

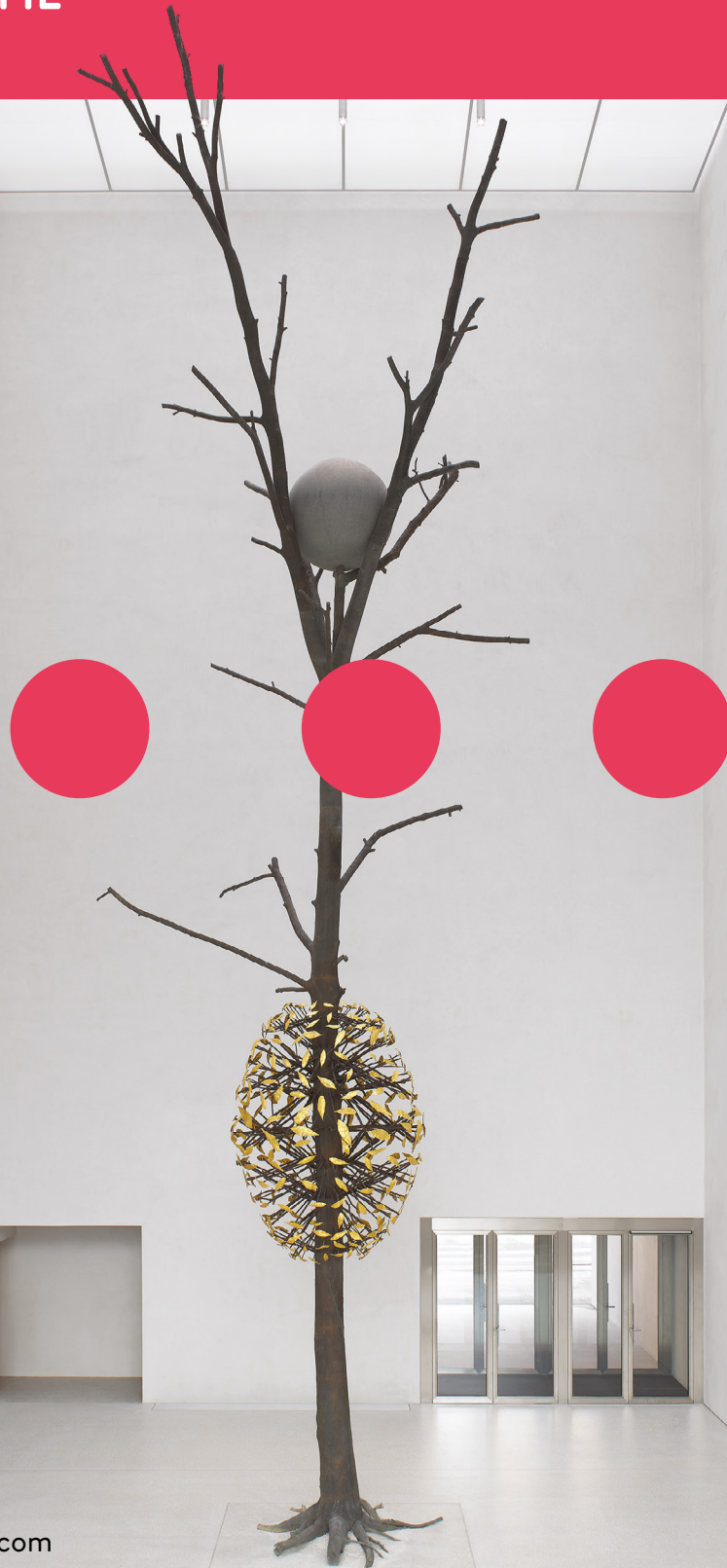
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**COMMUNICATING
THE ARTS 25
LAUSANNE
27-29 SEPTEMBER 2021**

...

The international
conference for
cultural leaders

PROGRAMME



WELCOME!



Corinne Estrada
CTA Founder and Director

Dear Colleagues

Do you remember that the 25th Communicating the Arts conference was originally planned for June 2020? What a different conference it would have been.

The impact of Covid-19 and the Black Lives Matter movement has seen the role of culture and community evolve enormously, revolving almost 360 degrees in some sectors. Smart organisations fully embrace diversity, accessibility and inclusivity, and bring with them solutions to climate change and improvements to mental health for their staff and community. At Communicating the Arts we see these adaptations as vital for organisations to grow strong and resilient in an ever-changing world.

More than ever, cultural organisations have become social and political players. Visitors expect to join forces with us and find responses to the world's maladies. This is a big job. Cultural professionals need new skills and resources to meet this changing demand, seizing audience attention in an increasingly noisy digital world.

With the contribution of Plateforme 10 and our partners, we have curated an exciting programme about Placemaking, involving 50 speakers from around the world. Sharing knowledge and asking questions is still the best way to learn. I hope that this conference will help you shape your new role inside your organisation. I am so happy that you could make it to Lausanne, where together we can take best practice and shape next practice.

Enjoy the conference, enjoy Lausanne.

I hope you have an excellent time at CTA.

Corinne

A WORD FROM PLATEFORME 10



Patrick Gyger
General director, Plateforme 10

After the inauguration in autumn 2019 of the new Cantonal Museum of Fine Arts (the MCBA, associated with the Félix Vallotton and Toms Pauli Foundations) designed by Barozzi Veiga, we are on the verge of the opening of a new building, designed by Aires Mateus, for the Musée de l'Elysée, cantonal museum for photography, and the mudac, cantonal museum of contemporary design and applied arts. Thus in June 2022 Plateforme 10, the Lausanne arts district, will be open in its entirety.

Plateforme 10 is the crystallization of an ambitious cultural policy and unusual creative energies. Intended to deeply mark its territory, it is the nodal point of a vast network extending from this new neighborhood to way beyond the Swiss borders. This is why we are proud to welcome CTA this September 2021 with its crucial theme of Placemaking.

In these times of flux, Plateforme 10 intends to foster museums of the 21st century, questioning the meaning of their missions, their relationship to others, their impact on society. Its ambitions to present the arts as so many reflections of the environment that made them emerge, and create a constant dialogue between the museums on the site. Its DNA will be one of constant research, frequent surprises, multiple partnerships, ubiquitous hospitality and openness.

