

AGENDA 20

IS

**Communicating the
Museum Conference**

People. Culture. Ideas.

TAIN

BU

Pink Book

2015 Impact Report

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Collaboration, the key to being contemporary

It was a great honor to welcome 350 delegates from all over the world in Istanbul's most prestigious heritage sites during 4 days. This 15th edition of Communicating the Museum reached a record level of attendance!

At Agenda, we love museums and want to share our passion with you. We are happy to publish this Pink Book to improve your knowledge of communication strategies. We have analysed the best talks and most inspiring workshops to gather stimulating ideas to share with your team. We hope that these key learnings will help you to become more contemporary.

We would like to thank our official sponsors the Turkish Ministry of Culture and Tourism, DOSIMM, Türsab and BKG which made this conference exceptional. Thank you as well to our tech sponsor izi.TRAVEL for their contribution to the programme, to our media sponsor The Art Newspaper, to the Istanbul Biennial and to our friendly partner in Turkey, Hakan Elbir, CEO of Istanbul Social Enterprises and his team.

Thank you all and see you next year,

Corinne & the Agenda Team

Corinne Estrada

Founder, Communicating
the Museum
CEO, Agenda



Opposite
SALT

Right
Corinne Estrada, CEO, Agenda and
Mark Goggin, Executive Director,
Sydney Living Museums

Key figures

3500 PARTICIPANTS

971'892 POTENTIAL TWITTER REACH

73 INTERNATIONAL SPEAKERS & CHAIRS

22 COUNTRIES

50 PRESS FEATURES

1'340 NIGHTS
HOTELS

2 Extensions

19 Guided Visits

4 SOCIAL EVENTS

22 WORKSHOPS

5 HOTEL PARTNERS

15 MUSEUM PARTNERS



Who attended : 350 delegates

AUSTRIA

Belvedere Vienna
MAK-Austrian Museum of Applied Arts

BELGIUM

Bozar
Museum of Contemporary Art Antwerp
Museum of Natural Sciences
Parlamentarium
Red Star Line Museum
STAM Ghent Citymuseum
Visit Flanders

DENMARK

Designmuseum Danmark
Kunsten Museum of
Modern Art Aalborg
Natural History Museum of Denmark
SMK / Statens Museum for Kunst
Thorvaldsens Museum

FINLAND

Ateneum Art Museum/
Finnish National Gallery
Helsinki City Museum
The National Museum of Finland

FRANCE

Agence France-Muséums
Blog culture communication
Dream on
Fondation Louis Vuitton
FRAC Franche-Comté
French Ministry of Culture
and Communication
MUCEM
Musée de l'Air et de l'Espace Paris
Musée des arts et métiers
Musée du Louvre
Paris Bibliothèques

GERMANY

Dortmunder U
Kunsthalle Bremen
LOQI
LVR Museumsverbund
Markevitch Media GmbH
Stiftung Deutsches -
Historisches Museum

GREECE

Hellenic Ministry of Culture
Macedonian Museum of
Contemporary Art
Maritime Museum of Crete
Museum Alex Mylona
Piraeus Bank Cultural Foundation
State Museum of Contemporary Art
Technological Educational -
Institute of Ionian Islands
Thessaloniki Olympic Museum

IRELAND

National Gallery of Ireland

ITALY

Poldi Pezzoli Museum

NORWAY

Norsk Teknisk Museum
The Munch Museum

POLAND

Muzeum Historii Żydów Polskich

RUSSIA

Gorky Central Park of
Culture and Leisure

SPAIN

Antenna International
Ministry of Culture Spain
Museo del Traje

SWEDEN

iziTRAVEL
Nationalmuseum
Nordiska museet
Swedish National Museum of
Science and Technology
The Swedish History Museum

SWITZERLAND

International Olympic Committee
Musée de l'Elysée

THE NETHERLANDS

Amsterdam Museum
Brederode Advies
Fabrique
Groninger Museum
Kossmann.dejong
Lava Lab
Museumvereniging
Van Gogh Museum
Van Abbemuseum

UNITED KINGDOM

AKA
Barbican Centre
Culture Consultants Ltd
Frankly, Green + Webb
Imperial War Museums
Jane Wentworth Associates
Morris Hargreaves McIntyre
Natural History Museum
New Citizenship Project
Royal Museums Greenwich
Southbank Centre
Tate
The National Gallery
True North
Victoria and Albert Museum
Waddesdon Manor, National Trust
Wellcome Trust
Wellcome Collection

TURKEY

Adana Müzesi Müdür V.
Akbank
Amasra Müzesi Müdürü
Anadolu Agency
Antalya Etnografya Müzesi
Antalya Metropolitan Municipality
Artful Living
Bilkent University
BKG
Bodrum S.ArK.Müzesi M.V.
Corum Müzesi
Cumhuriyet Müzesi
DOSIMM
Edirne Müzesi Müdürü
Efes Müzesi Müdürü
Embassy Ankara/ CG Istanbul
Ermitan Museum
Eskişehir Müzesi
ESKV
Exhibist
Exhibist magazine
Galata Mevlevihanesi Müzesi Müdürü
General Directorate of Cultural
Heritage and Museums
Hagia Sofia Museum
Harbiye Military Museum
Hatay Müzesi Müdürü
Hisarlar Müzesi Müdür V.
HISART
ICVD
IKSV
Institut Français
ISBANK
Isparta Museum
Istanbul Arkeoloji Müzeleri Müdürü
Istanbul Artnews
Istanbul Chamber of Tour Guides
Istanbul Islam Bilimleri Müzesi
Istanbul Maritime Museum
Istanbul Museum of Modern Art
Istanbul Provincial Director
of Culture and Tourism
Istanbul Social Enterprise
Istanbul Toy Museum
Istanbul University
Izmir Chamber of Commerce
Izmir Müzesi
KÜVAM-Külve Tur.Uzmanı
KÜVAM-Mimar
Mardin Müzesi Müdürü
Milas Müzesi-Müze Arş.
Mixer
Museum Advisory Board
Müze Müdürlüğü
Müzik Müzesi Müdür V.
Nerole Co.
Pakt Strategic Communications
Pera Museum
SAHA
Sakıp Sabancı Müzesi
SALT
Şanlıurfa Müzesi Müdürü
Sekerbank T.A.S
Side Müzesi Müdürü
Sivas Müzesi Müdür V.
SPOT
The Guide Istanbul
The Museum of Innocence
TimeOut
Topkapı Sarayı Müzesi Müdür V.
Trabzon Müzesi
Türbeler Müzesi Müdürü
Türk ve İslam Eserleri Müzesi Müdürü
Turkey Kültür ve Turizm Bakanlığı
Turkish and Islamic Art Museum
Türsab
Underwater Archaeology-
Museum of Bodrum
Vehbi Koc Vakfı ARTER
Yıldız Holding
Yıldız Sarayı Müzesi Müdürü

