

AGENDA



COMMUNICATING THE MUSEUM

THE PINK BOOK

IMPACT REPORT
2014 Conference



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Opposite

Mark Goggin and Corinne Estrada at the Art Gallery of New South Wales for CTM14.
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Thank you to our partners

For the 14th edition of Communicating the Museum, our destination was Australia. After Paris, New York, Venice, Stockholm, Madrid and many other prestigious cities, we were delighted to host CTM14 in Sydney and Melbourne in November 2014.

The impact of our Australian conference has been far-reaching – both economically and in fostering successful long-term collaborations between the world's cultural institutions. This is testament to the passionate commitment of the Agenda team. But it would not have been possible without the tremendous support we have received from a number of key government and cultural partners. I would like to say a massive thank you to everyone who has contributed to making CTM14 such a success.

In particular, I would like to thank Mark Goggin, Director of Sydney Living Museums. It was Mark's idea for us to come to Australia and he helped to build Agenda's partnership with Sydney and Melbourne. I'm extremely grateful to Mark and to our 22 cultural partners for their trust and involvement to this world-class event. It's been our longest conference to date and perhaps the most exciting destinations we have ever been to. It's been a genuine pleasure to work with all of you over the course of the year.

The following pages summarise the impact of the conference as well as the key insights from the talks and case studies which took place during the conference. CTM14 in Australia has presented a fantastic networking opportunity for arts and communications professionals from around the world and provided a stimulating platform for ideas and debate. It has enabled peers from across the world to meet, exchange ideas, and be inspired by an array of experts. We've all had our eyes opened to the wonders of Sydney and Melbourne.

Many thanks for your fantastic input and contribution.

Corinne Estrada

Founder, Communicating the Museum
CEO, Agenda

Anatomy of a conference

265 PARTICIPANTS

79 CHAIRS & SPEAKERS **23** COUNTRIES

11 VENUES

Sydney Opera House | Art Gallery of NSW | Sydney Living Museums | MCA | Royal Botanical Gardens | Powerhouse Museum | Australian National Maritime Museum | National Gallery Victoria | ACMI | Melbourne Museum | MONA

5 EVENTS **40** WORKSHOPS

ECONOMIC IMPACT:

\$2 MILLION AUSTRALIAN DOLLARS

28 MEDIA FEATURES

1187

HOTEL NIGHTS SPENT IN AUSTRALIA

1143

#CTM14 TWEETS FROM 1 SEPTEMBER – 1 DECEMBER

NINE HUNDRED AND NINETY THOUSAND KMS

DISTANCE TRAVELLED

Economic Impact

+ AU\$ 2,000,000

The economic impact of the Communicating the Museum Conference 2014 results from the impact of having a mix of interstate and overseas visitors.

Business Events Sydney estimates that the conference contributed to over AU\$800,000 in economic impact in the state of NSW.

Their survey of 48 delegates showed:

85% reported that they would not have visited Sydney if the conference had not been held there.

The average nights stayed in New South Wales (including Sydney) were **5.9** nights.

The average days that delegates attended the conference were **2.9** days.

More than half of the international respondents are first time visitors to Australia.

94.2% of delegates intend to return to Sydney in the future.

The estimate of the economic impact of the extension to Melbourne and Tasmania amounts to AU\$ 400,000

In terms of business development, the co-productions and partnerships initiated during the conference are estimated to amount to an additional AU\$ 800,000 in economic impact.



CTM14 delegates visiting the First Peoples exhibition at Melbourne Museum © Agenda CTM14

Who attended

FRANCE

Museum d'histoire naturelle du Havre, Le Havre
Guimet Museum, National Museum of Asian Art, Paris
La Monnaie de Paris, Paris
Cit  de l'Architecture & du Patrimoine, Paris
Minister of Culture and Communication, Paris
Mus e de la Chartreuse, Douai
Paris Mus es, Paris

GERMANY

Living Labs Germany GmbH, Hamburg
Culturebrands, Augsburg

ITALY

Museo nazionale del cinema - Fondazione Maria Adriana Prolo, Turin

UNITED KINGDOM

AKA Promotions Limited,
Natural History Museum, London, London
Royal Academy of Arts, London
Scala Arts & Heritage Publishers Ltd, London
TATE, London
The Museum of Everything, London

TURKEY

Bilkent K lt r Giri mi,
Military Museum and Cultural Site Command, Istanbul
Ministry of Culture and Tourism, Istanbul

BELGIUM

Royal Museum of Fine Arts Antwerp, Antwerp
Royal Museums of Fine Arts of Belgium, Brussels

DENMARK

Statens Museum for Kunst, Copenhagen
Thorvaldsens Museum, Copenhagen

FINLAND

Finnish Museum of Natural History Luomus, Helsinki
Museum of Contemporary Art Kiasma, Helsinki

NORWAY

Norsk Teknisk Museum, Oslo

SWEDEN

The Swedish History Museum, Stockholm

SWITZERLAND

International Olympic Committee, Lausanne

THE NETHERLANDS

Brederode Leisure Consultancy
IZITEQ BV, Amsterdam
IZITEQ COM, Amsterdam
Museum Het Valkhof, Nijmegen

AUSTRALIA

Australian Museum, Sydney
ABM Consulting, Sydney
ACMN, Sydney
Art Gallery of NSW, Sydney
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
Art Processors Pty Ltd, Melbourne
Arts Hub, Melbourne
Arts Victoria, Melbourne
Asialink Arts, Melbourne
Australian Centre for the Moving Image, Melbourne
Australian Museum, Sydney
Australian National Maritime Museum, Sydney
Blue Mountains Botanic Garden, Mount Annan
City of Melbourne, Melbourne
City of Sydney, Sydney
Council of Australasian Museum Directors, Canberra
French Embassy, Canberra
French School of Sydney, Sydney
Grainger Museum, Melbourne
Ian Potter Museum, Melbourne
Interbrand, Sydney
Interbrand Melbourne, Melbourne
Jishi Interactive, Melbourne
Johnson Pilton Walker Architects, Sydney
KPMG Australia, Sydney
Leadership Nouveau, Sydney
Lucy Rees Art, Sydney
Ministry for the Arts, Canberra
MOMA, Museum of Old and New Art, Hobart
Morris Hargreaves McIntyre, Sydney
Mosman Art Gallery, Sydney
Museum of Applied Arts and Sciences, Sydney
Museum of Australian Democracy at Old Parliament House, Canberra
Museum of Brisbane, Brisbane
Museum of Contemporary Art Australia, Sydney
Museum Victoria, Melbourne
Museums & Galleries of NSW, Sydney
Museums Australia, Canberra
National Archives of Australia, Canberra
National Museum of Australia, Canberra
NSW Galleries, Sydney
NSW Government, Sydney
Pure and Applied, Sydney
QAGOMA, Brisbane
Queensland Museum, Brisbane
QUT Art Museum, Brisbane
Royal Botanic Gardens and Domain Trust, Sydney
SBS, Sydney
Sculpture by the Sea, Sydney
Shepparton Art Museum, Shepparton
South Australian Museum, Adelaide
State Library of NSW, Sydney
State Library of Queensland, Brisbane
State Library of South Australia, Adelaide
State Library of Western Australia Foundation, Perth
State Library Victoria, Melbourne
Sydney Film Festival, Sydney
Sydney Living Museums, Sydney
Sydney Opera House, Sydney
The Asialink Centre, Melbourne
The Australian Botanic Garden, Mt Annan
The Powerhouse Museum, Sydney
The University of Melbourne, Melbourne
The University of Queensland Art Museum, Brisbane
The World Kindness Movement, Sydney
Tourism and Transport Forum, Sydney
University of Melbourne, Melbourne
University of Tasmania, Hobart
University of Technology Sydney, Sydney
Vivid Ideas, Sydney
Weibo, Melbourne
Western Australian Museum, Perth