Plateforme 10 will welcome artists and the public widely, asserting that culture and the arts are essential; they are at the heart of society and its necessary transformation.

WELCOME!



Phillip Tefft
Director
RAA London Studio

Places are more than just physical spaces. Each place is a world of its own in miniature, where we gather and socialise, wander and reflect, protest and celebrate, fight and fall in love. Places challenge, nurture and inspire us; they are the stages, created and shaped by us, on which we live out our lives.

Yet no two places are alike. Every placemaking project starts with an investigation into what really makes that place unique – what are its distinctive qualities? How can we communicate and enhance its identity? And how can we hold and preserve the memories of a place while simultaneously shaping it for the benefit of its future communities?

As a creative channel that connects past to present, surfaces and buildings to stories and imagination, and experiences to daily life, our work taps into the ongoing dialogue between a place and its people. From urban streets, to lively parks, to remote coasts and overgrown wetlands – we aim to reveal the meaning and stories of every place, to foster a sense of belonging, and ultimately to add cultural and commercial value. In this way, placemaking is real and accessible, with people at its heart.

In these times of change and flux, it has never been more important to find inspiring ways to connect people and places and create meaningful and sustainable platforms for communities to come together. We would like to thank CTA for creating space for this important dialogue to take place.

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**COMMUNICATING
THE ARTS 25
LAUSANNE
27-29 SEPTEMBER 2021**



...

**PROGRAMME
MONDAY
27 SEPTEMBER**



PROGRAMME SUBJECT TO CHANGE

MONDAY 27 SEPTEMBER



MUSÉE CANTONAL DES BEAUX-ARTS

			
REGISTRATION	From 9.00am	Pick up your badge and programme	MCBA - Foyer
WELCOME	1.30pm	Welcome to Communicating the Arts Lausanne	MCBA - Auditorium
WELCOME	1.40pm	Welcome to Plateforme 10 and Lausanne	MCBA - Auditorium
PLACEMAKING - REBIRTH			
KEYNOTE	2.00pm	Placemaking & Art: Disrupting the Status Quo	MCBA - Auditorium
PANEL DISCUSSION (Pre-recorded session)	2.30pm	Reopening Strategies of Cultural Institutions Around the World	MCBA - Auditorium
COFFEE BREAK	3.15pm		MCBA - Café Nabi

CREATIVE STRATEGIES & INNOVATIVE THINKING

			
CASE STUDIES	3.45 - 4.45pm	1. Urban ideas 1.1 Placemaking in Smaller Places 1.2 Elevating A City Through Art	West Stairs
		2. Innovative Thinking in a Crisis 2.1 Post-COVID cultural practices in Switzerland 2.2 Are you ready to participate?	MCBA - Auditorium
		3. 3. Creative Placemaking 3.1 Exploring the Impact of Virtual Programs on Revenue Generation at Cultural Organizations 3.2 The Placemaking Factor: Disrupting Grantmaking	Mediation Room
		4. Sustainable Development 4.1 Cultural organisations as agents of change 4.2 Design For Change - Can A Museum Become A Platform For Change?	Hall, 1st floor
KEYNOTE	5.00pm	Can We Cut In? How museums can inspire civic imagination and ecological action	MCBA - Auditorium
PENDING QUESTIONS	5.45pm		MCBA - Auditorium

WELCOME RECEPTION

			
BEHIND-THE-SCENES TOUR OF PLATEFORME 10	6.15pm	Official Welcome by Tatyana Franck, Director, Musée de l'Elysée and Chantal Prod'Hom, Director, mudac	MCBA - Auditorium
RECEPTION	7.00pm	Join the presentation of Kurt Tong's new project, winner of the fourth edition of the Prix Elysée, enjoy a great conversation about photography over a drink and meet new people.	MCBA - Auditorium

MONDAY 27 SEPTEMBER

🕒 1:30pm

Welcome to CTA Lausanne

📍 MCBA - Auditorium

Corinne Estrada, founder of Communicating the Arts, warmly welcomes you to Lausanne for the 25th edition of the conference.

Corinne Estrada

Founder, Communicating the Arts, Sydney
[@AgendaParis](#)

Alexia Jaques Casanova

Content Manager, CTA
[@Agendaparis](#)

PLACEMAKING – REBIRTH

🕒 2.00pm

KEYNOTE:

Placemaking & Art: Disrupting the Status Quo

📍 MCBA – Auditorium

COVID has led people to discover their cities in a different way. Maria will talk about how it has changed how people feel about their cities and what creative placemaking strategies art organisations should now consider to recover from the pandemic by being radical: addressing inequalities, creating disruptive art and exploring and testing out alternative economic models and ways of living.

Maria Adebowale-Schwartz

CEO, Foundation for Future London, United Kingdom
[@mariaadebowale](#)

🕒 1:40pm

Welcome to Plateforme 10 and Lausanne

📍 MCBA - Auditorium

Patrick Gyger

General Director, Plateforme 10, Switzerland
[@Plateforme10](#)

Bernard Fibicher

Director, Musée cantonal des Beaux-Arts Lausanne, Switzerland
[#mcbalausanne](#)

Cesla Amarelle

State Councilor, Minister of Education, Youth and Culture, State of Vaud, Switzerland
[@CeslaAmarelle](#)

🕒 2.30pm

PANEL (Pre-Recorded Session)

Reopening Strategies of Cultural Institutions Around The World

📍 MCBA - Auditorium

Four art experts from different countries around the globe will discuss their strategies for reopening, the hurdles that arose and how they overcame them.

John Giurini

Assistant Director for Public Affairs, J. Paul Getty Museum, United States
[@GettyMuseum](#)

Odile Tevie

Director, Nubuke Foundation, Ghana
[@InfoNubuke](#)

Annie Burrridge

General Director & CEO, Austin Opera, United States
[@AnnieBurrridge](#)

Evan Petrelis

Managing Director, Renaissance Tours, Australia
[@RenaissanceInfo](#)

Miranda Carroll,

Director of Public Engagement at Art Gallery of NSW, Australia
[@MirandaCarroll](#)

CHAIR: Corinne Estrada

Founder, Communicating the Arts, Australia
[@AgendaParis](#)

MONDAY 27 SEPTEMBER

🕒 3:45pm

CASE STUDIES - CREATIVE STRATEGIES & INNOVATIVE THINKING

Four different case study sessions will take place simultaneously. Participants are invited to select the session they wish to attend.