CANADA

Canadian Museum of History
Royal Ontario Museum Governors

UNITED STATES OF AMERICA

Bolt / Massachusetts International Festival of the Arts
Cuseum
FITZ & CO
Institute of Contemporary Art (ICA)
J. Paul Getty Museum
Johns Hopkins University
LACMA
LBBI LLC
MoMA
Museum of Contemporary Art, Chicago
Philadelphia Museum of Art
Ralph Appelbaum Associates
Solomon R. Guggenheim Museum
Whitney Museum of American Art
Yale Center for British Art

QATAR

Msheireb Museums

UNITED ARAB EMIRATES

Abu Dhabi Tourism &
Culture Authority

NIGERIA

National Commission for
Museums & Monuments, Abuja

AUSTRALIA

Art Gallery of New South Wales
Australian National Maritime Museum
Museum of Contemporary Art Australia
National Archives of Australia
National Gallery of Australia
State Library of Queensland
Sydney Living Museums

CHINA

Chinese Museum Association
Ullens Center for Contemporary Art

HONGKONG

M+, West Kowloon Cultural District

PHILIPPINES

De La Salle-College of Saint Benilde

SINGAPORE

National Heritage Board

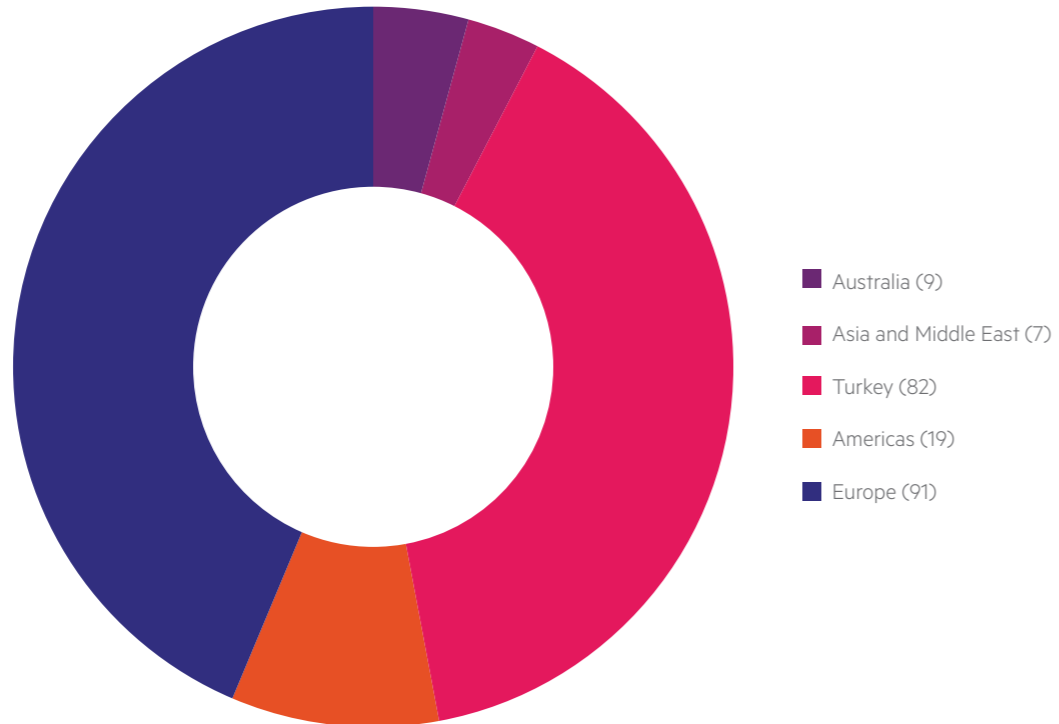
Audience Profile

The 15th edition of the Communicating the Museum conference drew an audience from **27** countries.

These included Switzerland, China, Finland, France, Germany, Hong Kong, Australia, Norway, Singapore, Sweden, the Netherlands, Turkey, the United Arab Emirates, the United Kingdom and the USA.

Delegate profiles included Directors, Marketing Managers, Business Development Managers, Heads of Digital Engagement, Media Coordinators, Curators, Directors of Public Engagement, Marketing and Communications Managers, Heads of Education and Community Programs, Cultural Program Managers, Chief Digital Officers, Head of Web and Social Media and Ministers for Tourism and the Arts.

208 Institutions



Opposite
Hakan Elbir, Founding Partner
/ Managing Director at
Istanbul Social Enterprise





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 CTM15 in achieving these aims.

Jennifer Francis, Executive Director of Marketing, Philadelphia Museum of Art

It was absolutely brilliant.. Your team were outstanding. The focus, vision and delivery of this essential annual gathering was spot on and the diversity of speakers demonstrated the breadth and intellectual range of the many industry professionals who attended. We all got a lot from it and remain grateful for your unwavering commitment to the growth of our professional knowledge, exemplary case studies and opportunities to forge global, lifelong relationships.

John Giurini, Assistant Director for Public Affairs, J. Paul Getty Museum

Thank you for another phenomenal conference. It was great to come together, meet, and learn from so many talented colleagues. It was a super conference and we greatly appreciate your and all your colleagues at Agenda's efforts. It made our job so easy.

