



Remarkable campaigns

Kim Mitchell, Chief Communications Officer – MoMA

Introduced and chaired by Sarah Ogle, AMA board member and Communication and Sales Director, Liverpool Everyman and Playhouse Theatres.

This seminar comes from the Museum of Modern Art – MoMA in New York City which is well known for its creative, effective marketing campaigns driven by Kim Mitchell. Kim is going to explore how the marketing department as a team and as individuals generate not just good, but remarkable campaign ideas. She'll be talking about the *I Went to MoMa and ...* campaign and she'll be sharing ideas about how, as an individual, and as part of the team you can harness creativity and spark your own great ideas.

Kim is Chief Communications Officer at the Museum of Modern Art where she oversees marketing, communications and graphic design. Her in-house creative team create all communications throughout the museum including ads, promotions and digital media campaigns. She's been with the company since 1997 when she joined as a publicist and has seen how the digital revolution and social media has created not just great opportunities but broadened the role of marketing and communications in the cultural sector. She has a background in education with degrees in both business and the arts and has worked previously as an art director and co-founder of an agency in Long Island, New York.

Kim Mitchell, MoMA – Remarkable campaigns

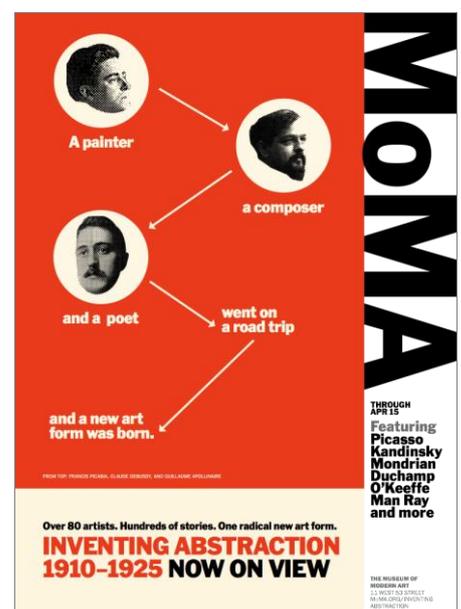
MoMA is a museum of modern and contemporary art founded in 1929 by three enterprising women who wanted to bring modern art to America. We're located in mid-town Manhattan just a few blocks from Rockefeller Centre and Fifth Avenue. We have always been a museum dedicated to what the founder and the founding director called 'the art of our time' to include traditional arts such as painting, sculpture, drawing and printmaking along with industrial design, film and photography. In recent years we've added departments on media and performance art and have started to incorporate dance and movement into our galleries as well as digital. In my role there I'm very fortunate to manage an amazing team. We don't work with a creative agency because we feel that we know our brand very well and we want to keep what is considered the most fun work

more about it. This was a very successful ad and the next one started out as a promotion but it ended up being so successful it was used in the exhibition for the film maker Tim Burton, who had one of the most successful shows ever at MoMA after Matisse and Picasso. That show travelled around the world to Toronto and LA, to Paris and to Sol. We wondered how we could do justice to Tim Burton's amazing creative talent and so we asked him if he would like to mess around with our logo. He came back and showed us a tiny sketch on a napkin of a little man and he said '[I'd really like to blow up the logo](#)'. We had the trust in Tim as a creative talent and he got so excited about it that he brought in, for a very low budget, animators and sound people based in the UK. The curators like it so much that they put it into the exhibition and all the tour venues like it so much that they wanted to blow up their own logos.

TELL THE STORY BEHIND THE ART

Storytelling is something that we hear a lot about in marketing and in corporate branding. The great advantage working in the arts is that we have authentic and real stories that the public is just dying to know more about. They are so curious about the process behind what we do and the story about how things 'came to be' in the mind of the artist. This is an example of two different approaches that we used for a show about abstraction called *Inventing Abstraction*. It was a large lynch pin show of our Fall Season that talked about how abstraction came to be and came to evolve. This is what I would call a more factual approach to arts marketing – there's a key visual, the title, the date and a few artists' names – and this was something that we ran in magazines.