1. Urban ideas

📍 West Stairs

1.1 Placemaking in Smaller Places

The value of artistic creation and patronage in rural communities. A case study of the Arts in Newfoundland and Labrador. Colorado is an arid state with increasing demands for water as more people migrate to this region to live and work. The City of Thornton, along with other growing cities near Denver, are creating ways to educate the public about wise water use and appreciation for preserving natural habitats more native to the area with less demand on limited water resources. Some of the most effective ways to share this water-wise message is through art. Thornton Arts and Culture Division partnered with the city's Water Resources office and Parks Department on a public information campaign that visually enhanced public drains with messages and created pollinator gardens designed by artists.

Aiden Flynn, Director

Director
Arts and Culture Centres, Canada

1.2 Elevating A City Through Art

How do you change the perception of a city and redefine what it means in people's minds? Riga is a city full of culture & history. However, over time it became the place for stag dos, enticed by the cheap flights and beer. So how do you change the perception of a city and redefine what it means in people's minds? Wiedemann Lampe used culture as the catalyst for change, embedding it into the placemaking plans for the city. Helping set up a contemporary art biennial & a classical music festival to shift Riga to a cultural destination. Developing tools that would help visitors navigate locations, information & interpretation. Today, Riga is named the no.1 destination for classical music and is listed as the 'essential' art destination of Europe. A new path has been laid down for the city's future.

Benji Wiedemann

Creative Director & Co-founder,
Wiedemann Lampe, United Kingdom
[@wiedemannlampe](#)

MONDAY 27 SEPTEMBER

2. Innovative Thinking in a Crisis

 MCBA - Auditorium

2.1 Post-COVID cultural practices in Switzerland

To what extent has the pandemic been beneficial to streaming? Will subscribers renew their subscriptions? What digital content have cultural institutions put in place during the pandemic? How do cultural institutions see their future? Fabien will give the key takeaways from 2 surveys conducted among the Swiss population and 400 Swiss cultural institutions on the impact of the pandemic on cultural practices in Switzerland. With a focus on digital content, the surveys highlight some important drivers of cultural activities. They also give some insights on what can make a post-COVID strategy successful.

Fabien Morf

CEO, L'Oeil du Public, Switzerland
[@loeildupublic](#)

2.2 Are you ready to participate?

Pascal will talk about the challenges and key learnings of two big participatory projects the International Red Cross and Red Crescent Museum launched during the pandemic in 2020.

The first one “COVID-19 and Us by Magnum Photos and You”, was a big participatory project, both online and at the museum, which culminated in the cocreation of a new artwork.

The challenge for the other project “Concerned – 30 Artists on Humanitarian Issues” was to connect communities that seldomly interact with one another in the international district of Geneva, an area of the city where locals don't really go because it's all about international organisations. At least, that's what they think but Pascal and his team tried to shake things up and act as catalyst for a new social ecosystem.

Pascal Hufschmid

Director, International Red Cross and Red Crescent Museum, Switzerland
[@redcrossmuseum](#)

3. Creative Placemaking

 Mediation Room

3.1 Exploring the Impact of Virtual Programs on Revenue Generation at Cultural Organizations

Since the escalation of the COVID-19 pandemic, digital programming has taken on new importance across museums. Many organizations have begun to monetize these digital programs, through fixed-fees, suggested donations, or including them as membership benefits. With the rise of digital programs, there are many new questions: how many organizations are offering and monetizing digital programs? What types of virtual initiatives are delivering impact? What is the return on investment for digital programs? To understand how museums are generating revenue through virtual programs and the long-term outlook of digital, this session will share the results of a 2021 study of 500+ cultural professionals.

Brendan Ciecko

CEO & Founder, Cuseum, USA
[@brendanciecko](#)

3.2 The Placemaking Factor: Disrupting Grantmaking


A deep dive exploration of how placemaking is defined and the role of philanthropy, grantmakers and charitable foundations have in investing in collaborative place led arts, innovation and cultural programmes. Through research, interviews on the ground experience the talk will examine why dynamic grant making can be at the heart of a fairer, innovative, greener creatively led placemaking.

Maria Adebowale-Schwarte

CEO, Foundation for Future London, United Kingdom
[@mariaadebowale](#)

MONDAY 27 SEPTEMBER

4. Sustainable Development

 Hall, 1st floor

4.1 Cultural organisations as agents of change

Recently, and more poignantly during the pandemic, it has become clear that cultural organisations have a new role in society. Through the work they produce and present, their synergies, the stance they adopt in the public sphere, their activities in public spaces and by applying principles of sustainability, diversity and inclusion to their own practices, they are powerful agents for social change. The increased significance of multifarious broadcasting within their activities over the past year has also brought them closer to media organisations in terms of their potential influence. Onassis Stegi is a fascinating case study in the realms of sustainability and social inclusion.

Christos Carras


Executive Director, Onassis Stegi, Greece
[@CarrasChristos](#)

4.2 Design For Change - Can A Museum Become A Platform For Change?

This case study will demonstrate how Designmuseum Danmark uses their event program to strategically reach out to local stakeholders with the aim of developing content and activities offering local, national and international audiences' possible ways to engage with and explore the issue of sustainable design. Designmuseum Danmark will share their key learnings in the process of establishing this annual event, that has become popular with audiences and participants and how they tackle limited budgets and many different needs – from audiences and stakeholders. And they will share how the COVID-19 pandemic has changed the program, moving forward from 2021, adding new dimensions and challenges to the participatory focus. Join this discussion that explores how museums can develop programs that deal with global issues and can become a platform for debate, dialogue, and community driven activities. This case study will share experiences and raise questions through Design For Change, as an example, to inspire others.