Kim Mitchell, Chief Communications Officer, MoMA

It was a wonderful experience. Istanbul and the conference opened my eyes to Islamic culture in a very powerful way. My team was thrilled to be a part of it and we look forward to planning for 2016. Congratulations on pulling it off and making those special sessions both possible and memorable.

Jo Marsh, Jane Wentworth Associates

Thank you for organising a really inspiring, enjoyable conference in a beautiful city. CTM is such a brilliant opportunity to learn from each other, ask some provocative questions and have the chance to network.

Key Learnings

LEADERSHIP

Humility : "As the leaders in our organisations, we set the tone. Sometimes **putting your own ego aside** can be the most inspiring leadership of all."

Opportunity : "Try to react as quickly and as positively as you can. Be in the moment. Sometimes **a crisis can turn into a leadership opportunity.**"

Generosity : "It's amazing what you can accomplish if you **do not care who gets the credit.**"

Collaboration : "We need to **drive teamwork** across our institutions. Communication people need to be **working together with the curators and the artists.** The curators need to be open to the role of communications."

Support : "It is important to **support cultural change** with clear policies endorsed across the organisation."

Reactivity: "**Expect the unexpected.** You know where you are starting but not where you will end up"

COMMUNITY

"**Museums matter** because they have a really important role to play in this moment of uncertain change. Museums need to contribute to the construction of our identity through the cultures that we are part of."

"**Talk to each other** about how we can fulfill the role that our societies need of us rather than how we can we sell to a few more consumers."

"A good museum can be, and should **be, an effective mediator.**"

"Help **change the perception** of your district. Embrace your location and surroundings. Focus on the local community."

"**Build networks,** be generous, and let them work for you."

TECHNOLOGY/DIGITAL

"**Social media** doesn't play by any rule. This a challenge we face when we try to communicate a massive change that only people in the inside can see. You have to be prepared for negative criticism and feedback."

"There is no more normal. In a social media world we need to be able to **react quickly,** and often museums are not structured for this."

"**Augmented reality** technology is getting ever better. In the future, the visitor will be able to move seamlessly between the physical and the virtual worlds, experiencing the past through their senses."

"We need to **keep the balance between technology and the real.** Don't use gimmicks for grabbing attention, make tools for deeper engagement. Never underestimate the power of real work in the dash for digital."



Above
CTM15 delegates debating
at Hagia Eirene

BRANDING

"Brand is much **more than an logo** or an image, it should be part of the experience."

"Graphic design is **a visual time stamp.** It can invite new audiences to engage, as well as inspire recognition in existing audiences."

"You need to **create identity systems** not brands. You can develop a new language, a new alphabet. An identity can be learned and adapted."

"We need to **resist our tendency to avoid or minimize risk.** If you have a risky idea and someone brings it forward, it's probably a good idea. You need to explore and nurture it. It is what puts us forward, what advances the brand and builds audiences and relationships."

"Graphic design is how we **write history,** both today, and tomorrow."

FUTURE DIRECTIONS

"Art has the capacity for triggering conversations. **Museums are the place for dangerous ideas.**"

"Museums cannot be encyclopedic. We cannot go through experiences and just feed facts again and again. They have to be engaging, emotionally rich, and **transformative experiences.**"

"Museums are really changing and evolving. It's all about **moving from interaction to participation,** being an open organisation and the social and civic aspects of learning."

"Investing in **organizational culture** is the very most important thing that we can do to be ready for the museum of the 21st century."

Key Learnings

COLLABORATION

“Don't be shy to **partner with big brands**.”

“To be contemporary, we should all be **engaging with artists**. Artists tell stories and all museums can find ways to connect with them. We need to find more ways to work with artists – to have them to take part in more roundtables or sitting on boards.”

“To find the right partners, **make your intermediaries your best ambassadors**, share your values and build something new with their experience.”

“Always **be honest with your stakeholders**, talk to them often and involve them in decision making.”

“Partnerships expand our reach – get the **city** involved as much as possible.”

“Increase your visibility and credibility through **ambassadors (artists) and partnerships**.”

AUDIENCE PARTICIPATION

“Audiences love participating. Visitors should be at **the core of the experience**.”

“Think of your visitors as **citizens** not consumers”

“Create spaces for people to **share their experience**”

“Make the museum **belong to your public** and speak their language.”



CTM15 delegates at Hagia Eirene

Keynote: SIX MEMOS FOR THE FUTURE OF INSTITUTIONAL IDENTITY

Prem Krishnamurthy, Designer and Curator, Project Projects, USA

Building upon case studies Prem Krishnamurthy outlined “six memos” for the future of institutional identity to answer the following, how can museums use forward-thinking graphic strategies to interact with audiences in new ways?

1. Lightness
2. Quickness
3. Exactitude
4. Visibility
5. Multiplicity
6. Consistency

Museums and exhibition spaces possess the unique potential to rethink cultural norms in an impactful and public manner. In every museum program graphic design plays a crucial role. How can identity systems go beyond change? What happens when graphic design opens itself up to new audiences?

Graphic design can be the commissioner and the creator! You need to create identity systems, not brands. You can develop a new language, a new alphabet. An identity can be learned and adapted. Graphic design can be strategic, impactful and long term, but to do so it must have a place at the table at the very start.

Graphic design makes knowledge accessible. It can work with museums to bring the (once hidden) stories into the digital light.

Exhibition graphics are a key part of the exhibition experience and must be considered down to the exact detail. There needs to be a clear and seamless correspondence between an institution and its communications, right through to its programming and public offerings.

Designers don't want to be designers; they want to be design thinkers. Everyone wants to move away from the making and into the ideas building. However, in a time where quality of craft is low and the production pace is fast, this process of making is more significant.

It's all about encouraging museums to rethink themselves for a new generation – whether this is through publishing, filmmaking or another medium. It's about looking beyond the traditional lens of graphic design.



Prem Krishnamurthy, Designer and Curator, Project Projects

Keynote: CITIZENS NOT CONSUMERS

Jon Alexander, Director, New Citizenship Project, UK

Jon Alexander introduced the theme of Big Ideas by laying out an agenda for challenge and innovation. He inspired conference delegates with the desire to develop projects which engage and involve people as Citizen Participants rather than approaching them as Consumers. At CTM15 he presented new research findings, using examples from his own work and beyond, including The National Trust, the Baltimore Museum of Art, the Rijksmuseum, the BBC and the UK Parliament. Attendees came away from this inaugural talk inspired by a new way of approaching the museum sector.