But also, we talked to the curator and listened to her stories about how she came up with the idea. She told us a story about a painter, a composer and a poet who went on a road trip. During that road trip in France they discussed the idea of abstraction and thought about if abstraction could exist in painting could it not also exist in poetry and in music? Her research showed that by the time they arrived at their destination they all got out of the car committed to do something about abstraction. It reminded us of the joke about the 'three guys that walk into a bar ... and something happens'. So we wanted to try an approach around that but the director and the curators weren't sure if that would



work so we hedged our bets and did the factual campaign and this more storytelling approach. When we tested these afterwards we found that the storytelling approach was the one that, by far, best engaged peoples' attention. Even though they didn't quite know exactly what was meant by it, it peaked their interest to learn more whereas the more factual one, if they didn't really love that work, puzzled them a little bit. A lot of people have a problem with abstraction to begin with so that told us something about storytelling. For this particular exhibition we also worked with the same curator to do a series on Facebook that was puzzles and riddles around the exhibition asking people to guess certain things. Some of them were easy and some of them were harder and our goal there was engagement but also emersion in the background material. There's usually, in the presentation of any arts project, so much research that is not made visible.

SOME ART CAN BE DIFFICULT TO UNDERSTAND. SEE IT AS AN OPPORTUNITY.

Our next campaign is about art that is really, really difficult to understand. Abstraction is one challenge but watch this next video that I'm going to show you from our Dieter Roth exhibition; *Wait, later this will be nothing*:

http://www.moma.org/interactives/exhibitions/2013/dieter_roth/multimedia-staying-fresh/

You can see that the components of that creative were really very simple. We did it for a very low budget and it's really audio, text, some animation and a narrative that we storyboarded and then worked with an outside animator to bring it to life. The curators were thrilled with it and it ran on social media, YouTube and on our website.

ALLOW THE PUBLIC IN. THEY HAVE A LOT TO SAY.

Next, I'm going to talk about public participation in campaigns which is something that we're hearing a lot about. We had a very successful campaign that we called *I Went to MoMA and ...*. The background to the campaign was that we needed something to communicate what MoMA was about throughout the year and not just around any one particular exhibition because, as you all know, you might have some shows that are really popular and some that are less so. We wanted something that would fill in the peaks and valleys and talk more about the overall experience of being at MoMA. The way it started was that the team was talking about travelling and there was someone in the room who said; 'you know how it is when you go to another city and you come back and you want to tell your family and friends what you did and you say; "Oh, I went to Berlin and... or I went to London and ...this or that happened" and somebody said what would you say after you *went to MoMA and ...?*' Somebody put it into Google and there were already loads of people on the internet who were saying 'I went to MoMA and ...' We thought, what if we

made that the crux of our campaign and allowed them to fill in the blank but to do it in a very open-ended way.

What we started with was very, very simple. It was pencils and cards that said 'I went to MoMA and ...' and at the bottom there was a place for them to say their name, their country and their day. We very specifically did not want to collect email or full addresses as we didn't want people to think that this was a marketing initiative but more of a public participation exercise and I'm very glad that we did it that way.

We asked our curators if we could have a wall in our lobby to put these cards up and we weren't sure if it would work so we negotiated for one day and said we'll put them up, we'll take them down and we'll supervise the whole thing. The first day that we did it I was watching and knew immediately that it was going to be successful because of the amount of time that people were putting into their drawings on the cards.



They were sitting down for 15-20 minutes doing elaborate drawings and typography and messages and we were astounded by the level of emotion, honesty and passion that came through these messages.

We had so many of them that we decided to turn them into a traditional marketing campaign and put them into newspaper ads and magazines along with doing video. We did 'wild posting' – big fence banners – in the city.