Nikolina Olsen-Rule

Head of Communication,
Designmuseum Danmark, Denmark
[@nrule](#)

 5.00pm

KEYNOTE

Can We Cut In? How museums can inspire civic imagination and ecological action

 MCBA – Auditorium

Esme Ward is leading a transformative project at Manchester Museum, the UK's largest university museum, renewing its creative civic mission. It is the world's first carbon literate museum with a mission to build a more sustainable world. Developed in partnership with local businesses, researchers, students and environmental activists – this hybrid shop-display-workshop is transforming how the

whole museum operates, communicates, collects and plans for the future. She reflects on wider lessons learned and the role of museums as pro-social spaces.

Esme Ward

Director, Manchester Museum, United Kingdom
[@ward_esme](#)



...
**COMMUNICATING
THE ARTS 25
LAUSANNE
27-29 SEPTEMBER 2021**
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**PROGRAMME
TUESDAY
28 SEPTEMBER**



PROGRAMME SUBJECT TO CHANGE

TUESDAY 28 SEPTEMBER

PALAIS DE RUMINE, PLACE DE LA RIPONNE 6, 1005 LAUSANNE



			
REGISTRATION	8.30am	Come pick up your badge and meet fellow delegates. Please to bring one of the following COVID-19 proofs: Swiss COVID-19 certificate (QR code, electronic or paper) or EU COVID-19 certificate (QR code, electronic or paper) AND ID card or passport.	Foyer
WELCOME BACK	9.00am	Welcome to Day 2	Aula
WELCOME	9.05am	Welcome to the Palais de Rumine	Aula

COMMUNITY ENGAGEMENT

			
KEYNOTE	9.15am	The "Olympic Agora": a colourful hub of creativity, equality, unity and respect.	Aula
KEYNOTE (PRE-RECORDED SESSION)	9.45am	Art ignites change	Aula
COFFEE BREAK	10.30am		Hall, 3rd Level south
CASE STUDIES	11.00am - 12pm	1. Breaking Down the Barriers 1.1 Empowering diverse voices 1.2 Attract new audiences and communities	Aula
		2. Incite your audience 2.1 We are closed, sorry, but so very much active and alive! 2.2 How to thrive as a community-centered art institution	Narbel
		3. Rethinking the Museum 3.1 #smakistoosmall: How to move the broad community in support of a new museum building for contemporary art? 3.2 Data Collection: Informing a Shifting Approach	Tissot
		4. Creating opportunity for meaningful dialogue 4.1 Museum at Home. Exhibiting the art collection in domestic spaces as a means of engaging audiences and rethinking the museum 4.2. Contact-Engage-Collaborate. Art Education Fondation Beyeler Reaches Out	Sénat
INTERVIEW	12.15pm	Winning Projects of CTA's 30 und 30 initiative about climate change	Aula
NETWORKING LUNCH	12.45pm	Network, share and learn with emerging leaders and explore the collection of the Palais de Rumine.	Hall, 3rd Level south

TUESDAY 28 SEPTEMBER

THE POWER OF STRONG PARTNERSHIPS

			
KEYNOTE	1.45pm	Innovating Place	Aula
CASE STUDIES	2.30 - 3.30pm	1. Collaborating to Reach New Goals 1.1 Raising media attention through collaboration. 1.2. Going Citywide: Sharing a Theme Across Multiple Institutions	Narbel
		2. Creative Partnerships 2.1 Revolutionise the museum 2.2 Philanthrop Matters: A new visitors'centre at the UN in Geneva	Aula
		3. Building Bridges 3.1 NADIA: Exploring Radicalisation in Theatre and the Arts 3.2 Bringing cultural democratization and engaging memberships together	Tissot
		4. Urban Remembrance 4.1 Pivoting in Public Space 4.2 Foundation of Positive Change	Sénat
COFFEE BREAK	3.30pm		Hall, 3rd Level south
PANEL	4.00pm	Partnerships in cultural districts	Aula
KEYNOTE	4.45pm	Create meaningful experiences	Aula
CLOSING REMARKS	5.15pm	The participants of CTA's 30 under 30 initiative will share their takeaways of the day.	Aula

GALA RECEPTION

			
	6.45pm	Departure of the bus for the evening reception at Château de Chillon	Hôtel Swiss Wine by Fassbind Rue Caroline 5, 1003 Lausanne
WELCOME	7.45pm	Official Welcome by Marta Sofia dos Santos Director of the Château de Chillon	Aula Magna
GALA	8.00pm	Enjoy conversation, guided tours, lovely wine and delicious food at the beautiful Château de Chillon	Aula Magna

At Communicating the Arts, we like to address the big questions of our times. As part of our commitment to finding the answers we launched 30 under 30, a program that invites young talent to investigate those larger issues while gaining new skills and developing their network in the arts sector.

We believe that cultural institutions should be activists and play an important role in global issues. 30 Under 30 selects 30 young professionals from around the world and sends them into our cultural institutions to find what they are doing to address those questions and learn from them. If you wish to be a part of this exciting program send your interest to:
corinne@communicatingthearts.com

TUESDAY 28 SEPTEMBER

WELCOME

Welcome to the Palais de Rumine

 Aula

Lionel Pernet

Director, Musée cantonal d'archéologie et d'histoire, Switzerland

 9:15am

KEYNOTE


The "Olympic Agora": a colourful hub of creativity, equality, unity and respect.

 Aula

Today, cultural institutions are in a perpetual metamorphosis, playing an increasingly social role as platforms for exchange. In order to fulfil this mission, museums or Arts Foundations must reach out to the public to motivate dialogue externally. In this sense, Art and Culture have a societal role to play. The Olympic Agora is a project that demonstrates how art and culture can become an incubator to foster encounters and develop a social experience.

Angelita Teo

Director, Olympic Foundation for Culture and Heritage, Switzerland
[@Ashteo](#)

 9.45am

KEYNOTE (pre-recorded session)

Art ignites change


 Aula

Through participatory public art, Mural Arts Philadelphia inspires change in people, place, and practice, creating opportunity for a more just and equitable Philadelphia. Mural Arts programs generate impact within individuals, communities, and systems with a focus on the following five areas: youth development, criminal justice reform, wellness, environmental sustainability, and civil discourse.