BRAZIL

Pinacoteca do Estado de Sao Paulo, Sao Paulo

USA

Art Institute of Chicago, Chicago
Civitas, Inc, Denver
Dallas Museum of Art, Dallas
Everhart Museum of Natural History, Science & Art, Scranton
Fitz & Co., New York
J. Paul Getty Museum, Los Angeles
LACMA, Los Angeles
MoMA, New York
National Museum of the American Indian, Smithsonian Institution, Washington DC
North Carolina Museum of Art, SFMOMA, Raleigh
Yale University, New Haven
Martin-Calder Productions, Seattle

CHINA

Modern Media Group, Beijing

HONG KONG

West Kowloon Cultural District Authority, Hong Kong

PHILIPPINES

Contemporary Art Museum
College of St Benilde, Manila

SINGAPORE

National Heritage Board, Singapore

SOUTH KOREA

The Bank of Korea, Seoul

TAIWAN

The National Museum of History, Taipei

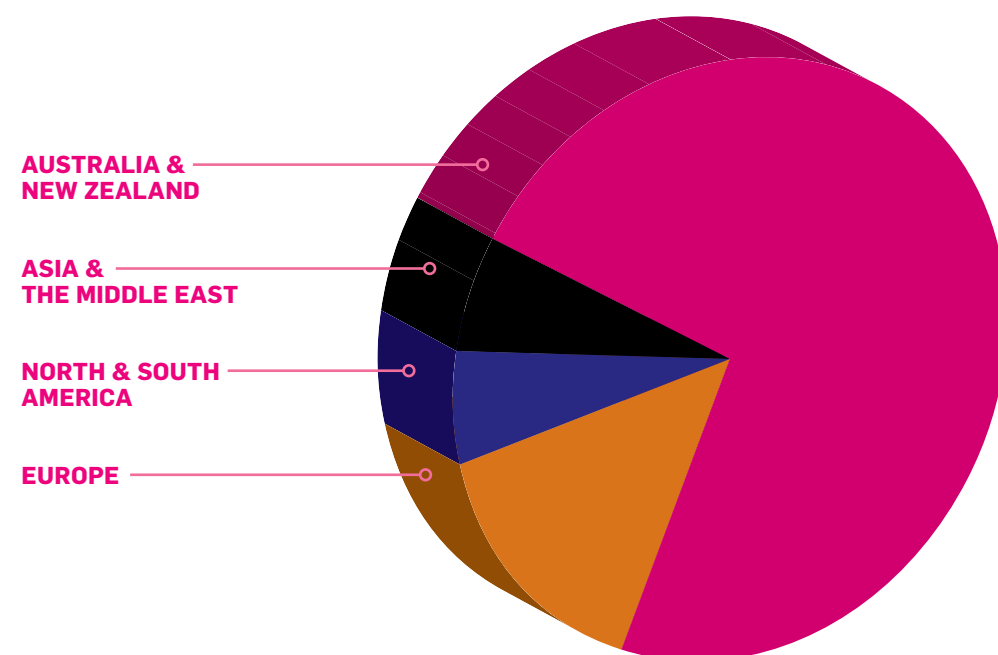
NEW ZEALAND

Auckland War Memorial Museum, Auckland
Museum of Transport and Technology, Auckland
Auckland Art Gallery Toi o Tamaki, Auckland
Auckland War Memorial Museum, Auckland
Pataka Art + Museum, Porirua
STORY, Wellington

Audience Profile

The Communicating the Museum conference 2014 drew an audience from 23 countries.

Delegate profiles included Directors, Marketing Managers, Business Development Managers, Heads of Digital Engagement, Media Coordinators, Curators, Directors of Public Engagement, Heads of Education and Community Programs, Cultural Program Managers, Chief Digital Officers, Managers of Individual Giving, Head of Web and Screen Media, Festival Directors, Minister for Tourism and the Arts, Marketing and Communications Managers, Coordinators of Secondary Education Programs, Advertising and Campaigns Managers, Corporate Partnerships Managers, Coordinators Public Programs, Heads of Philanthropy, Editors, Communications and Exhibitions Managers, Graphic Designers and Publicists.



Opposite
CTM14 delegates at the Art Gallery of New South Wales.
© Agenda CTM14 - Cedric Tourasse





CTM14 delegates networking at the Art Gallery of New South Wales.
© Agenda CTM14 - Cedric Tourasse

What they said

The Communicating the Museum Conference is widely recognised as a rare opportunity for peers from across the globe to meet, exchange ideas, be inspired by experts and be updated on current issues and trends. The following testimonials attest to the success of CTM14 in achieving these aims.

Kevin Sumption – Australian National Maritime Museum

It has been a real pleasure working with you and I have to say the conference was an incredible success – the theme of Optimism was so apt and so very timely, particularly for my museum. The opportunity to go to the conference and meet colleagues from all around the world gave many of my staff an incredible boost and a much needed lift.

Emma Cantwell – Abu Dhabi Tourism Authority

For me, the conference was an incredible (my best year yet!) experience and I have returned to work inspired and full of ideas. Firas and I will present to the wider Abu Dhabi team including people from Le Louvre (Agence France Museums), Guggenheim and British Museum in the next few weeks.

Rena Woodhams – Western Australian Museum

Thank you so much for such a wonderful conference in Sydney. It was fantastic and I have returned to work with a range of ideas we can look at implementing within our museum

It really was incredible. I hope you are able to bring the conference back to Australia soon, or at the least close to our hemisphere! Congratulations again.

Martin Barden – MCA

(Speaking at CTM14) was a pleasure. I am so impressed by the organisation and delivery of the conference. To get so many delegates to Sydney is amazing. I think that one of the outcomes will be that Sydney museums will start to collaborate much more.

I look forward to seeing you in Istanbul!