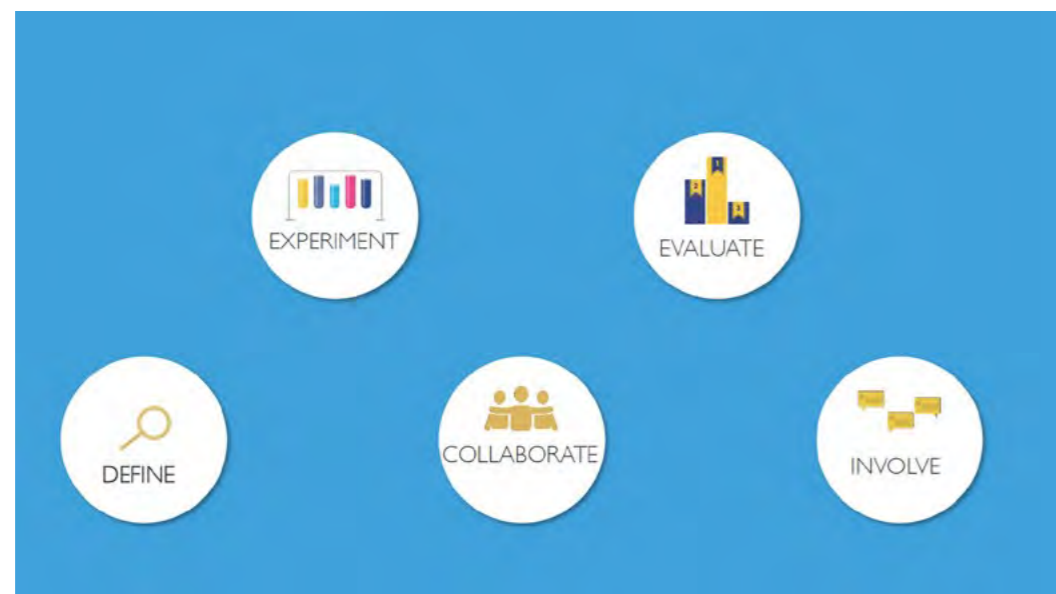
"A museum: a catalytic space for the inspiration, curation and creation of culture, by, with and for the public.

Museums matter because they have a really important role to play in this moment of uncertain change. Museums need to help construct our identity through the cultures that we are part of.

Don't just be an organization that looks after the objects, don't just be an organization that sells itself to people and thinks about what people think of it. Think about the relationship between people, culture and places.

The best marketing campaign asks the question: "How can we fulfill our purpose?"

Think membership as participation"



Above
Jon Alexander Director, New
Citizenship Project

The evolution of the role of the individual in society:

1. The subject: you get what you are given
2. The consumer: you choose what is best for you
3. The citizen: shape the context of your life and shape the choices that are offered to you

There is a moment of change going on and two futures are emerging at once.

1. The future of the consumer: an intensified logic of the original story
2. The future of the citizen: a future in which you shape the context of your life and play your part in judging what is best for society as a whole.

5 starting points to thinking Visitors as Citizens rather than Consumers:

1. Define a purpose
2. Experiment
3. Collaborate
4. Evaluate
5. Involve

Keynote: AUDIENCES, STAY TUNED

Jeff Levine, Chief Marketing and Communications Officer, Whitney Museum of American Art, USA

Museum expansion and renovation projects present an exciting opportunity for development and innovation. But it is also a challenge to involve the audience in this deep changing process. Jeff was deeply involved in planning the Whitney's reopening this year and has given some exciting insights about the strategy of a successful re-opening in order to connect the audience with the new building.

"New buildings are complex; they require thousands and thousands of decisions over many years. Of all the decisions we made, the one that was most important was to really approach this as a united front."

"To secure the success of your marketing campaign: get your goals right, clarify who you are and what differentiates you from other museums and always stay true to your institutional identity."

PRESS

"Think about working with the press in the most effective way."

"The inter-goal relationship between the programme and the architecture really informed our strategy. As the Whitney Museum was designed from the inside out, we didn't fall back on just the esthetics when describing the architecture. We talked about what the building did for the art as for the programme. The architecture critics tend to lead the process and set the tone of the response. By delaying their feedback, the art installed in the galleries could play a bigger role in the public's opinion of the new building."

1. Think small

The small simple ideas can have a similar kind of impact as the complicated ones.

2. Think deep

Make sure you tell the stories that wouldn't necessarily be told about your museum.

3. Think personal

Include a personal note about the people behind your museum in your marketing strategy, it can be a great buzz builder.

4. Think big

Don't be shy to promote your museum in a very bold way in order to reach out to as many people as possible.



Jeff Levine, at Harbiye Military Museum, Istanbul

Workshop: FINDING NEW AUDIENCES

Anne-Laure Beatrix, Director of External Affairs, Musée du Louvre, France
Adel Ziane, Head of Communication, Musée du Louvre, France

BRIEF

In 2014, over 9,3 million visitors discovered the Musée du Louvre, all with different expectations. Today, its ambition is to offer a more welcoming Louvre that would be more accessible, generous and better adapted to its diverse audiences. To achieve this goal, the Louvre leads different projects inside and beyond its walls. Amongst its external programs, the Louvre has a partnership with the popular event Paris-Plage, where cultural mediators present the Louvre collections to families: a friendly space and lots of art-orientated activities to enjoy. Another partnership with Aéroports de Paris allows the Louvre to present reproductions of artworks to millions of worldwide travelers. At the heart of the Louvre, the Louvre will launch a new space called Petite Galerie, presenting artistic diversity from Prehistory to contemporary creation. Through its innovative scenography and creative cultural mediation, the Petite Galerie will offer a new experience of the museum, especially for our young audience.

CHALLENGE

From the local to the international visitor: how is the Louvre adapting to contemporary expectations?