Then, we realised, after we'd collected tens of thousands of these cards that we needed to do something with them because we couldn't keep running campaigns. We asked an agency called Poke to help us think about a digital application. What you can see opposite is the lobby at MoMA and in that little white box is a scanner. When people have filled out their cards they can put them into the scanner and the card is then projected onto the wall and immediately uploaded to a website where it is sorted, tagged and



has its own unique URL attached to it so the author could send it to their own email or Facebook or share it through social media. One of the problems that we had in this digital transition was that the first scanner we put in didn't work well enough for the volume of people and we also had to put instructions on the wall telling people not to jam it in and to be a little bit patient. It took a lot of trouble shooting and I remember the agency telling me when they first heard this that 'all we had to do was put a member of staff down there to tell people how to do it'. But we said no because we didn't have a staffer and we needed it to be designed as if it is a 'self-service kiosk'.

You can look on the site: www.moma.org/iwent and I think there are more than 20,000 cards uploaded now and a lot of them are tagged by country of origin, topic or artist name and it is an on-going website that we will be continuing to build up over time. We did a sixty-foot fence graphic outside the museum and decided that we would allow critical cards as well as positive cards and the only thing that we would exclude would be 'hate speech' and things that would get us into trouble legally.



But, we were completely open to criticism and there was some criticism from a nine-year old girl called Annabel (that's all we know about her) who was upset because she was brought to MoMA and we didn't have any dinosaurs. She wrote in her card; 'you call yourself a museum and you don't even have a dinosaur'. We used that in advertising, it got picked up on social media and the Smithsonian Institution in Washington called us up and asked if we would like a dinosaur because they could loan us one and we could put it in our garden. That card is framed and hangs in our director's office because he saw that as the ultimate connection with an audience.

ADMIT WHEN YOU ARE WRONG

That was a successful campaign and I wish that I could say that we went from success to success but this campaign actually did not work. We killed it early and we learned enough to keep us going forward. This campaign was a slightly different scenario, it was last summer, and the programme was a little quieter than a year when we might have big names such as Cindy Sherman, Tim Burton, Willem de Kooning and Marina Abramović. This past year we had more thematic shows and they were smaller names not household names. The senior management team gave us some extra money for marketing and said do a campaign that's going to bring people in above and beyond what we would normally expect so we had a growth target of 100,000 extra visitors.

We were very excited to have the extra budget and we went to work and did the *Starts here* campaign. There was a blank in front of 'starts here' and we thought of it as a thematic campaign where we would put a different word in front of the 'starts here' and that would stimulate a lot of content from our collection. 'New York starts here' and 'Summer starts here' were the first theme lines that we started to work with and we pulled, in a very graphic way, things from the collection that were to do with New York whether it be a film, a photograph, an exhibition or a product from our retail store. We even brought in food and drink from our dining establishments and we had about seventeen different words such as provocation, rebellion and other edgier words.

We put it in magazines and in fence graphics and felt that in print, in the end, that it was confusing to consumers and they didn't know what to do. They didn't mind the look of it and thought it was interesting but it wasn't clear and it didn't have any emotion to it although we believed that we were heading that way with the thematic, edgy ideas. We thought that it really worked best in video:

<http://momadesignstudio.org/MoMA-Starts-here>

It ran in taxis in New York City and on television in the New York area. It told us that using a sequential, moving-image format gives you a little bit more freedom although I still feel that the campaign really shows you the limits of one-way communication – we are still *talking at* our audience. We also didn't have this campaign supported by social events and PR because it was not connected to any one aspect of the programme. It was really advertising that was living all by itself and I think that in this day and age that's just not enough anymore and you have to build it more organically into the overall programme. We were asked to attend a meeting to talk about the failure of the campaign which was upsetting for my staff who didn't want to attend such a meeting and talked about calling in sick etc. I said; 'let's be bigger than this, we're not going to be fired, we're just being asked to talk, as professionals, and to analyse what went wrong with this campaign'. We did the meeting and afterwards people came up and thanked me for agreeing to talk about something went wrong and I'm hopeful that transparency will inspire others in the



organisation to also talk about things that went wrong – it's human nature that nobody would want to do it.

JUMP INTO UNCERTAINTY. (It will make you nervous, but good things can happen.)