What they said

Lesley Always - Asialink

It was a privilege and most enjoyable to work with you both on the CTM14.

Max Yang - Weibo

Thank you so much for having me at CTM14.

Immediately after the conference, Auckland Art Gallery has contacted me for account verification. Melbourne's ACMI is going to do a campaign on Weibo this week to promote their "China up close" exhibition.

Jessie Oh - Singapore National Heritage Board

I thoroughly enjoyed myself, made some connections and learnt a lot.

I must say that the conference was so well organised and the programmes so rich! Bravo to the Agenda team.

Sophie Linde - Statens Museum for Kunst

I would also like to thank you for a great conference. I got to know so many interesting people and learnt a lot! It was truly wonderful. I was also glad for all the very positive response I got on my workshop and happy that the other delegates found the project interesting.

Jacque Riddell - Art Gallery of NSW

Thank you for a very successful CTM conference. I enjoyed it greatly, as did my team, who all found inspiration and connections. I know you all put a great deal of work into it, so thank you from the partners.

Ulrika M Günther - Swedish History Museum

Thank you for a wonderful, inspiring and optimistic conference. I take all the experiences and the key learnings with me back to Stockholm, Sweden.

Sharyn Beor - Art Gallery of Western Australia

Congratulations on the success of CTM14. The days in Sydney were so inspiring and motivating.

My first CTM experience was incredible and I really wanted to thank you again for inviting Kim Mitchell and I to speak at this year's event.

Heather Whitely Robertson - MCA

Thank you for your incredible passion, commitment and dedication to bringing CTM to Sydney and for the huge success of the conference. I know that the MCA team who attended found it both rewarding and stimulating to be involved.



Sally Basser, Executive Director,
Ministry for the Arts in the
Attorney-General's Department,
at the Sydney Opera House.
© Agenda CTM14 - Cedric Tourasse

CTM14 delegates in the Auditorium at the Mint, Sydney Living Museums. © Agenda CTM14 - Cedric Tourasse



What they think

Agenda and Business Events Sydney conducted a survey of CTM14 delegates. The results are as follows:

Benefits of Attending CTM14

97% of respondents found the benefits of the conference were in the ideas shared

94% found the benefits of the conference were in the knowledge acquired

76% learnt new techniques

59% learnt new technologies

91% believed the conference supported the development of global research and business collaborations.

Outcomes from Attending CTM14

97% of respondents believed CTM14 enabled the local sector to showcase their expertise to a global audience

97% believed CTM14 raised the international profile of Sydney

91% believed CTM14 developed the knowledge and capabilities of early career delegates in Sydney

73% believed CTM14 improved the overall skills and ability of the sector in Sydney

76% believed CTM14 developed professional practices that have enhanced outcomes for the community in Sydney

86% of international respondents reported that they would not have come to Sydney if the conference was not held there.

55% of respondents were first time visitors to Australia

94% indicated that they will return in the future.

94% will return to Sydney in the future.

97% believed CTM14 enabled the local sector to showcase their expertise to a global audience

97% believed CTM14 raised the international profile of Sydney



F20 CREATIVE FRANCE is a trademark for the best cultural projects generating a positive and economic impact.

The French Embassy in Australia listed Communicating the Museum in the top 20 best Franco-Australian projects organised in Australia in 2014.

The partnership between Agenda Pacific and the French Embassy enabled 15 French museum professionals to come to Sydney to showcase their best practices at the Seminaires Malraux organised jointly during the Communicating the Museum conference.



Key Learnings

Delegates were surveyed at the conclusion of the conference as to their key learnings. The key learnings could be broken down into eight main areas: Collaboration, Audience Focus, Global Perspective, Leadership, Community, Technology/Digital, Internal Organisation/Branding and Future Directions.

Collaboration

- "The power and value of collaboration"
- "That it is time to look at collaboration with international partners – who can we co-curate with"
- "Cross promotion is essential"
- "In collaboration, factor extra time to come to terms with organisational culture differences."
- "Museums act predominantly as singular entities. Collaboration across sectors to reach new audiences not much discussed."
- "Collaboration is a friend not foe. It doesn't need to be difficult. There is power in numbers."
- "Museums should collaborate together in order to provide better experience for the visitors."**
- "In collaboration, devote time to understand goals and obstacles on each side."

Audience Focus

- "To survive and thrive, organisations must become audience-centric and audience led"
- "Museums are well on the way to becoming audience focussed"
- "Leadership and structure are key in putting the audience first and to working from the outside in."
- "Audience is always key – important to understand their motivations."
- "Audience insights should inform content development but does not need to lead it"
- "Evaluate and customise audience research to identify challenges in museum experience and apply creativity to scale."
- "Our visitors are our customers."**
- "The museum is not a building – it is the relationship between content and audience."
- "Strong audience led/oriented strategic activities at the museums = great trend."
- "Understanding your audience – new and future audience is key. Research and audience data should inform all decision and strategies."**
- "Trust the visitor – be optimistic that they will do the right thing! Involve them in programming, collaboration, content production etc."

Opposite

The Hon. Troy Grant, MP Deputy Premier and Minister for the Arts and Minister for Tourism and Major Events in conversation with Elizabeth Ann Macgregor OBE, Director, Museum of Contemporary Art, Sydney.
© Agenda CTM14 - Cedric Tourasse

Global Perspective

"Global and local – how international experiences can inform and assist locally"

"That there are exciting times ahead for the cultural sector in the Middle East and Asia – they are the ones to watch"

"How new entrants to the sector in Asia eg. China, Abu Dhabi have taken best advantage of opportunities to develop and expand cultural awareness"

"Connect with China and rest of world to better share our offer/ understand scale of digital scope."

"Australia is not so far away nor so far behind the rest of the world."

"There are universal problems in museums/ cultural institutions and we must recognise that museums like other industries must stay ahead of the curve to survive but we have a unique role in human civilisations and we must continue on."

Leadership

"We can be the agents of change that we want to see in our organisations."

"Leadership and brand must be intertwined and can really drive an organisation forward"

"Creativity is the most valuable quality in a leader"

"Try to be a positive face for change within your organisation."

"Say yes, don't play it safe. Take risks – be optimistic that you will succeed (and leaders need to be at the forefront of this.)"

Community

"All museums have challenges to continually identify with community targets and keep them engaged with organisation."

"Community involvement is essential for museums in the long term"

"Big emphasis on taking your institution out into the community – different ways of doing that"

Technology/Digital

"Print media is still valuable – must work in tandem with digital"

"Digital is not the answer – just part of it"

"Investment in content instead of technology as technology is free nowadays"

"To be curious about "new" platforms for example: Weibo in China"

"As demand for the creative class increases in a globalised and computerised world, museums have an opportunity to teach creativity."

Branding

"The best plans and intentions mean nothing without internal cohesiveness and 'buy-in' across the organisation"

"Work holistically and as an organisation at the start of every project – get stakeholders involved early."