SOLUTIONS

"Be more welcoming, more comprehensible": Envision your museum "as an open and accessible place". The Louvre can be "busy, sometimes noisy and intimidating" so in response, develop a project which "brakes with the general atmosphere of the museum". Hence, the Louvre has launched the *Petite Galerie*, the new "little cocoon" of the museum.

Generosity: If you want to attract visitors from different environments, you need to change your approach. The idea is no longer just to welcome, to inform and to communicate in a traditional way. The idea is to innovate by meeting people and going out to find them where they are.

Humility: When you want to move forward and go to unexpected places with sometimes unexpected partners, your project needs to work for the visitors, for their contemporary expectations and needs to make sense.

Internal cooperation: The biggest challenge is working together within the museum. You need to find a synergy within your museum, set up a project team, gain the confidence of the curators and ensure maximum involvement.

Find the right partners: Make them your intermediaries, your best ambassadors. They must share your values and help you build something new with their experience.

Remember your purpose: Our job is to encourage people to come to museums and have direct contact with the art works.



Anne-Laure Beatrix, Director of External Affairs, and Adel Ziane, Head of Communication, Musée du Louvre,

Workshop: MANAGING THE CRISIS

Alison Wright, Assistant Director Brand and Communications, National Gallery of Australia, Australia

BRIEF

The NGA has spent the last two years grappling with negative media reports around the issue of Asian art provenance. A \$5M sculpture was returned to India by Australia's Prime Minister in September of 2014, marking the end of a long running media investigation into the NGA and Mr Subhash Kapoor, an international dealer now in jail. But this was just one major step in a series of events which left a scar on the brand. The NGA has a new director and a new strategy for this issue. It has learnt a hard lesson in the importance of truth.

SOLUTIONS

Issues management mantra: "Tell it all, tell it early, tell it yourself."

- You have to fundamentally believe in transparency.
- You have an obligation to your taxpayers to be transparent.
- If a journalist wants something and it's a fair request, they should be able to have it.
- You have to think about the impact on your staff. Staff need to be allowed to have free discussion about the issue at hand.
- After a crisis, the tone of your strategic communications is key – for instance, if the story has been difficult and complex, is humility required?
- School junior teams in better judgement. They are the ones who are reading the tweets and making decisions about escalating them.
- Think about your structure in the face of managing a crisis. If you're not reporting to the CEO and the Chairman, what influence will you have?
- After the crisis, do things that turn your brand around, that shake up the psyche.

Rebecca Taylor, Executive Vice President, FITZ & Co., USA

BRIEF

Museums today are forced to navigate the shifting political, social, economic & technological landscape of our over connected, global society, and to quickly adapt to the changing conditions of the art world ecosystem—new funding models, heightened expectations of audience engagement, communication tools requiring 24/7 content delivery, increased ROI demands from sponsors, etc.

CHALLENGE

How can a museum react quickly in managing a crisis? How to manage a challenging situation, or worse, a full-fledged crisis, in a global world with 24/7 connectivity and diverse stakeholder interests?

SOLUTIONS

In a crisis you have to communicate with all of the different audiences, in different ways, with different information, via different platforms.

Preparing for a crisis

- Rank scenarios based on the impact to the organisation, the possibility of it happening and the ease of exploitation
- Create a plan for all potential threats.
- Build a matrix of who to tell, what to tell them, where to tell them, when to tell them, why they need to be told and how you will tell them.
- Think about the audiences as primary, secondary, tertiary and mass, and adapt your messages accordingly.
- Think about your channels, and use the ones most appropriate to your different audiences.
- Know your procedures and your systems. Have processes in place so you can quickly adapt them as required.
- Don't panic. Take a step back. Take the time you need to say the right thing.
- Try to react as quickly and as positively as you can.
- Stay positive and refocus the conversation on successes.

Workshop: ENGAGING A GLOBAL VISUAL COMMUNITY ON INSTAGRAM

Rebecca Stokes, Director, Digital Initiatives, External Affairs, Museum of Modern Art, USA
Gretchen Scott, Building Project Digital Marketing Manager, Museum of Modern Art, USA

BRIEF

The popularity of and engagement on visual platforms like Instagram is rapidly rising, a trend reflected in MoMA's audience. After successfully experimenting with curator and artist take-overs, MoMA recently collaborated with Instagram on #ArquiMoMA, a global project in conjunction with the exhibition "Latin America in Construction: Architecture 1955-1980". When the curators asked how we could show current contexts of the buildings in the exhibition, MoMA invited users worldwide to submit photos. The result? 18,000+ submissions and a display of user generated images in the exhibition and on moma.org.

CHALLENGE

How to engage your community on Instagram?
How can you use Instagram to engage visitors?

SOLUTIONS

Allow your social media channels have a curatorial purpose and integrate them into the mission of your museum.

Keep your standards but be inclusive and generous to everybody.

Support curatorial premise with a social media component, engage a global audience through your existing social media channels and collect diverse and really high quality photographic submissions from as many locations and countries as possible.

Don't be shy to partner with a social media body

Build a good basis upon which to build your exhibition by seeding the content pool in advance



Workshop: ENRICHING THE VISITOR EXPERIENCE AND CREATING LOYALTY

Berna Erbilek, Chief Operational Officer, Istanbul Modern, Turkey

BRIEF

The Istanbul Museum of Modern Art, Turkey's first private museum to organize modern and contemporary art exhibitions, was founded in 2004 and occupies an 8,000 square meter site on the shores of the Bosphorus.

As part of its commitment to sharing Turkey's artistic creativity with wide audiences and promoting its cultural identity in the international art world, Istanbul Modern hosts a broad array of interdisciplinary activities. Apart from permanent and temporary exhibition galleries, a photography gallery, and spaces for educational and social programs, the museum offers a cinema, restaurant, design store and an extensive library.

CHALLENGE

Berna Erbilek asked the delegates to brainstorm and exchange best practices on how to engage local and foreign audiences and how to promote the diverse offer of the institution.