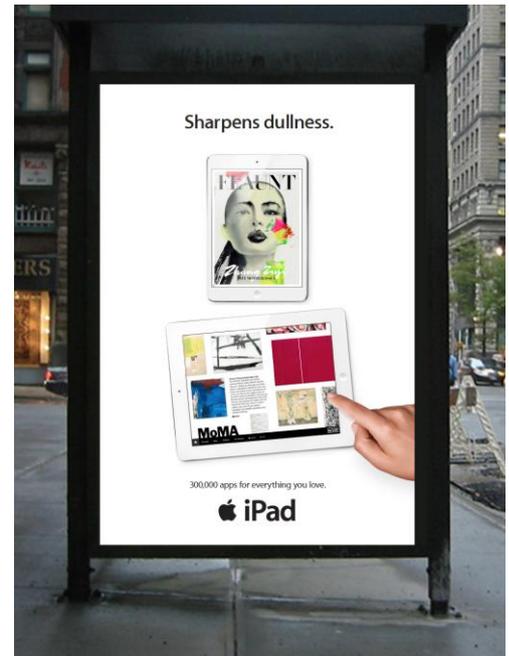
In addition to transparency and looking at failure there's also looking at that opportunity that we all see and that makes you feel a bit nervous but know that there's something in it. Maybe your colleagues don't see it the same way that you do and I just wanted to give you an example of something that we really pushed through that our colleagues were not sure about. It ended up in a very good way after starting out badly.

This was when the iPad first came out and we were all so excited because we thought that finally there was a device that made art work look good. You could look at it like a magazine in the comfort of your home and we wanted to something around a show that we were doing called *Abstract Expressionists New York* which was about the New York School – Jackson Pollock, de Kooning and all of the amazing from mid Century.



We wanted to do something on the iPad but we didn't want it to be an ad, we wanted it to be a tool, a resource and something that people could actually use. In MoMA there are departments for education, publications, marketing and people wondered 'why is the marketing department coming up with something that's not an ad?' What do they know about it? It should take two years to develop, not six months and we kept pushing up against this resistance. I remember people saying to me; 'well, is it marketing or isn't it?' to which I replied that 'it is and it isn't. It can be used as marketing but it's not in the traditional format of marketing'. I think that things have evolved since then but there were people in the museum who said that the iPad was a fad, there were people who said that there should be an encyclopaedia and people who said that we should make it for all audiences. We just started working through it with the curators. We bought them iPads, sat them down and showed them what was out there and we put together a cross-departmental team because we knew that we needed the expertise of the publications people, of the education people and of the digital folk. We worked with an outside agency to help develop it and it was very successful. It's a free app that is still on the App Store called *AB EX New York*. What we've ended up with just this past summer, two and a half years later, is that Apple called us up and said that they would like to use the app in their global campaign for the new iPad and this confirmed all our

assumptions because when we first started the project we said 'let's make it look so good that Apple wants it'. By the time Apple came around everybody at the museum had forgotten about the original resistance and it was considered a great project. That always tells me that if you have it in your gut and you have a feeling to go for it!



RECOGNIZE AND AMPLIFY YOUR NATURAL BORN STORYTELLERS

You all have storytellers and you know who they are. They are the people who, when you sit down and have a meeting with them it's not a boring meeting – they're going to tell you things that they've learned in their research. At MoMA we have a lot of curators, we work very closely with them on finding out how their research and exhibitions should be presented to the public – why is it important, why now, why should people care? Paola Antonelli is the curator of design at MoMA and she is a brilliant natural born story teller.

[Kim showed two ways that MoMA amplified Paola's voice.]