"Start with your vision. Get your values and culture right and the rest will flow."

"Optimism has a role to play in creating success."

"Creative entrepreneurship is at the core of the museums that are thriving – totally integrated marketing and programming offer."

"Work with journalists not just on individual stories but to build awareness of organisation narrative and long term purpose"

"Brand needs to be embraced across whole institution – gives clarity of purpose, direction, unifies and energizes."

"Look beyond museums to innovate and collaborate."

"Re-branding needs to go beyond a new logo – it has to be about everything you do as an organisation aligning with who the organisation wants to be."

Future Directions

"The future for cultural institutions is bright as a place to thrash out big ideas, inspire curiosity and cultivate a sense of discovery and creativity."

"Museums can be cathedrals for the future. They have the opportunity to play a role using culture to create better citizens."

"Artists help to find who we are. Allow them to reinterpret patrimony."



Inspiring Keynotes

CTM14 was host to a number of fantastic keynote speeches. Abstracts of some of these speeches are outlined below:

I HAVE NOTHING TO SAY AND I AM SAYING IT

Damian Borchok, CEO, Interbrand Australia

Taking inspiration from John Cage's infamous quote, Damian Borchok argued that the majority of cultural organisations remain voiceless when it comes to engaging and inspiring the public. This goes beyond any funding constraints or restrictive operating charters. Rather it is more the result of self-inflicted mental models about how a museum or gallery should present itself to the world.

The telltale markers extend well beyond the convention of the white box gallery and the formulaic presentation of exhibitions:

- The over-reliance on the starchitect and the blockbuster artist to attract audiences. In some instances these become substitutes for a deeper identity and purpose
- The templated vision, mission and values statement — so stuffed full of the ritualised vocabulary of Preservation, Inclusiveness, Enrichment, Quality, Inspiration — that there is little room left for real meaning and fresh thinking
- Cultural branding programs that too often achieve the opposite of their intention: anonymity instead of identity, dilution over impact. These unsatisfactory results come typically from believing that old marketing rules can be applied to new world circumstances

Should cultural organisations themselves not be as engaging, interesting, innovative, dramatic, exciting and arresting as the works that they choose to exhibit? If they do not, they run the risk of being seen as simply receptacles for great works.

Two examples are Tate Modern and MONA. Both organisations have unique voices in their sector, and have made extraordinary contributions beyond the artists they exhibit. Tate Modern not only reset expectations about the public's relationship with modern art but it reimagined the role that brand plays in serving the organisation's ambitions. MONA's radical rethink of how audiences should experience art has demonstrated that there is plenty of room for successfully disrupting curatorial convention.

But curiously, many representatives from cultural organisations have attributed MONA's achievement to the liberating power of its private ownership. While its operating conditions are different from many museums, this interpretation reads more like an excuse to quickly close the door on wider consideration of innovation in the sector.

We shouldn't mimic MONA but we must recognise that it has shown us there are other alternatives to be explored. It is now up to others in the sector to find them.

But where do we start?

It begins by establishing a distinctive point of view about the world. While it is certainly a harder road to follow, it is infinitely more rewarding and meaningful than relying on the collective pool of present-day best practices and conventions. It provides the perspective to see new possibilities; the belief system for converting possibility into reality; and the honest, original voice that is heard because it inspires, engages and transforms.

Damian Borchok at the Art Gallery of New South Wales.
© Agenda CTM14 - Cedric Tourasse



RE-INVENTING THE MUSEUM – BUILDING
AUDIENCES THROUGH RESEARCH**Speaker:**

Jackson Pellow - Brand & Marketing Manager,
Australian National Maritime Museum

For over two decades the National Maritime Museum had been telling stories in very similar ways – with largely curator-lead, object-based maritime history exhibitions. Two years ago new museum director, Kevin Sumption, challenged staff to think very differently in order to increase the appeal of the museum and attract broader audiences.

The pathway taken was: conversation
> innovation > visualization >
exhibition > projection.

Conversation: The challenge was to take the museum staff and audience on a positive journey of change. The museum had to appeal to the family market if they wanted to grow.

Innovation: To capitalize on the museum's enviable harbourside location in a lively tourist precinct, they built a state-of-the-art outdoor projection system to bring to life the museum's 1700m² rooftop.

The museum's brand was elevated, they were re-inventing themselves and connecting with a lively night-time economy.

Visualization: Research findings indicated that of the 24 major Sydney attractions the maritime museum ranked a disappointing 16th in terms of appeal and visibility. A consistent deck of marketing materials took the maritime museum from a weakened brand position to a stronger brand position.

The videos of the CTM14 keynote speeches are available on <http://bit.ly/CTM14videos>

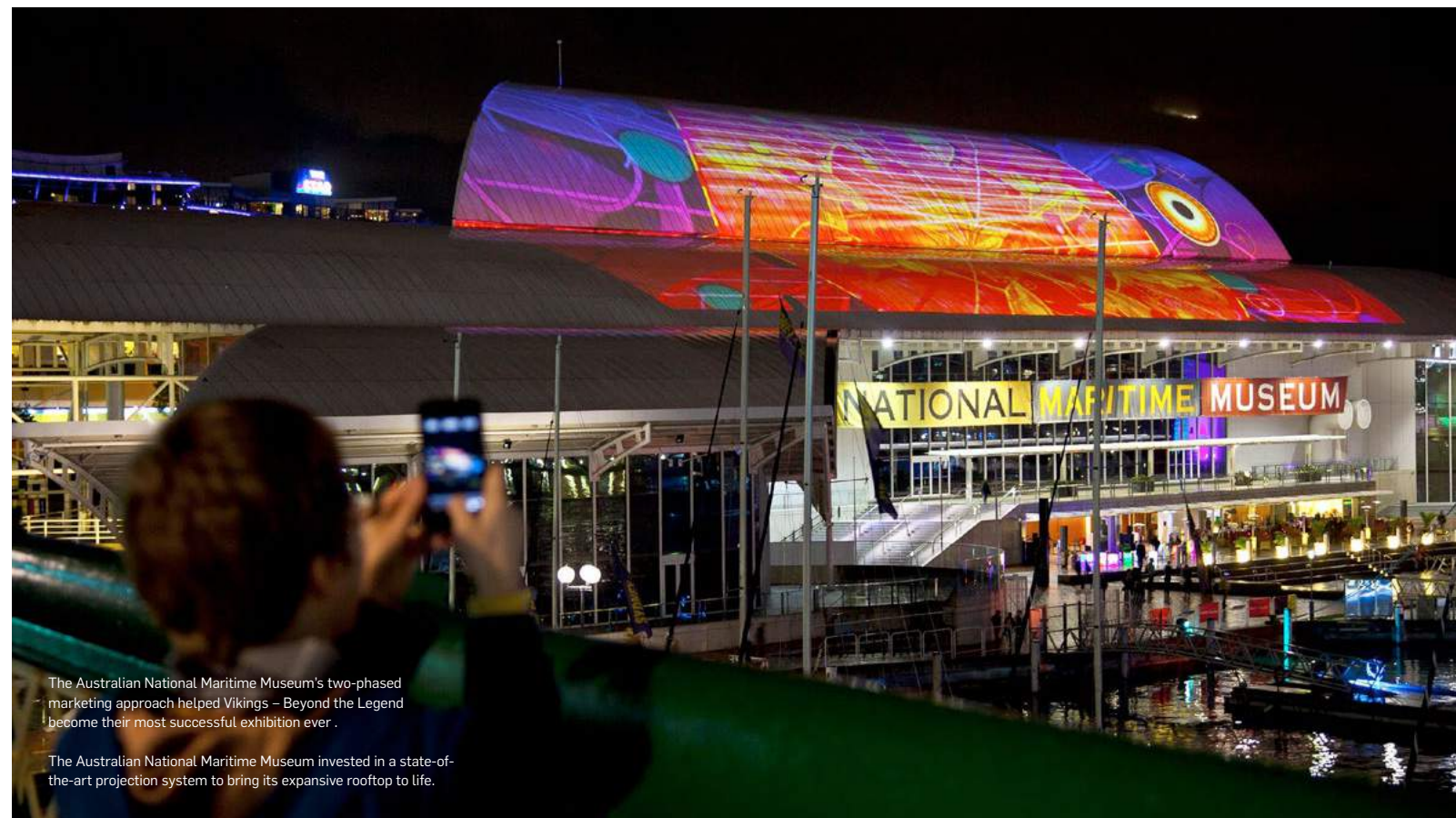
Exhibition: The museum adopted a new approach to positioning exhibitions, 'whole-of-museum themed approach', took cues from audience research and implemented a two-phased marketing campaign that first appealed to traditional museum goers and then appealed to the growth market of families.