SOLUTIONS

As participants discussed how to create visitor loyalty while also increasing the number of visitors they suggested the following actions:

INVOLVE TOURISM AUTHORITIES

- Work with Hotels and Concierge
- Work with tourism boards and tour operators (But be careful, look at how they promote you)
- Invite Taxi and Uber drivers to the Museum for dedicated events
- Advertise on TripAdvisor
- Advertise outdoor in key touristic areas
- Collaborate with other institutions (But be careful, look at how they promote you)

IMPROVE YOUR VISITORS' EXPERIENCE

- Think about your consumer journey all the way to the street signs
- Look at outside industries, get people from different fields to help you
- Don't be shy about engaging
- Work with all your institution's departments to provide 1 experience, not 1 experience per department

CREATE CONTENT FOR RETURNING VISITORS

- Provide special museum visits (offering new content and new perspectives)
- Optimize Family seasons (with special activities and apps)
- Create membership programme (However, it's not about the money and cost of the membership, it's about the status, feeling privileged, consider this when creating your programme)

USE DIGITAL TO BROADEN YOUR AUDIENCE

- Use CRM and online membership programme to get returning visitors
- Develop new projects with touch screens, iBeacon, mobile apps and audio tours
- Provide wifi to everybody, it's essential for foreign visitors

Opposite:
Istanbul Museum of Modern Art,
"ALL THAT IS SOLID"
designed by PATTU winner of
the Young Architects Program



Involving Artists

Launch of the Family and Friends Programme

We designed and provided a unique 4-day experience for your friends and partners to guide them through the past and modern heritage of Istanbul during the CTM conference. We enjoyed an exclusive tour of the 14th Istanbul Biennial at Princes' Islands, had lunch on the Bosphorus strait as we passed by the Bosphorus Bridge, Galata Tower, palaces and old residences along the coast. We walked along the streets of Istanbul to capture the full spectrum of the city's contemporary art scene. A local street art artist took us through some of the most interesting artworks in the city.

The Photo Studio

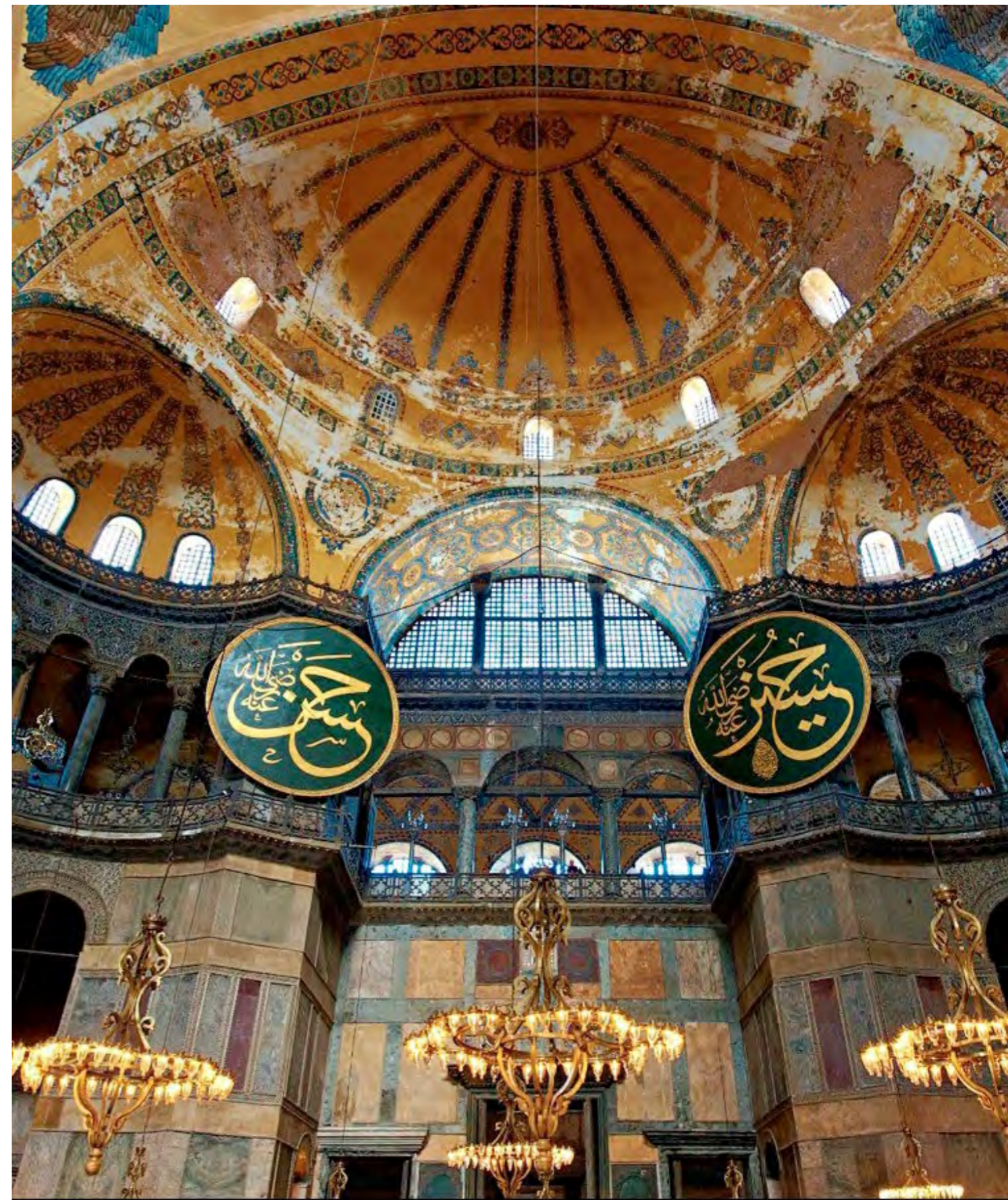
The Australian photographer Simone Rosenbauer was invited to perform her artistic photography at CTM15. During the conference she set up a portrait studio in which 'Museum Professionals' were photographed. At the end of the conference, Simone set up an exhibition at the Museum of Islamic Art presenting the results of her experiment. The delegates were able to collect their personal photographs as a special souvenir of CTM15.

