires were met with heated debates in France in the midst of the Gilets Jaunes movement. Similarly, a 10 million euros pledge from Brazilian Lily Safra, led to an uproar on social media as people asked why the Brazilian billionaire did not give anything to the National Museum of Brazil after it was ravaged by flames.

FOLLOWED BY B2B2C TECHNIQUES

The fundraising team at the City of Paris also put in place several B2B2C techniques which included text message giving, a limited edition coin, a digital campaign on the Parisian metro system, price-rounding at shops all over the country, and a dedicated TV fundraiser on “Who wants to be a millionaire?”

REACTIONS

HOW DO YOU DEAL WITH BACKLASH?

Our role as fundraisers is to ensure that everyone — individuals and companies — feels vital to the restoration whatever their contribution. Each and every contribution needs to be celebrated. When debate and questions arise, it is essential to be as transparent as possible to avoid resentment from growing. How will the money be used? When?

KEY LEARNINGS

- Value and celebrate every contribution big or small.
- Be transparent about the use of the funds
- Have a crisis plan, you never know what might happen tomorrow.

4.

THE SUSTAINABLE MUSEUM: HOW THE SPY MUSEUM PIONEERED A NEW MODEL WITHOUT THE NEED FOR TRADITIONAL FUNDRAISING?

Gretchen Coss

Senior Associate, Director of Business Development
Gallagher & Associates
USA



© Spy museum

© Spy Museum

What makes a museum sustainable? “Sustainability is achieved when earned and contributed income sources exceed capital and operating expenses, annually and in perpetuity.” But how exactly can a museum achieve long-term financial sustainability?

CHALLENGES

- DC is a free museum city while the Spy Museum has an entrance fee
- 100+ venues to compete with

ACTIONS

BE A VISITOR’S AND A FUNDER’S DREAM

Potential funders want to know that you have a clear vision of what your institution is (that includes a strong branding) so they can get excited about your projects. They also want to be sure that you know how to run your museum, that you know how much it is going to cost. This is what will make the largest donors comfortable to give their money to your institution. Strong branding is essential to long-term sustainability because it attracts large donors, and also because it attracts (and retains) more audience members. Strategic positioning is key, yet often, cultural institutions choose an audience segment that is too wide.

DEFINE A NEW FUNDING MODEL

50% of the Museum was funded by Milton Maltz, the other half is a mix of equity, debt/bond and tax incentives. The Spy Museum, unlike most museums and cultural institutions, does not depend on attendance for their revenue base; it depends on all of the other structures they have internalized: retail, restaurants and private events. Your institution might take more risk by running Food and Beverages itself, but it will also make much more revenues. To maximize revenue, offer products and services that increase visitors’ time on-site, and leverage your content to offer unique experiences and merchandise.

PRICING STRATEGY AND THROUGHPUT

Design should support targeted attendance and putting timed-ticketing can help flatten arrival curve. Raise pricing to lower demand. Start at a low price and end high (rather than the opposite). The uniqueness of the experience will substantiate the dollars.

OUTCOMES

- Capacity targets met each year
- Awarded for positive influence on local tourism

KEY LEARNINGS

- Adopt a “for-profit” mindset
- Maximize earned revenue
- Balance pricing with throughput

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We push the boundaries of possibility
to create experiences with impact.

^ Mississippi's Arts + Entertainment Experience

^ Sazerac House

^ International Spy Museum v



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THE GRANDS PRIX

The Grands Prix (formerly known as the International Design and Communication Awards) celebrate the original and inventive ways cultural organisations communicate, activate and relate with audiences.

Highlighting creative excellence in arts communication, design, engagement and development strategies, the Grands Prix offer a unique platform for the best in the business to showcase best practice and create new connections.

MANY THANKS TO OUR EXPERT JURY:

- **Chris Atkinson**, MOTAT, New Zealand
- **Elle Barriga**, Matter and More, USA
- **Linda Butler**, Fine Arts Museums of San Francisco, USA
- **Angela Cassie**, Canadian Museum for Human Rights, Canada
- **Corinne Estrada**, Communicating the Arts, France
- **Alexandra Gaffkin**, Australian National Maritime Museum, Australia
- **Timothy Heckscher**, Culturaliv, France
- **Kieran Larkin**, Sydney Living Museums, Australia
- **Danielle Olsen**, Wellcome Collection, UK
- **Nikolina Olsen-Rule**, Designmuseum Danmark, Denmark
- **Naomi Seixas**, Local Projects, USA
- **Tim Ventimiglia**, Ralph Appelbaum Associates, Denmark
- **Gry Worre-Hallberg**, Sisters Hope, Denmark

CARCLEW
MUSIC MATCH,
AUSTRALIA
BEST CROSS-
INSTITUTION
PARTNERSHIP

CLEVELAND
MUSEUM OF ART
ARTLENS
GALLERY, USA
BEST PARTICIPATORY
EXPERIENCE

**MUSEUM OF FINE
ARTS BOSTON**
GENDER BENDING
FASHION, USA
BEST TEMPORARY
EXHIBITION DESIGN

**CLEVELAND MUSEUM
OF ART & POTION**
ARTLENS
GALLERY, USA
BEST PERMANENT
EXHIBITION DESIGN

MUSIC MATCH

CARCLEW

BEST CROSS-INSTITUTION PARTNERSHIP

BRIEF

Research provides compelling evidence for the positive impact of music education on brain development, strengthening the neural pathways vital for numeracy and literacy. Private philanthropy has allowed for music programs to be delivered in some Australian schools. However, fueled by a desire to see more impactful investments, Carclew — a “cultural organisation dedicated to artistic outcomes by and for people aged 26 and under” — created Music Match. This initiative is built upon a collaborative model that can be replicated for other social causes.