The exhibition *Vikings – Beyond the Legend* was the museum's most successful exhibition ever with admissions revenue up 18% on the year before and 83% up on 2 years before that. There was also a positive flow-on to the business units. Over 330 new memberships were sold in one month and over \$300,000 of Viking merchandise sold in the museum store.

Projection: The museum now applies an audience-lead approach using principals of research and analysis to new product development. This methodology provides confidence to invest millions of dollars into new permanent exhibitions with a level insurance that visitors will turn up.

Conclusion: The Australian National Maritime Museum believes applying audience research findings is the key to museum re-invention. Utilizing a scientific approach to change, listening deeply to the needs of audiences, investing in new technology, re-vitalizing your brand and strategically positioning product can make a museum more appealing and relevant to modern audiences.

Read Jackson's full case study online at <http://agendacom.com/en/archive/ctm14/>



The Australian National Maritime Museum's two-phased marketing approach helped *Vikings – Beyond the Legend* become their most successful exhibition ever.

The Australian National Maritime Museum invested in a state-of-the-art projection system to bring its expansive rooftop to life.

Trends

ART EVERYWHERE - THE LARGEST OUTDOOR ART SHOW

Speakers:

Miranda Carroll, *Director of Communications, Los Angeles County Museum of Art*

Brooke Molinaroli, *Director of Marketing, Dallas Museum of Art*

Gordon Montgomery, *Vice President of Marketing and Public Affairs, Art Institute of Chicago*

Five major US museums—the Los Angeles County Museum of Art (LACMA), the Art Institute of Chicago, the Dallas Museum of Art, the Whitney Museum of American Art, and The National Gallery of Art, collaborated with the Outdoor Advertising Association of America (OAAA) on the initiative Art Everywhere US to transform billboards, bus shelters, subway platforms, airport dioramas, movie theaters and more into a free, open-air art gallery across the US in August 2014. These museums worked together with out-of-home advertisers to realize this challenging project. Art Everywhere was an ambitious project—including working with artists, estates, foundations, and rights agencies to obtain the necessary rights and reproduction permissions, press and PR liaison, social media strategy, and overall collaboration between institutions to build a great campaign and helping to spread it globally.

- Art Everywhere is a charitable project founded by Richard Reed, co-founder of Innocent Drinks, Tate and the art Fund in the UK
- In 2014, 5 US museums collaborated with the OAAA to launch the campaign in the US
- The public curated the exhibition by voting for their favorite American artworks. The project gave the public a voice and an opportunity to choose what they wanted to see on the streets.
- The Art Everywhere exhibition transformed 50,000 poster sites and billboards for two weeks from 10-25 August.
- It is the largest outdoor art show in the world with an estimated media value of US\$ 100,000,000

'Art Everywhere U.S. gets art out of museums to get people into museums' Washington Post



Kevin Sumption, Miranda Carroll, Gordon Montgomery and Brooke Molinaroli at The Art Gallery of New South Wales
© Agenda CTM14 - Cedric Tourasse

The videos of the CTM14 keynote speeches are available on <http://bit.ly/CTM14videos>

CHINA UNLIMITED: UNDERSTANDING THE MUSEUM BOOM IN CHINA

Speakers:

- **Clare Jacobson:** Shanghai based design writer and editor: Author of *New Museums in China*
- **Kingsley Jayasekera:** Director, Communications, Marketing and Digital at West Kowloon Cultural District Authority (including the new M+ Museum of visual culture).

KEY ISSUES:

- On average nearly 100 new museums are being built each year in China
- But in 2011, that figure reached a staggering 386 new museums – more than one per day and this phenomenon is receiving a lot of commentary.
- Many of these institutions, that are both public and private, are pushing the boundaries of contemporary architecture, but are these museums more spectacle than substance?
- But there are concerns whether China has the 'software' – the curatorial, operating and marketing systems to match the 'hardware' – the buildings. For instance, how will staff such as curators, public and education personnel be sourced and trained for these institutions?
- Moreover these new institutions possibly have the potential to change our understanding of the role of the museum as they develop new curatorial, collection and marketing models.
- What can the rest of the region – and the

West learn from this boom? For instance, as Chinese tourism to the rest of the world grows exponentially with the growth of the Chinese middle class, they may have expectations of museums they visit in the West as well as the rest of the Asian region, based on their experiences of the new museums in China. Is the rest of the world prepared for the influx of Chinese visitors to their museums?

- In contrast, the new M+ Museum of Visual Culture being built as part of the West Kowloon Cultural District in Hong Kong is being built from the "inside-out". The collection and programming of this museum has been in development over a number of years, prior to the building of the physical museum that will likely open in 2017. A number of projects such as the Hong Kong 'Neon' project and inflatables sculpture project have been highly successful at engaging local and international audiences.