The Man Na Manam + {AR}Ticulations of the Self!

A mystical experience, enhancing the digital topic of the conference, was set up at the Welcome reception at the Istanbul Archaeology Museum. The interactive Augmented Reality (AR) installation of the Iranian-Canadian performer and new media artist Amir Baradaran sparked the curiosity of the delegates as they approached the impressive technology.

Below:
Artistic Performance by Amir Baradaran
Courtesy of Amir Baradaran,
photo by Pinar Lauridsen

Opposite:
Hagia Sophia



IDCA Awards : 7 winners

The winners of the 5th 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 : PHILADELPHIA MUSEUM OF ART - USA

SILVER : The Whitworth - UK
SILVER : The Last 10, Bonniers Konsthall - Sweden

BRONZE : The Original. The Getty Villa, J. Paul Getty Trust - USA

BEST TEMPORARY EXHIBITION COMMUNICATIONS

GOLD : NEON SIGNS.HK, M+, WEST KOWLOON CULTURAL DISTRICT AUTHORITY - HONG KONG

SILVER : Towers Of Tomorrow With Lego® Bricks, Sydney Living Museums - Australia

BRONZE : Guggenheim Helsinki Now, Solomon R. Guggenheim Foundation - Finland

BEST SCENOGRAPHY - FOR A TEMPORARY EXHIBITION

GOLD : HAUNTED SCREENS: GERMAN CINEMA IN THE 1920S, LACMA - USA

SILVER : Voyage To The Deep, Australian National Maritime Museum - Australia

SILVER : Rembrandt? The Case Of Saul And David, Mauritshuis - Netherlands

BRONZE : In Constant Motion—Richard Serra's 'Waxing Arcs', Museum Boijmans Van Beuningen By Ijsfontein, Netherlands

BEST SCENOGRAPHY - FOR A PERMANENT COLLECTION

GOLD : 9/11 MEMORIAL MUSEUM BY LOCAL PROJECTS - USA

SILVER : Mak Permanent Collection Asia, Artistic Concept By Tadashi Kawamata, Mak - Austria

SILVER : World Of Silver, Dutch Silver Museum Schoonhoven By Tinker Imagineers - Netherlands

BRONZE : The Gallery Of Humankind. Our Evolution, Our Body, Museum Of Natural Sciences - Belgium

BEST MERCHANDISING

GOLD : BOTANIC LINE, INHOTIM BY HARDY DESIGN AND NÚCLEO DE DESIGN INHOTIM - BRAZIL

SILVER : Bilkent Culture Initiative - Turkey

BEST APP

GOLD : CANADIAN MUSEUM FOR HUMAN RIGHTS MOBILE APP - CANADA

SILVER : Saatchi Art App - Usa
BRONZE : Guggenheim Bilbao App, Guggenheim Museum Bilbao - Spain

BEST WEBSITE

GOLD : NEON SIGNS.HK, M+, WEST KOWLOON CULTURAL DISTRICT AUTHORITY - HONG KONG

SILVER : New Website Van Gogh Museum - Netherlands

BRONZE : Qatar Digital Library, Qatar National Library By Cogapp - Qatar & UK



5th IDCA Awards ceremony



Kingsley Jayasekera, Director of Communications and Marketing, M+, West Kowloon Cultural District, Winner of the Best Temporary Exhibition Communications and Best Website awards



Miranda Carroll, Director of Communications, LACMA, Winner of the Best Scenography for a Temporary Exhibition award



JiaJia Fei, Associate Director, Digital Marketing, Solomon R. Guggenheim Museum, Silver winner of the Best Temporary Exhibition Communications

Media Coverage

APOLLO
THE INTERNATIONAL ART MAGAZINE

Communications and Collaboration: debating the future of museums in Istanbul
TOM JEFFREYS

There are two types of museum, says Vasif Kocum, director of research and programs at SALT, the monastery and the public square. Kocum is speaking as part of Communicating the Museum (CTM15) – an annual museum conference that takes place in a different city each year. For 2015, we're in Istanbul, and Kocum is speaking – appropriately enough – inside Aya Irini, the first church built in what was then Constantinople.

COM
COMMUNICATING THE MUSEUM

Communicating the Museum: The Art of Being Contemporary
9 September 2015 - 12 September 2015, Istanbul, Turkey

IstanbulArtNews

"Türkiye müzelerinin ezber bozan uygulamalara ihtiyacı var"

14 Eylül 2015 11:11

15 Eylül 2015

Hürriyet

Museum conference in Istanbul

İSTANBUL

The 15th "Communicating the Museum," the world's leading conference in museum communications, has started in Istanbul's Hagia Eirene Museum.

Widely recognized as the world leader in museum communication conferences, the event is a crucial opportunity for participants from Europe, the Middle East, Australia and the United States to meet, exchange ideas, be inspired, captivated and updated on current trends.

The event has previously been hosted in New York, Madrid, Stockholm and Sydney.

ISTANBUL THE GUIDE

CULTURE

COMMUNICATING THE MUSEUM

THE WORLD'S PREMIER ART CONFERENCE ARRIVES IN ISTANBUL

When Istanbul hosts the world's leading arts communication conference for the first time, it is a sure sign that the city has placed itself on the global culture map. Communicating the Museum was founded by Agenda CEO Corinne Estrada and Damien Whitmore of the Tate and V&A, and it has been bringing 2,500 communication...

How can Istanbul's museums attract more visitors? I would suggest that museums take a long strategic look at those they are currently attracting and run the numbers of the potential size of that market. Therein lies the real opportunity, which should then be layered with the overall mission and vision. Partnerships are also important, as they extend the museum's reach and speak to like-minded prospective visitors in a unique way. These can include media, tourism, and premium consumer brands, all of which have the power to amplify messages 10, 50, and even 100 fold.

Communicating the Museum is running from September 9-12...