One is a video that we have on our social media channels and the other is a television clip that resulted from a news announcement as part of the MoMA show; *Applied Design*. Paola engineered the acquisition of fourteen video games into the museum's design collection which became world-wide news on the day that it was announced because the gaming community around the world is such a passionate community. There was a lot of debate about which games were considered art and while the exhibition was about video games Paola didn't want the single focus to be on the games because we weren't about to be turning the museum into a video arcade – there was a reason why these games were perceived to be excellent in design. She was concerned that the scholarly approach be also woven into the more sensational news about video games in an art museum and she helped us script the piece. I wanted to include it because I wanted to show the integration between pop culture and what we would call high culture. *High and Low* is a famous show that happened at MoMA years ago and people still talk about that. Steven Colbert is a comedian who has a nightly show on the Comedy Channel called the *Colbert Report*

and when he heard about the fourteen video games he wanted to invite Paola onto the show to talk about video games in a comic way. We were very excited but scared about this and we wanted to make sure that we weren't the butt of the jokes. We didn't want to be the straight person to Steven Colbert so we negotiated with the team and the producers and said that we could get Paola to go on the show but we want to talk a little bit about the reason for the exhibition and that we don't want it to just be about video games. We thought very carefully about whether she would be able to be funny on television – let me play the clip so you can judge for yourself [Kim played the clip from the show].

Needless to say that's not the normal press coverage that we get around exhibitions and Paola is a very special talent and special story teller who has the ability to be humorous. This inspired us to think about comedy and how we could bring comedy into our programme so my dream is to bring in comedians and have them do 'walk throughs' of the galleries with our curators and have them do a 'back and forth' which I think could be fun.

WHAT IF?

- We (like artists) reject complacency, routine, fear of rejection, and over-reliance on traditional models in our everyday work?
- We embrace ideas from everywhere, embed the voice of the public as part of the process and seek to fulfill the role of the arts in providing inspiration to society?

In conclusion, a take away for you all, to think about complacency and routine as your enemy and just because something worked well last time or that this is the way that it has always been done to think about going forward and to not be fearful about being rejected by your colleagues and to not rely on tradition models which I think is a theme that we've been hearing from all the sessions. We're also trying to embrace the idea of 'ideas from everywhere' so that the ideas from the most junior person on our staff are just as welcome as the ideas of someone with 10-15 years in the field. In some ways they are almost fresher because they are new to this world that is opening up to them. For those of you in your twenties, make your voices heard because your other colleagues are really eager for your point of view. And, just one very altruistic thing, which is me showing my idealism of the arts and why I work in the museum, is that I think that our role is to provide inspiration to society and I think it is really important to feel that at the end of the day we have done something really important, something really good, some little thing that has brought inspiration to people.

Thank you. Any questions?

Delegate: You talk about how a lot of your ideas come from in house and the team and I'd just like to know a bit more about the ideas process and how it works.

KM: We start early on with a meeting with the curator about 9-12 months in advance of the show (this is for exhibition marketing) and they tell us about why they are doing it, what their research is showing them, why it is important to do it at MoMA, what's the supporting scholarship, whether they are writing a book, whether they are bringing in authors to position this. They also have some idea about which visuals and what aspects of the show will be most resonant to people. As an example we are working with Tate on a few shows that are going to be at Tate and MoMA and we're starting those conversations now with the curators to give us an opportunity to do an international campaign that we're hoping to cross promote.

For the other campaigns, the ones that are more evergreen like *I went to MoMA and ...*, the curators are not generally involved in that until we get to the end and we have something to present. That usually works with our team sitting in a room and throwing ideas around looking at other stuff along with a lot of thinking and trying. We're working on something now that hopefully will be out later this autumn and it's about a little bit of testing, showing some rough ideas to people who we know and trust, people like Paola who has a very good sense of things and other colleagues inside the museum and asking them 'how does this play? How does this feel? Does this have legs? Can we build on it? One of the campaigns that I did was for membership was called the *Belong* campaign. It was an in-museum campaign and we had the idea of *belong* to something and it was about belonging to something different, inspiring and incredible. We had things based on where you were in the museum so perhaps in the Ladies Room and the Bathroom there might be something on the mirror that would say 'belong to something introspective', in the elevator there would be something to say 'belong to something elevating'. With that campaign we worked very closely with our membership department to find out what inspired members to sign up and convert.