CAMPUS CULTURE: OPTIMISING ENGAGEMENT THROUGH UNIVERSITY GALLERIES AND MUSEUMS

Speakers:

- **Philip Kent,** University Librarian and Executive Director, Collections, University of Melbourne
- **Kelly Gellately,** Director of the Ian Potter Museum, University of Melbourne
- **Jo-Anne Cooper,** Director of the Grainger Museum, University of Melbourne

KEY ISSUES:

- University museums and galleries comprise a significant percentage of the cultural ecology of cities world-wide. (In Australia 26% of the museum sector), but they are not as common in Europe, particularly in France.
- These academic museums encompass art, science, archaeology, anthropology and history as well as arboreta and other collections of living specimens.
- The UK has over 100 University Museums - England and Wales are only 4% of museum sector but hold 30% of nationally significant collections - (4 million visitors for UK)
- The University museum sector has its own ICOM international committee and journal. (UMAC) – Increasingly the articles relate to developments in Asian University Museums.
- Last year (2013) a major report was produced in the UK called "*Impact and Engagement: University Museums for the 21st Century*"
- Through their special interface of academia, culture and education, they play a central role in fostering creativity, engagement and collaboration across campus and in the broader community.
- However, as universities are constantly re-inventing themselves in the new global and digital environment, there are special challenges and opportunities for these institutions and their collections in the new age.
- Philip Kent provided some international observations on the issues and challenges based on his recent visit to UK and US University Museums including the Yale University Art Gallery, the Harvard Art Museums and the Ashmolean Museum, Oxford.
- One of the key challenges is balancing the need to engage and service the academic and student communities with the increased focus of universities on broader community engagement.
- There is also increased cross-faculty involvement in university museums – they are no longer just servicing fine arts faculties, but business, science and medical faculties through a variety of innovative programs.
- Another international trend is increasing use of the "university brand" for multiple campus museums and collections to utilise the value of collective marketing, but retain the autonomy and distinctiveness of each museum.

The videos of the CTM14 keynote speeches are available on <http://bit.ly/CTM14videos>

CHINA AT YOUR FINGERTIPS

Speaker:

• **Max Yang**, Project manager with OEI (Weibo's Authorized Australia agency)

What is Weibo:

Weibo stands for Micro blog in Chinese. It has a similar format to Twitter. Users can only type in 140 characters in each post. However, in Chinese one character is one word, so it gives users the ability to put more information in each post. It also has similar media characters to Twitter where information can spread quickly. Additionally, Chinese people love to build relationships, and Weibo provides Chinese people a platform where they can socialize with each other, like Facebook.

Museums and Weibo:

In China there are more than 400 museums using Weibo as a communication channel to interact with their visitors. However, foreign museums are quite conservative in terms of tapping into the Chinese social media. Only a handful of foreign museums have joined Weibo with a verified account.

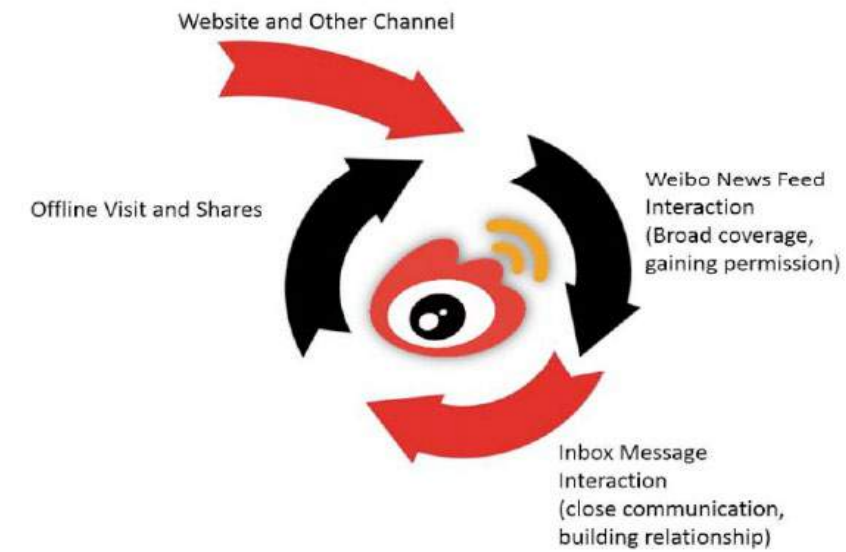
Weibo as a closed marketing channel for museums:

Weibo tries to build a closed marketing channel for business users based on Chinese people's preferences. Starting with news feed interaction (including campaigns) to cover as many potential customers as you can, then filtering out who is really interested in your brand and product, gaining their permission and making them follow you on Weibo; then try to create closed interactions, build an intimate relationship with them via inbox message. Strong online connections will lead to offline visitations in the future, and when they visit, they will share again on Weibo. Museums can use visitors' experiences as word-of-mouth to attract more Chinese people to Weibo.

China at Your Fingertips

Presented by Max Yang

Social media and internet in China:



The videos of the CTM14 keynote speeches are available on <http://bit.ly/CTM14videos>



Max Yang at The Art Gallery of New South Wales
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Media Coverage

We appointed [art]iculate as our PR agency to maximise the media coverage in Australia and get TV, Radio, Print and Online features.

THE AUSTRALIAN

Positioning the museum in the marketplace of ideas

MATTHEW WESTWOOD THE AUSTRALIAN OCTOBER 21, 2014 12:00AM



Corinne Estrada, of the Communicating the Museum conference, outside the Hyde Park Barracks in Sydney. Source: News Corp Australia

THERE was a time when curators and marketers did not mix. It was like church and state in the gallery world: the spiritual side, the sacred art, preferred to keep a distance from temporal or merely commercial concerns.

As recently as 2000, when communications professional Corinne Estrada presented the first Communicating the Museum conference in Paris, the curatorial and marketing departments of art galleries were uneasy bedfellows.

"Curators were the heroes, guiding their museums," Estrada says. "Then there was a time when organisations shifted: more and more curators were being asked to embrace communications, to work with sponsorship. So the organisations have changed, from being very hierarchical with curators at the top, to being very horizontal with every department working together."

Gallery-goers cannot have failed to notice the changing business of museums and galleries in recent decades. The age of the blockbuster exhibition was but a prelude to a more or less continuous effort at site activation: public events, talks, concerts, activity rooms for children. Many galleries have reinvented themselves to be not only repositories of art, but fully caffeinated, well-enabled cultural hubs with gift shops attached.

The theme of the CTM conference in Sydney next month is optimism: a quality Estrada says she has

Communicating the Museum

Calendar: Conferences | Sydney, 4 Nov 2014 to 11 Nov 2014



Powerhouse Museum display

Communicating the Museum, the world's leading arts communications conference, will start in Sydney 4-8 November and finish in Melbourne 9-11 November 2014.

With a theme of Optimism the conference and events program has a line-up of museum innovators and communications specialists from leading museums across Australia and around the world, providing a fascinating and dynamic exploration of communications issues shared by museums globally in the twenty-first century.