Jane Golden,

Founder, Executive Director
Participatory Public Art & the Power to Ignite Change
Mural Arts, USA
[@JaneSGolden](#)

TUESDAY 28 SEPTEMBER

 11:00am

CASE STUDIES - COMMUNITY ENGAGEMENT

Four different case study sessions exploring community engagement will take place simultaneously. Please choose one.

1. Breaking Down the Barriers

 Aula

1.1 Empowering diverse voices

A case study on artists, activists, policy-makers, and how to break the walls in between, and attract new audiences and new communities to empower. All cultural organizations have in common their efforts to attract new audiences: more visitors and new communities to empower. Isabelle will share how the International Film Festival and Forum for Human Rights in Geneva managed to engage with diverse communities.

Isabelle Gattiker

Festival Director,
International Film Festival and Forum
on Human Rights Geneva, Switzerland
[@ffdh](#)

1.2 Attract new audiences and communities

Thine and Ida will share their experience of developing a new stage on the outskirts of Oslo, with the desire to diversify their

artistic output and develop new audiences in order to wish to change the cultural and ethnic monotony of the audience. In the past year they have focused on live streaming performances and making it possible to participate in a safe and infection free way during the pandemic. This has also proved to be important in lowering the obstacles for first time visitors. Their digital live stream of performances reached new audiences nationwide, including persons with various access challenges that otherwise would have been excluded.

Thine Sletbakk Bugge

Head of Marketing and Communication,
Det Norske Teatret, Norway
[@thinesb](#)

Ida Michaelsen

Head of Information, Det
Norske Teatret, Norway
[@IMichaelsen](#)

2. Incite your audience

 Narbel

2.1 We are closed, sorry, but so very much active and alive!

Temporary shutdowns and reopenings are sometimes due to happier reasons than the pandemic we all endured, one of them being the construction of a new building and the move into its walls of an entire institution. In such a case, how does an institution keep in touch with its local, national and international publics? What does its staff do? Are projects still on? We, at the Musée de l'Elysée, Lausanne, think about our temporary closure as an opportunity to boost our dialogue with our publics and professional users, and even expand it through on and offline new means of action. This case study will share with the participants the creativity and foresight spirit museums dispose of to challenge important changes and to negotiate successfully with the unexpected.

Tatyana Franck

Director, Director at Musée de l'Elysée,
Switzerland

2.2 How to thrive as a community-centered art institution

Zora will present the case study of The Chef's Special, a community art project that featured over 80 portraits of the men and women behind the Tampa Bay area's eating and drinking establishments and share specific success indicators, such as increased awareness, social media engagement, ticket sales, and new memberships. She will also share her experience of building a community-centered art institution.

Zora Carrier

Executive Director, Florida Museum of
Photographic Arts, USA
[@FMoPA](#)

3. Rethinking the Museum

 Tissot

3.1 #smakistoosmall How to Move the Broad Community in Support of a New Museum Building for Contemporary Art?

The diversity in European cities has changed drastically in the last 20 years. Changed demographics, the new media landscape, the abundance of leisure activities and budget cuts challenges the position of museums in their community. The Municipal Museum of Contemporary Art Gent, SMAK believes it's essential to connect with the broad local community. Its present building is too small to be of good service to its community and show the extensive collection at the same time. The 20th anniversary collection exhibition "Highlights for a Future" was the ideal moment to involve the citizens of Gent and make them "own" their renowned collection of more than 2600 works of art. Did it work on a budget?

Peter Aerts

Head of Marketing, Communication & Audience Activation, S.M.A.K. Communal Museum of Contemporary Art, Belgium
[@SMAKGent](#)

Eline Verbauwheide

Press, Communication & PR Officer, S.M.A.K. Communal Museum of Contemporary Art, Belgium
[@elineverb](#)

3.2 Data Collection: Informing a Shifting Approach

The U.S. Olympic & Paralympic Museum (USOPM) is a symbol of perseverance in and of itself. The Museum opened in July 2020, at the height of the pandemic and has survived the past year despite tremendous obstacles. As of July 2021, the USOPM is nearly back to pre-pandemic attendance and approaching original projections. Now what? What have we learned over the last year? What changes will occur (or not). The goal of this Case Study will be to illustrate how our observations, testing, and data collection strategies implemented throughout the design process have informed pivots in the design, new perspectives on visitor engagement and refinements to the visitor experience.

John Christie

SVP, Business Planning & Strategy, Gallagher & Associates, USA

Gretchen Coss

SVP, Strategic Partnerships, Gallagher & Associates, USA
[@g_ampersand_a](#)

4. Creating opportunity for meaningful dialogue

 Sénat

4.1 Museum at Home

Exhibiting the art collection in domestic spaces as a means of engaging audiences and rethinking the museum.

Taking its closure for renovation as an opportunity to rethink its role, the Museum of Ixelles invites 10 residents biannually from the neighbourhood to exhibit an artwork in their home for a weekend. On Saturday, the viewing is restricted to the residents' social circle as well as the other participants. On Sunday, the residents open up their homes to the public. 10 domestic spaces are thus turned into intimate micro museums, to be enjoyed one after the other.

Stéphanie Masuy

Head of Education, Museum of Ixelles, Belgium

4.2. Contact-Engage-Collaborate Art Education. Fondation Beyeler Reaches Out

Janine will share insights into an education project that offers 200 children a self-determined and deeply engaging art experience and also opens the doors to their families and the larger community. The close collaboration makes sure that interaction and participation are fundamental for every new project, but also that the art of placemaking and inclusion for children, teachers and museum staff becomes a living reality.

Janine Schmutz

Head of Education, Fondation Beyeler, Switzerland
[@Fond_Beyeler](#)

TUESDAY 28 SEPTEMBER

🕒 1.45pm

KEYNOTE

Innovating in Place

📍 Aula

Annie Burridge

General Director & CEO,
Austin Opera, USA

[@AnnieBurridge](#)

Austin, TX has been dubbed “Silicon Hills” because of its thriving tech scene, home to thousands of entrepreneurial startups and headquarters for Apple, Samsung, and Tesla. Austin Opera General Director & CEO Annie will share how the company has tapped into this unique civic resource to better serve and reflect its community, while also establishing a national leadership role in exploring the future of the operatic experience. Annie will detail how the company’s Innovation Council of local technology leaders assisted in the rollout of AR and VR programming while providing critical support in their pandemic-necessitated pivot to digital programming.