Delegate: With the *Start here* campaign you mentioned that you got a lot of feedback from consumers that they found it confusing etc. How did you get that feedback, do that retrospective research?

KM: The feedback started internally once we launched the campaign. Initially we all loved it and thought that it was really strong but once it was out there our director began to feel that he wasn't getting any feedback on it from trustees or other colleagues at other museums. We also weren't seeing a public response so we decided to test it in focus groups with a research firm. We did some in Philadelphia and some in New York with tourists and New Yorkers and people from the

tri-state area who visited other museums but not MoMA. All of them said the same thing. It's all subjective but when you see a thread that is consistent across groups like that then you know that it is real. They all said; 'I don't know what to do. It's too much for me. I can't decide. You have to help me.' When we showed them some of the other material like the Dieter Roth piece or the *Applied Design* piece it gave them a little more 'in'. It gave a bit more context for making a decision and they felt more confident.

Delegate: I'm wondering how your teams are structured at MoMA and if you have a digital unit or a broadcast unit in terms of the amount of video that you are producing or whether that's done by the marketing and communications team itself?

KM: We do have a digital media team but they're not in our group – they're actually in the IT Group but we work very closely with them. The way that we normally handle video is that we storyboard it in the marketing and design group and do a fleshed-out concept and sell it to whoever the internal clients are at the storyboard phase. We then either go to an outside animator, as in the case of the Dieter Roth, or if we're actually filming video in the museum we'll go to the digital media team and say that we've got an idea and ask them to help us produce it. We have a separate budget and we plan the videos to support our overall marketing goals and the shows that we want to highlight. We're going to be doing more video because we feel that it's the best format for us through which to tell stories. We work with a media buying agency and we've asked them to find us more opportunities for video because in my view, the 15-second video that you get in digital advertising just doesn't 'do it', you need at least a minute if not two minutes. Any longer than that I think people start to tune out but we post video on our own site, we have a blog that has a lot of video on it and we have a dedicated channel on YouTube which the digital media team manages and they help us post and promote. Sometimes we promote our own videos, we did that for the Paola Antonelli and the Dieter Roth where we put a little button image on YouTube to feature them.

Delegate: I was excited to see your presentation as I'm visiting in a couple of weeks and can't wait to come now! Which relates to my question; what percentage of visitors are tourists and how hard you have to work to engage and re-engage your audience to get repeat visits?

KM: One of the key differences between MoMA and UK museums is that we are not government funded and so there is an admission charge and that's one of the reasons why marketing is so important because we rely on that revenue. Among the ticket buyers about 60% of them are international with UK visitors topping the list and Canadians are very strong contenders as well as

Europe – France, Italy, Germany etc. Of the other 40%, 20% of that group is coming from outside the NYC area and other places in the United States. A lot of them are regional; New England, the mid-Atlantic States as far down as Washington which is a key market for us, and 15% of ticket buyers are coming from New York City itself. Because marketing budgets are limited, what we do internationally is mostly PR and digital media and we focus our advertising regionally, mainly around the Atlantic coast. I was talking to someone last night who reads the *New Yorker* and we advertise in there quite a lot but she would never have seen our ads because she's in Scotland and we would buy the *New Yorker* for the East Coast US. We have to structure it that way but we try to use social media heavily – just one person doing it but we have a robust presence on Facebook, Twitter and Instagram. We're going to be launching a Tumblr this season and we also have just introduced something new that you'll have to try when you come and let us know what you think. It's a new digital device which replaces our audio devices in the museum. We now have iPod Touches with an App and in the App you have audio, video, text and the ability to take pictures, track your path – the works you've seen – and then you can send that 'path' to yourself as an email or share it with others. It was funded by part of a grant that Bloomberg gave to five museums to develop digital applications for audience interpretation. We are really excited to see how people will respond to this because using digital technology puts a lot more power in the hands of the visitor. We're working with the digital team to see how we are going to make use of the data because, if 30% of our audience are using these devices, we could have one million people a year giving us data on what their visit was all about – which is exciting.