THE ART NEWSPAPER

收藏流派, 如何續寫

2014 秋拍回顧

澳洲及歐陸的珍貴藝術 古畫珠寶及袖珍手工金銀器 精英專場

MUSEUMS 博物館

LVMH 送給法國的禮物

博物館交流尋宣傳新路

MUSEUM NEWS

Optimism down under

Communicating the Museum, organised by the Paris-based cultural communications agency COM, is an annual highlight for professionals from the arts and communications sectors from around the world. Held in a different city every year since 2000, the event provides a varied platform for discussion on current issues and trends facing museums and cultural institutions. This year's CTM will be held from 4-11 November, 2014 in Sydney and Melbourne, Australia.

Corinne Estrada, founder and CEO of Agenda, gives us a preview of CTM 2014.

Why was the theme Optimism selected?

Cultural tourism is expanding quickly. People are increasingly interested in real stories, authenticity and compelling beauty, and museums of the 21st century meet their expectations and interests. Museums have built an environment to encourage dialogue, sharing and learning, and are in an excellent position, with visitors tripling in 10 years. Sydney is part of this cultural boom. This diverse, creative, contemporary and energetic city is a world-class destination with a thriving economy and a dynamic artistic scene. And while Australia is a relatively young country with similarly young museums, many are already in the process of being revamped and rejuvenated to engage with a wider audience of museum-goers. They are bold, undertaking numerous partnerships with other museums around the world. From an international perspective, Australian museums are considered to be on the outskirts, which means that optimism is about opportunities.

What does CTM bring to the museum community?

Museum professionals are expecting to exchange ideas, be inspired and updated on current communications trends facing museums in the 21st century. They benefit in connecting with the international network of museum professionals and initiating partnerships. For the first time, they will meet with representatives from Australian museums and enjoy a dynamic showcase of Australian art world events and behind-the-scenes experiences. Prior to the kick-off of the official conference programme, delegates are invited to a range of special preview events. For instance, on Tuesday, 4 November there will be an exclusive opportunity to meet with directors for strategic discussions about museum partnerships.

What speakers can attendees look forward to hearing?

This year we have gathered a dynamic lineup of communications experts and museum innovators from major museums across Europe, North America and the Asia-Pacific region. They will present masterclasses, workshops, success stories and challenges on four key topics: Opportunities, Collaboration, Leadership and Community Engagement.

Confirmed speakers include: Museum of Modern Art Chief Communications Officer, Kim Mitchell; Tate Gallery Head of Marketing and Audiences, Claire Eva; Los Angeles County Museum of Art Director of Communications, Miranda Carroll; Louvre Director of External Cultural Relations, Sophie Kammerer-Farant; Dallas Museum of Modern Art Deputy Director, Robert Stein; Director of the National Museum of Korea, Dr Youngna Kim; The Art Institute of Chicago Vice President of Marketing and Public Affairs, Gordon Montgomery; and former Victoria and Albert Museum Director of Public Affairs and Programming, Damien Whitmore.

More information at http://agendacom.com/en/communicating_the_museum/

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ABC NEWS Breakfast

Corinne Estrada and Gordon Montgomery on ABC Breakfast - Communicating the Museum

Capturing future audiences for art museums

The art gallery was once a reverential place, a temple of civilisation which offered us a chance to stand in the presence of old masters arranged on the walls in a reassuring narrative about art history.

How times have changed.

Galleries and museums today have been enlivened by contemporary art and audience participation.

They are also facing dwindling revenue from governments and private donors at the very time that great art is becoming so outrageously expensive that only the super-rich can afford to buy it.

Museum experts from around the globe have gathered in Sydney this week for the Communicating the Museum Conference, to look at ways to stay in the game.

CTM14 App by STQRY

Agenda developed the official CTM14 app in partnership with mobile storytelling platform, STQRY.

154 users who engaged with CTM content on STQRY powered app

Total # of iOS downloads 143

Total # of Android downloads 11

3 STQRY Live Screens displayed at the conference

IDCA Awards

The winners of the 4th edition of the International Design & Communication Awards were announced during the conference. The IDCA awards assess communications, design and branding strategies within the arts and museum sphere. The awards provide a new networking forum for communications and design professionals and bring together the best international talent.

BEST BRANDING CAMPAIGN

GOLD: THE MUSEUM OF EVERYTHING - UK

SILVER: Kröller-Müller Museum by Edenspiekermann - The Netherlands

BRONZE: Sydney Living Museums - Australia

BEST LOGO

GOLD: PALESTINIAN MUSEUM - PALESTINE

SILVER: The Museum of Everything - UK

BRONZE: Musée de la Civilisation de Quebec by lg2 boutique - Canada

BEST SCENOGRAPHY FOR A TEMPORARY EXHIBITION

GOLD: TING AT NORSK TEKNISK MUSEUM BY RALPH APPELBAUM ASSOCIATES - NORWAY

SILVER: Cai Guo-Qiang: Falling Back to Earth at QAGOMA - Australia

BRONZE: Jeu Video at Cité des Sciences et de l'Industrie by Projectiles - France

BEST SCENOGRAPHY FOR A PERMANENT COLLECTION

GOLD: WONDER ROOMS AT GEMEENTEMUSEUM BY KOSSMANN DEJONG - THE NETHERLANDS

SILVER: The Danish National Maritime Museum by Kossmann Dejong - Denmark

BRONZE: First Peoples at Museum Victoria - Australia

BEST TEMPORARY EXHIBITION COMMUNICATIONS

GOLD: ART BY CHANCE AT BONNIERS KONSTHALL - SWEDEN

SILVER: Exhibition #5 by The Museum of Everything - Russia / UK

BRONZE: Artist Colony at the State Library of New South Wales - Australia

BEST WEBSITE

GOLD: THE MUSEUM OF EVERYTHING - UK

SILVER: Sydney Living Museums - Australia

BRONZE: Seattle Art Museum by Hornall Anderson - USA

BEST APP

GOLD: TOUCH VAN GOGH BY THE VAN GOGH MUSEUM - THE NETHERLANDS

JOINT BRONZE: Float by the Ian Potter Museum of Art, The University of Melbourne - Australia