🕒 2.30pm

CASE STUDIES - POWER OF PARTNERSHIPS

Four case studies will take place simultaneously. Participants are invited to select the session they wish to attend.

1. Collaborating to Reach New Goals

📍 Narbel

1.1 Raising media attention through collaboration.

The City and Tourism Boards of Geneva joined forces to promote the cultural offering to neighboring countries. Geneva has a diverse, rich and high-quality offer, but does not have a flagship institution to draw attention from potential travellers, and media. The goal of the project was to attract media and generate content that inspires travelers to spend several days in the city of Geneva. It consisted of a roadshow for 15 cultural institutions to meet media in Madrid, Paris and London, and was followed by a media trip four months later to discover the city and its territory. An unexpected dynamic started between the cultural institutions, where best practices and exchange projects started to take shape.

Adrien Genier

CEO, Geneva Tourism & Congress, Switzerland

[@GeneveTourisme](#)

Carine Bachmann

Head of Culture and Sport Department,
City of Geneva, Switzerland

[@GE_culturelle](#)

1.2 Going Citywide: Sharing a Theme Across Multiple Institutions

Carol Summerfield is the executive director at the History Center of Lake Forest and Lake Bluff, working within the museum to expand audience reach, incorporate new technology cost-effectively, and engage visitors through exhibit and programming. She supports strategic changes for educationally focused clients as they connect with their audiences. Carol works to bring together the leading voices in museums, education, and cultural institutions to reach a wider audience.

Carol Summerfield

Executive Director, History Center, USA

2. Creative Partnerships

📍 Aula

2.1 Revolutionise the museum

In Hobart, Australia a subterranean Art museum, and the digital platform that powers it, started a cultural and economic revitalisation. The Museum of Old and New Art (MONA) became a destination as soon as it opened to the public in 2011. MONA’s mobile guide, The O, allowed the MONA team to create and publish content as no museum had before. Its flexible technology reveals pathways as visitors explore, democratizes the art, and has eliminated queues. As MONA’s site has grown to incorporate hundreds of works of art, restaurants, bars and live events, so too have Art Processors’ inventions for The O in support of the museum team’s placemaking vision. Discover how this creative partnership

and drive to experiment have created a destination unlike any other.

Nic Whyte

Co-Founder, Chief Design & Technology Officer, Art Processors, Australia

[@nicwhyte](#)

Olivier Varenne

Director of Acquisitions and Curator, MONA (Museum of Old and New Art), Australia

[@oliviervarenne](#)

Jane Clark, Senior Research

Curator at MONA (Museum of Old and New Art), Australia

TUESDAY 28 SEPTEMBER

3. Building Bridges

 **Narbel**

2.2 Philanthroph Matters: A new visitors' centre at the UN in Geneva

Geneva is considered an international city thanks to the presence of the UN as well as over 100 international agencies and 400 NGOs. However, when you visit Geneva, there is no real place to learn more and experience the reality of multilateralism. This problem will be solved in 2024!

Thanks to a major donation from a Geneva philanthropist and the agreement with the UN, visitors will soon be welcomed into a new and dedicated Centre, the Portail des Nations. A place of immersive and interactive experience for visitors, through a permanent exhibition, educational workshops, cultural events and the increased possibility to visit the Palais.

Marie Carrard

Deputy director, Museography & Operation, Fondation Portail des Nations c/o UN Geneva, Switzerland

Tatjana Darani

Director of the Foundation and project "Portail des Nations", Fondation Portail des Nations c/o UN Geneva, Switzerland

 **Tissot**

3.1 NADIA: Exploring Radicalisation in Theatre and the Arts

NADIA is an international education and theatre project led by the ETC focused on young audiences.

The origins of this project are the questions raised by an increasing extremism in all parts of the world and more particularly by the phenomenon of radicalisation that it engenders.

This case study will uncover this unique international theatre collaboration to raise awareness and prevent violent extremism and violent radicalization.

Theatre de Liege, Belgium

[@TheatreDeLiege](#)

3.2 Bringing cultural democratization and engaging memberships together

In 2021, cultural democratization is more relevant than ever. However, giving privileged access to new audiences often leads to selling single tickets at a reduced price lower than in your membership package. Therefore, how can you still promote an attractive membership program while opening the door to new spectators? Le Grand Théâtre de Genève and Arenametrix will discuss the benefits of using a customer data platform to communicate the arts to multiple audiences. The case study will include key learnings on how to develop new audiences (embasement, marketing automation) and build spectator loyalty (membership programs).

Apolline Locquet

Head of performing arts
Arenametrix, France

Alain Duchêne

Marketing Director
Grand Théâtre de Genève, Switzerland

4. Urban Placemaking

 **Sénat**

4.1 Pivoting in Public Space

Through participatory public art, Mural Arts Philadelphia inspires change in people, place, and practice, creating opportunity for a more just and equitable Philadelphia. Community engagement, collaboration, and the co-powering of projects, programs, and partnerships is central to our work. Over the past 18 months we deepened our relationships and created new opportunities and public art in response to the challenges created by the pandemic. From developing new city partnerships to growing our artist pipeline, we have continued to listen, create connections, and support the resiliency of the communities we serve while demonstrating the indispensability of art in all aspects of our lives, work, and spaces.

Genny Boccardo-Dubey

Chief Advancement Officer
Mural Arts Philadelphia, USA

[@muralarts](#)

4.2 Foundation of Positive Change

Peter and Christina aim to show how Grimmwelt Kassel implemented aspects of placemaking from the start and has become one of the top three places in the city because of it. In its over 5 years of existence, Grimmwelt has transformed from a project that initially caused civic unrest to one of Kassel's top places for locals and tourists, and into one of the economically most important local institutions. Starting with its architecture, Grimmwelt was set to be a place for people of various backgrounds to participate, experience and thrive from the onset. How do you evaluate this new kind of architecture and show how it opened up different aspects of participation for the city, its people and tourism.