STRATEGY

Working with three core stakeholder groups — disadvantaged schools, organisations for professional music education, and philanthropists — Music Match created a menu of subsidised music education opportunities. These were designed to deliver high quality music education, address issues of educational inequity, and improve participation in disadvantaged schools.

CHALLENGES

The projected timeline was ambitious given the project’s scope. Sensitivity was required in building relationships amongst multiple stakeholders, some of which saw themselves as competitors, not collaborators. Building relationships with schools was also complicated; and tailoring the program to meet the specific needs of each individual school was a great challenge too.

OUTCOMES

11 provider partners now offer 35+ music education opportunities to 11 highly underprivileged primary schools. Feedback from the schools is very positive: “Children who often miss out due to complex issues are being supported [...], experiencing excursions and opportunities they would otherwise miss out on. Our teachers are gaining confidence from high standard professional development.” Music Match is a game- changing tool for overstretched teachers in under-resourced schools, programming bespoke activities with resources of the highest standard.

ARTLENS GALLERY

CLEVELAND MUSEUM OF ART

BEST PARTICIPATORY EXPERIENCE

BRIEF

ARTLENS Gallery is an immersive digital initiative that includes the ArtLens Exhibition, ArtLens Wall, ArtLens Studio, ArtLens App, and Digital Beacon. It helps to build impactful, personally relevant museum experiences.

STRATEGY

Designed for the digital native, the featured space, ArtLens Exhibition, includes 16 custom interactives that allow visitors to explore an object through composition, gesture, emotion, and symbols with gesture-based technology. By mixing art and technology, CMA aims to provide visitors with the toolsets to look closer at art. The space includes 20 masterworks and over 1,000 digital artworks which rotate every 18 to 24 months and always include new innovative technology.

CHALLENGES

- Design a process that intertwines artworks and digital devices without having them competing against one another.
- Be appealing to every visitor, from the 4 year old child to the PhD Arts student.

TOOLS

Though the front-end experience is more engaging than ever, the impressive work that makes ARTLENS Gallery scalable and sustainable is its backend platform. CMA built the CCMS to update anywhere, making any artwork's interpretive content live within 10 minutes.

OUTCOME

Data revealed that while many visitors started off feeling less than knowledgeable about art, they left the CMA feeling more knowledgeable and more comfortable with art than visitors who did not visit ARTLENS Gallery. It increased interest in the collection and encouraged visitors to look closely. ARTLENS visitors learned new skills for viewing artworks and stayed longer in the permanent galleries.

GENDER BENDING FASHION

MUSEUM OF FINE ARTS BOSTON

BEST TEMPORARY EXHIBITION DESIGN

BRIEF

Gender Bending Fashion explores the role of gender and fashion, by connecting the past and the present through highlighting trailblazing designers and wearers with an immersive experience. With a holistic approach of the gender spectrum this project honors diversity and creates a place where ideas grow and flourish. People from different walks of life can see themselves and their experiences reflected and respected.

STRATEGY

The MFA chose retro-futurism as a visual theme to connect present to historical precedents and the imaginative exuberance of what the future could be. Built around a central spine of contemporary designers, the exhibition unfolds on three parts exploring reversals of binary conventions up to its disintegration to finally reach transcendence of genders.

CHALLENGES

- Sensitive topic that needed to be workshoped with consultants
- Mounting two large shows plus a few smaller ones at the same time
- Complete re-work of the gallery to create an immersive environment

TOOLS

The community was engaged by being featured throughout the show, in particular displaying local styles and voices in the digital album. In the final Transcend room, the MFA worked with creative agency, Black Math, to create an immersive projection-mapped room. The Gender + Fashion Lab provides a place to learn more on the topics in the show.

OUTCOME

A conversation was started on gender and fashion in Boston. People from all over the city came to celebrate. The community felt well represented, as said in many social media posts.



ARTLENS GALLERY

CLEVELAND MUSEUM OF ART

BEST PERMANENT EXHIBITION DESIGN

BRIEF

The intention for the ARTLENS Exhibition is to attract visitors of all ages and backgrounds to interact with the foundational principles of what makes art art, and gain a new understanding of their own subjectivity. ARTLENS encourages engagement on a personal and emotional level, removing any intimidating clichés a museum might usually convey. It allows visitors to explore digital representations of artworks by using their bodies to yield a deeper appreciation of the real, physical artworks in the museum.

STRATEGY

Cleveland Museum of Art, in partnership with Potion, brought together curators, exhibition designers, educators, and technologists to design a new model for digital interpretation built on interactive digital projection. They developed 16 interactive games that teach visitors four foundational art history concepts: Composition, Symbols, Purpose, Gesture and Facial Expression.

CHALLENGES

- Helping visitors grasp the interactive basics
- Balancing visitor engagement and readability
- Creating a code structure ready for collaboration

OUTCOME

In preliminary evaluations of ARTLENS, across new and existing visitors, they now:

- have a higher rate of returns
- have a better visitor experience
- 88% felt more comfortable looking at art
- 70% reported looking at the art closer
- 94% want to see the art in person
- 23,000 artworks explored with 37 artworks/hour
- 7 artworks/visitor with an engagement of 9.5 min/visitor

COMMUNICATING
THE ARTS ...

//// CULTURE
BUSINESS



AGÊNCIA