JOINT BRONZE: Kunsporten by Making Waves AS - Norway

BEST YOUNG AUDIENCE CAMPAIGN

GOLD: ARCHEOPARK AT MARDIN MUSEUM - TURKEY

SILVER: GeNext at Museum of Contemporary Art Australia - Australia

BRONZE: Chemcrafter App by Chemical Heritage Foundation - USA



CTM14 Opening drinks at the Sydney Opera House.
© Agenda CTM14 - Cedric Tourasse

CTM14

CTM Team

Corinne Estrada, Founder and CEO, Agenda

Emma Blong, Project Manager, Agenda

Clémence Ferry, Project Manager, Agenda

Pascale Bousquet, Account Manager, Agenda

Julie Giannesini, Project Manager, Agenda

Gabrielle Wilson, PR Manager, [art]iculate

Patsy Bingham, Event Manager

Arnel Rodríguez, Graphic Designer

Committee Members

Mark Goggin, Director, Sydney Living Museums

Lesley Alway, Director, Asialink Arts

Dr Michael Brand, Director, Art Gallery of New South Wales

Tony Ellwood, Director, National Gallery of Victoria

Kate Faithorn, Director, Public Engagement, Royal Botanic Garden, Sydney

Patrick Greene, Chief Executive Officer, Museum Victoria

Louise Herron, Chief Executive Officer, Sydney Opera House

Rose Hiscock, Director, The Powerhouse Museum

Elizabeth Ann Macgregor OBE, Director, Museum of Contemporary Art Australia

Kim McKay AM, Director, Australian Museum

Kevin Sumption, Director, Australian National Maritime Museum

Tony Sweeney, Director, Australian Centre for the Moving Image

Wendy Symonds, Director/Producer, Autumn Vibes, Royal Botanic Garden, Sydney



From left to right: Julie Giannesini, Alana Hay, Patsy Bingham, Frank Howarth, Mark Goggin, Corinne Estrada, Emma Blong, Clémence Ferry, Gabrielle Wilson, Jackie Riddell, Wendy Symonds, Emmanuelle Denavit-Feller and Martin Barden
CTM14 Committee Members at Sydney Museum
© Agenda CTM14

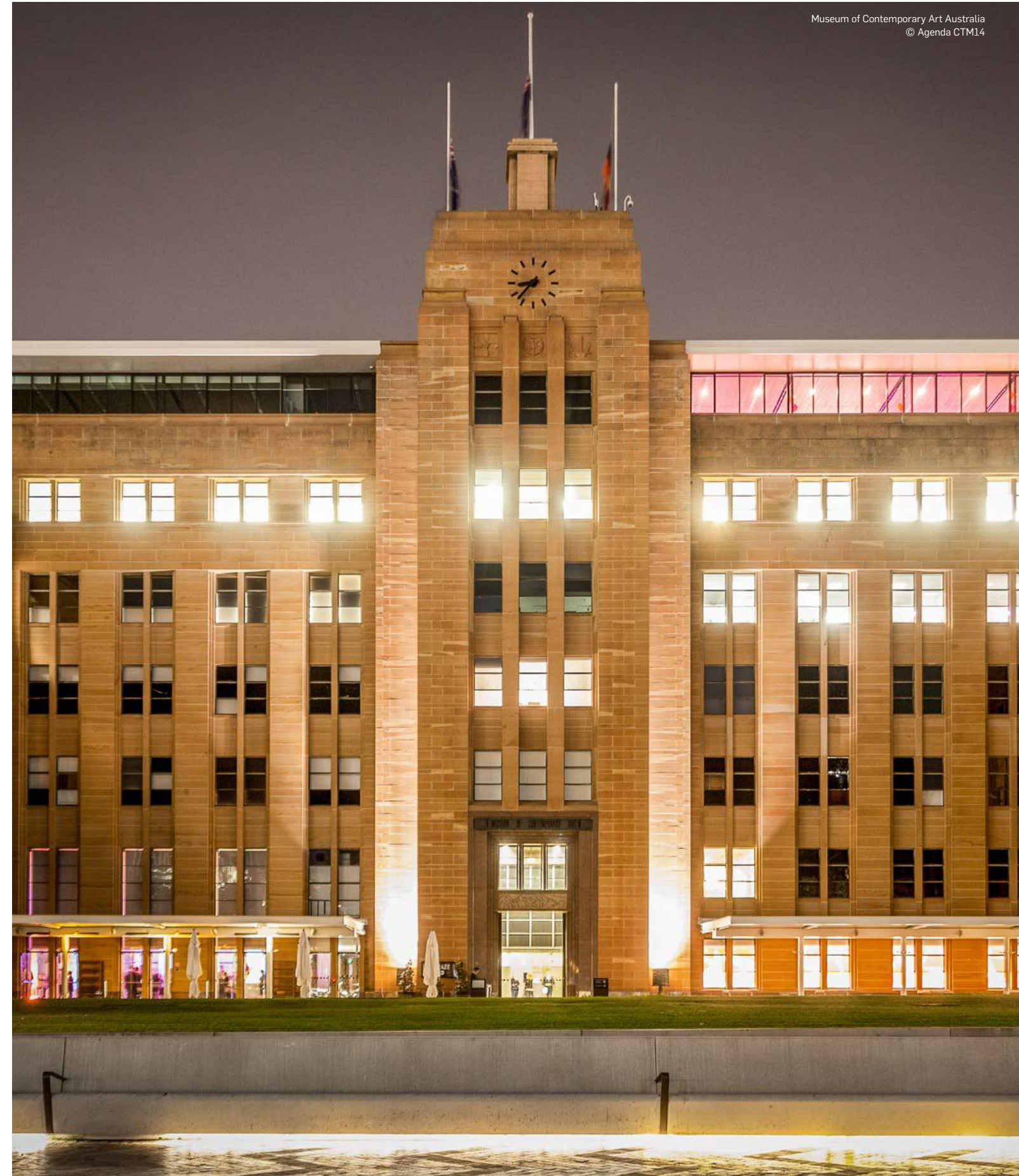
Partners



Museum of Contemporary Art Australia



ngv National Gallery of Victoria



Museum of Contemporary Art Australia
© Agenda CTM14

My conclusions

Following November's conference – the culmination of my year in Australia working closely with the top museums across the country – I would draw the following conclusions:

1. Australian museums have always been early adopters of new technologies and embraced digital opportunities at an early stage. As they struggle to maintain or increase visitor numbers, they have diversified their communications strategies and engaged with a wide range of digital tools.
2. Australian museums are very focused on China. Cultural organisations are aware of the necessity to engage with Weibo and Baidu and have been very pro-active building connections with south Asia for geographic and economic reasons.
3. Australian travellers are significant visitors of museums as they visit exhibitions frequently when they travel, spending both time and money. International museums should target Australian journalists to secure press coverage and reach this key audience.
4. Australia boasts a dynamic outdoor art scene. This can be seen from the many Aboriginal art centres as well as the success of numerous biennials, festivals, and events such as Vivid, Sculptures by the Sea, and the Antony Gormley installation in the desert of South Australia.
5. Curatorial and digital collaboration between museums – local and international – are extremely important for audience development. Collaboration with a third partner outside the cultural sphere are vital to reach a new clientele and bring new expertise to our sector.

Corinne Estrada

Founder, Communicating the Museum
CEO, Agenda

Find out more at agendacom.com



The CTM14 team
at Sydney Royal Botanic Garden & Domain
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WE LOVE MUSEUMS

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