Peter Stohler

Director & Programme Manager,
Grimmwelt, Germany
[#GrimmweltKassel](#)

Christina Soose,

Trainee, Grimmwelt, Germany
[#GrimmweltKassel](#)

TUESDAY 28 SEPTEMBER

 4.00pm

PANEL - IN PARTNERSHIP WITH GLOBAL CULTURAL DISTRICTS NETWORK
Partnerships in cultural districts

 Aula

Cultural and art districts have a civic and collaborative purpose at heart. 3 leaders of cultural districts will discuss how you build and maintain relationships with a range of stakeholders in the public, private and NFP sector - and what the value of doing this is.

Francesca Colocca

Senior Regeneration Manager
London Legacy Development Corporation
[@LondonLegacy](#)

Christos Carras

Executive Director
Onassis Stegi, Greece
[@CarrasChristos](#)

Olivier Müller

Head of Marketing and Communication
Plateforme 10, Switzerland
[@Plateforme10](#)

CHAIR: Adrian Ellis

Founder
Global Cultural Districts Network (GCDN), UK
[@adrianellis_aea](#)

 4.45pm

KEYNOTE

Create meaningful experiences

 Aula

One of the world's largest cultural and heritage development programmes is currently underway in the deserts of north-western Saudi Arabia. AIUla is a region of stunning natural beauty and a site of ancient Arabian civilisations. Contemporary arts programming aims to 'pre-activate' planned cultural assets and reflect the region's historical role as a place of creative dialogue and the exchange of ideas. A key challenge in AIUla is to create meaningful experiences that resonate with local people, national audiences, tourists and the global cultural community. Sumanro Ghose, gives insights into the role of arts programming and audience development in the re-emergence of AIUla as a global centre for arts and creativity.

Sumanro Ghose

Artistic Programming Director
Royal Commission for AIUla
[@RCU_SA](#)

...
**COMMUNICATING
THE ARTS 25
LAUSANNE
27-29 SEPTEMBER 2021**
...



PROGRAMME
WEDNESDAY
29 SEPTEMBER

PROGRAMME SUBJECT TO CHANGE



WEDNESDAY 29 SEPTEMBER

THE OLYMPIC MUSEUM, QUAI D'OUCHY 1, 1006 LAUSANNE



Please to bring one of the following COVID-19 proofs : Swiss COVID-19 certificate (QR code, electronic or paper) or EU COVID-19 certificate (QR code, electronic or paper) AND ID card or passport.

			
BREAKFAST WITH DIRECTORS	9.00am	CTA invited directors of art institutions to offer peer to peer advice and share their best practise over a breakfast.	The Olympic Museum Quai d'Ouchy 1, 1006 Lausanne
WELCOME BACK	10.00am	Welcome back for a day packed full of great ideas and best practices.	TOM -Auditorium
WELCOME	10.05am	Welcome to The Olympic Museum	TOM -Auditorium

THE ARTISTIC POWER

			
KEYNOTE	10.10am	Art as Life	TOM -Auditorium
KEYNOTE	10.40am	Montreux Jazz Festival – A Constantly Renewed Score	TOM -Auditorium
INTERVIEW	11.00am	The invisible School	TOM -Auditorium

LEARNING SAFARI - MORNING SESSION

			
VISIT	11.45am	1. The Olympic Museum Quai d'Ouchy 1, 1006 Lausanne Tour of EPFL Pavilions' exhibition Deep Fakes: Art and Its Double	TOM
		2. ECAL/University of Art and Design Lausanne Av. du Temple 5, 1020 Renens Behind the scene tour of ECAL	ECAL
		3. Palais de Rumine Place de la Riponne 6, 1005 Lausanne Behind the scene tour of Palais de Rumine	Palais de Rumine
CASE STUDY	12.15pm	1. The Olympic Museum What is Olympic Heritage?	TOM
		2. ECAL/University of Art and Design Lausanne ECAL Digital Market - A new vision of manufacturing	ECAL
		3. Palais de Rumine Glocal. Palais de Rumine: a transdisciplinary museum in Lausanne	Palais de Rumine
LUNCH	1.15pm	All morning sessions of the Learning Safari are followed by a meal at your host institution	

WEDNESDAY 29 SEPTEMBER

LEARNING SAFARI - AFTERNOON SESSION

			
VISIT	2.45pm	5. The Olympic Museum Quai d'Ouchy 1, 1006 Lausanne Behind the scene tour of THE OLYMPIC MUSEUM	TOM
		6. EPFL Pavilions Place Cosandey, 1015 Lausanne Tour of EPFL Pavilions' exhibition <i>Deep Fakes: Art and Its Double</i>	EPFL Pavilions
CASE STUDY	3.15pm	5. The Olympic Museum What is Olympic Heritage?	TOM
		6. EPFL Pavilions Muse: the voice of the visitor in place-making The case study takes place in the exhibition <i>Deep Fakes: Art and Its Double</i> + 30 minutes discussion and Q&A at the Montreux Jazz Café @ EPFL	EPFL Pavilions
	4.15pm	Afternoon session case studies finish	

FAREWELL

			
	5.00pm	Enjoy great conversation and drinks	Café Saint Pierre Pl. Benjamin Constant 1, 1003 Lausanne



WEDNESDAY 29 SEPTEMBER

🕒 10.05am

WELCOME

Welcome to The Olympic Museum

📍 TOM - Auditorium

In this presentation Rob will reveal how the MoMA brings art into closer alignment with people's everyday life

Angelita Teo

Director, Olympic Foundation for Culture and Heritage, Switzerland

[@Ashteo](#)

🕒 10.10am

KEYNOTE

Art as Life

📍 TOM - Auditorium

In this presentation Rob will reveal how the MoMA brings art into closer alignment with people's everyday life

Rob Baker

Director of Marketing and Creative Strategy, The Museum of Modern Art, USA

[@MuseumModernArt](#)

🕒 10.40am

KEYNOTE

Montreux Jazz Festival – A Constantly Renewed Score

📍 TOM - Auditorium

Mathieu speak about how the strong relationships the festival created with all the artists were made throughout the years. How to create a stimulating and strong relationship with the artists behind the scene and over the years, that also survives crises?