Social Media Coverage

154 contributors tweeted 764 times with the hashtag #CTM15
Reaching a potential audience of 971'892 twitter users

TOP 3 - MOST INFLUENTIAL

LACMA	549K followers
Van Gogh Museum	141K followers
Amir Baradaran	34K followers

TOP 3 - MOST TWEETS

Jennifer Francis @prjenni	127 tweets
Agenda @agendaparis	89 tweets
Audrey G @lamilleaudrey	80 tweets

Daniel Flood @dave_flood

Listening to the ideas about brands and stories. Head hurt. Good hurt. #CTM15

TUE, SEP 08 2015 13:30:55

Lava Lab @lavaDesignLab

Artists tell stories, all kinds of stories. Museums can find a way to connect with them. #ctm15

WED, SEP 09 2015 10:55:00

Project Projects @projectprojects

Yes! "Museums can be places for dangerous ideas" – Elizabeth Ann Macgregor of @MCA_Australia #CTM15

WED, SEP 09 2015 10:51:27

The Whitney is not a building. It's an idea.

Jeff Levine of the @whitneymuseum talks about the expansion, brand identity, audience. #CTM15 #TheNewWhitney @je1718 pic.twitter.com/YX1frz2h6z

BRENDAN CIECKO @BRENDANCIECKO THU, SEP 10 2015 08:56:51

Jennifer Francis @prjenni

Collaboration, cooperation and partnership #CTM15

THU, SEP 10 2015 08:47:56

#CTM15 by @agendaparis ended with an inspiring #streetartwalk guided by @muralistanbul and @artwalkistanbul. thank... pic.twitter.com/DpDZx1UHgT

STREETARTSEVERYWHERE @STREETARTSEVERYWHERE - SUN, SEP 13 2015 13:36:12

Sabine Doolin @sabinDoo

Thanks for a great #CTM15 conference Corinne&team @agendaparis, really enjoyed it! Returning with lots if thoughts and new contacts.

SAT, SEP 12 2015 04:49:58

Barbara Wolf @BarbaraWolf_1

Thank u @agendaparis for an amazing conference #CTM15 with inspiring speeches by @whitneymuseum @RebeccaTaylorNY @Kunsthalle_HB @STAMGent

SUN, SEP 13 2015 16:38:54

Miranda Carroll @MirandaCarroll

Missing my #CTM15 peeps already (@prjenni's tribe!) - back to @LACMA putting what I've learned to work. Thanks @agendaparis

FRI, SEP 18 2015 01:47:06

serdar paktin @spaktin

#CTM15: a great and inspiring week with 300 international museum communication professionals from 30 countries. valuable insights gathered.

MON, SEP 14 2015 09:00:55

A huge thanks @agendaparis for #ctm15 it was just Am-a-zing 🙌🔥

pic.twitter.com/00TOBPF03I

AUDREY G. @LAMILLEAUDREY - SUN, SEP 13 2015 12:37:45

Advisory Board : 8 Board Members

Agenda would like to thank the board members for their constructive input to the 15th edition of Communicating the Museum.

MIRANDA CARROLL
Director of Communications, LACMA

CLAIRE EVA
Head of Marketing and Audiences, Tate

JENNIFER FRANCIS
Executive Director of Marketing, The Philadelphia Museum of Art

JOHN GIURINI
Assistant Director for Public Affairs, J. Paul Getty Museum

JO MARSH
Director and consultant, Jane Wentworth Associates

KIM MITCHELL
Chief Communications Officer, MoMA

PAULA RÖHSS
Director of Communications and Audiences, Nationalmuseum Sweden

JANE ROSIER
Head of Marketing, V&A

CTM Team : Paris, Berlin, Sydney

Agenda staff from all over the world gathered in Istanbul for CTM15.

CORINNE ESTRADA
Founder and CEO, Agenda

JANINE KERSTEN
Project Manager, Agenda

CLÉMENCE FERRY
Project Manager, Agenda

PASCALE BOUSQUET
Account Manager, Agenda

JULIE GIANNESINI
Project Manager, Agenda

ARNEL RODRÍGUEZ
Graphic Designer



Opposite
The CTM15 Istanbul team

Partners



Bank Partner



Tech Partner



Project Partner



Media Partner



Cultural Partners



Cultural Venues

Topkapı Palace Museum
 Hagia Sophia Museum
 Istanbul Archaeological Museums
 Museum for the History of Science and Technology in Islam
 Hagia Eirene
 Harbiye Military Museum
 Turkish and Islamic Arts Museum
 Hisart Museum
 SALT
 Pera Museum
 SPOT - Contemporary Art Projects
 Museum of Innocence
 Istanbul Foundation for Culture and Arts

Conference partners

Istanbul Social Enterprise
 Stqry
 Loqi
 Prodir
 UK Trade & Investement
 Australian Embassy in Turkey
 Netherlands Embassy, Ankara
 Istanbul Art News
 Istanbul The Guide
 Institut Français

This project is supported by 'Promotion Fund of Prime Ministry of Turkish Republic'



Conclusions

The art of being contemporary is the art of being experimental and entrepreneurial in everything we do. For us, collaborating with museums, artists and designers is key in order to provoke innovation and push us to try new things. Artists keep challenging and providing us with inspirations. This is why they should be at the centre of our communications strategy and were strongly involved in this year's conference.

This year's CTM has inspired us to take risks, to seek new ways of engaging our audiences and has redefined the museum's role in society. As Jon Alexander from his New Citizenship Project so rightly declared; a museum of the future should be "a catalytic space for the inspiration, curation and creation of culture, by, with and for the public". How true and refreshing to hear. Though we do wonder; how can we transform this utopia into reality?

That is what CTM is all about. We know museums aspire each year to take their institution even further, to become the reference of cultural modernity in a fast changing world. Hence we gather the experts, organize the logistics and select the venues to provide your organization with the concrete and step-by-step approach to skillfully drive ambitions forward.

The keynotes, masterclasses and workshops were conducted by professionals at the top of their field. Their expertise, best practices and key learnings gathered in this book have answered the question and we are so very grateful for their contribution.

Finally, we hope you will cherish this Pink Book and the footage of the conference as much as we do.

We are passionate about museums and strive to continuously deliver the world's leading arts communications conference.

Corinne Estrada

Founder, Communicating the Museum
 CEO, Agenda



AGENDA 20

We love museums