Mathieu Jaton

CEO at Montreux Jazz Festival, Switzerland

[@MontreuxJazzall](#)

🕒 10.10am

INTERVIEW

The Invisible School

📍 TOM - Auditorium

In 2020, due to the pandemic, the number of people in homelessness rose significantly in Brazil. A small group of artists occupied an abandoned public bandstand to interact with ten people that already lived there. During three months, the space became an art venue with different activities such as painting, meditation, permaculture, health and covid prevention, movie projection and many more. The project attracted a lot of attention to the situation and huge media coverage. After the three month period, eight of the people left the streets and reconnected with their previous trajectories.

Manoel Quitério

Artist, Brazil

[@manoelquiterio](#)

🕒 11:45am

LEARNING SAFARI

3 sessions are available. Participants are invited to choose one. Explore the behind the scenes of the cultural institutions of Lausanne. Meet with the local team and give your feedback.

1. What is Olympic Heritage?

📍 The Olympic Museum

To answer this question The Olympic Museum is developing an interactive, modular space at the core of our permanent galleries. Our objective is to promote Olympic Heritage diversity and give visitors a first-hand experience of how we conserve our collections. Combining hands-on and digital discovery of artefacts, images, and archives, this space encourages exploration and interpretation, breaking with the current treatment of our collections in the permanent exhibition. During the Safari Session we will discuss the importance of presenting our collections in different ways and the necessity of bringing our visitors behind the scenes.

Anne Chevalley

Chief Curator, Musée Olympique, Switzerland

[@AnneChevalley](#)

2. ECAL Digital Market - A new vision of manufacturing

📍 ECAL/University of Art and Design Lausanne

A new vision of manufacturing, from the conception of the project at an art and design school to its acquisition by the V&A museum ECAL Digital Market, the result of a collaboration between ECAL and Formlabs, a 3D printing technology company, tackles important design issues: sustainability in manufacturing, on-demand production, the role of designers and open access sources. An exhibition combining a production site and a retail shop, design students and practitioners engage with visitors on the impact of these concerns on our consumption. Presented in leading cultural institutions in Milan, Basel and Tokyo, ECAL Digital Market was, at last, acquired by the Victoria & Albert museum's Rapid Response Collecting initiative (...) 'because they advance what design can do, or because they reveal truths about how we live.'

Alexis Georgacopoulos

Director, ECAL/University of Art and Design Lausanne, Switzerland

[@ecal_ch](#)

WEDNESDAY 29 SEPTEMBER

3. Glocal. Palais de Rumine - Palais de Rumine: a transdisciplinary museum in Lausanne

Palais de Rumine

With 5 million objects and specimens in storage from all over the world, including important local archaeological, zoological, mineral and paleontological series, the Rumine museums are building a new way of sharing and experiencing scientific knowledge with the public, addressing universal stakes with global and local collections. The presentation will focus both on recent projects such as exhibitions (mixing arts and science to tackle global warming and mass extinction or about Swiss missionaries in Africa, about de-colonisation), inviting people outside the museum to make it (museomix) and future collaborations.

Lionel Pernet

Director, Musée cantonal d'archéologie et d'histoire, Switzerland

Michel Sartori


Director, Musée cantonal de Zoologie, Switzerland

Gilles Borel

Director, Musée cantonal de géologie, Switzerland



WEDNESDAY 29 SEPTEMBER

 2:45pm

LEARNING SAFARI

2 sessions are available. Participants are invited to choose one.

4. What is Olympic Heritage?

 The Olympic Museum

To answer this question The Olympic Museum is developing an interactive, modular space at the core of our permanent galleries.

Our objective is to promote Olympic Heritage diversity and give visitors a first-hand experience of how we conserve our collections.

Combining hands-on and digital discovery of artefacts, images, and archives, this space encourages exploration and interpretation, breaking with the current treatment of our collections in the permanent exhibition.

During the Safari Session we will discuss the importance of presenting our collections in different ways and the necessity of bringing our visitors behind the scenes.

Anne Chevalley

Chief Curator, Musée Olympique, Switzerland

[@AnneChevalley](#)

5. Muse: the voice of the visitor in place-making

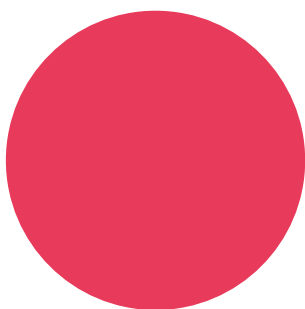
 EPFL Pavilions

The 'voice of the visitor' is now considered fundamental to co-creating experiences. The playful application 'Muse' is a world-first real-time evaluation tool that allows organizations to embody their audiences. Cultural spaces and events are all places of 'civic seeing' which continually evolve through participatory practices and visitor agency. The 'voice of the visitor' is now considered fundamental to co-creating experiences. 'Muse' is a world-first real-time evaluation tool that allows organizations to embody their audiences. 'muse' transforms qualitative experiences into quantitative data, driving innovative programming and exhibitions while also redefining value. The playful application scaffolds visitor experience using drawings, audio recordings, photography and interactive graphics to gauge emotions and desires. 'muse' outlines new frameworks for the making of place through case studies. The workshop will be run in the Deep Fakes: Art and Its Double exhibition.

Sarah Kenderdine

Director & Lead Curator, EPFL Pavilions, Switzerland

[@EPFLPavilions](#)



THANK YOU

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THE 25TH COMMUNICATING THE ARTS CONFERENCE
HAS BEEN PRODUCED AND ORGANISED BY AGENDA

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ART PROCESSORS

Our global team makes Art Processors, in practice, a place-agnostic organisation. Yet our work relies upon an intimate knowledge of place.

As you will learn in our CTA Lausanne case study with the Museum of Old and New Art, we made our name building location-aware technologies that deliver the right visitor experience at exactly the right place.

We've been thinking deeply about placemaking and storytelling during the pandemic.

Since we haven't been able to gather the way we once did, we invented new ways to help people enjoy art again, albeit safely, and discover fun things happening nearby.



Find out more

artprocessors.net



@artprocessors

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