Delegate: You mention complacency, routine, fear of rejection and over reliance on traditional models and I wondered if you could say a bit more about why you think there can be a culture of that when we, as a creative sector, have so much to offer.

KM: I think that a lot of it has to do with stress, pressure and deadlines. Some people would consider that we have a big staff but the 10 people in our design department, in addition to doing all the marketing have responsibility for exhibition graphics, every piece of signage, every brochure – everything that is produced in the museum is produced by this team. So when you ask them to come up with a new idea and they've got ten things that they already have to do on deadline, it's just far easier to come up with something that you know worked the last time. Sometimes the creative team will come to present ideas to me and others from marketing and if it doesn't resonate with us, we feel very neutral or tepid or bored then, as we're the most passionate consumer, if it doesn't make us excited for sure it won't make the public do anything. A quick example of that is that this week we are opening a show on 'sound art' and sound is not something

that we normally work with in terms of presenting in the museum. It is a big exhibition which involves sound that is incorporated into other art objects like prints and drawings etc. When we showed the director our proposed campaign he agreed that it was all fine and that he liked it but there was no sound. He asked 'where are you applying the sound?' We agreed that was a very good point and that we needed to go back to the drawing board and find out where the sound could be applied into a small digital ad. It was hard, they had a hard time, the curator had a hard time, we couldn't figure out the right thing and I got an email from the designer who asked if we could simply drop the sound idea and go back to the visual because visual is something that we know so well, it's easy and we're running out of time. I think there's always that point where people say; 'we just don't have the time to do this'. A lot of the time it's about taking one step back and asking; if we had one hour more, would there be something that we could do that could push this idea a little bit further. I think it is the role of managers to reassure the team that they're not going to lose their people, calm them down a bit in the interest of the creative product. That's what I mean about complacency although it does come from a 'real' place – I don't mean that it is people just sitting there twiddling their thumbs.

Delegate: Have you ever been given a brief where you've got to engage people in the arts, who wouldn't normally be engaged, have no interest in going to museums or theatre? Have you ever had to run a campaign that is targeted solely at them and how you went about it?

KM: Good question. I think there's a certain component of the audience that we will never get and we shouldn't really worry about that. The City of New York tracks people coming into the City with their intent and their preferences and there are some cultural norms that are embedded that they know about in certain markets. Some markets are very culturally attuned, such as the French and the Italians who are always very high visitors along with folks from the UK who are attuned to the theatre and Broadway. People from Brazil are not attuned to any of that and are interested in shopping and dining. We haven't done a campaign about this specifically but I know that the City is working on it. What they did with the theatre and Brazil was that they took small pieces of four Broadway shows and they put them into one production that they took down to Brazil and showcased what people could experience in New York theatre. They track all this stuff closely and saw an immediate upturn in theatre attendance by Brazilians. One of the things that we've seen that has brought in a different type of audience for MoMA is Pop Culture. Things like Tim Burton and our show last year on Kraftwerk, along with our music and dance series that takes place at our sister institution MoMA PS1 that is based in an old school. They have a dance series that takes place every Saturday in the summer which is a 'mash up' where there's beer and people

dancing. Those people are now a little bit closer and our desire would be that if somebody took a half a step in, they might only be there to be social and have a beer with friends, to get them to come back and re-engage. I think that it is a challenge and the new digital tool that I mentioned before is the way that we can re-engage with our audience directly and individually rather than through advertising or through media. We're going to be doing a lot of test scenarios. We've identified twelve different audience segments and what we can offer each of those twelve segments to get them to come back and we'll start to roll that out and see how that goes.

Delegate: I was interested to hear a little bit more about the work that you did with your logo and if you set the people that you worked with any parameters at all and if it was they who would choose how it was used after they had done the work?

KM: With both Christophe Niemann and Tim Burton we did not give them a brief other than to take the logo, mash it up and not have it be the same. One idea that we've not executed that I think could be fun would be to do a whole series of artist interventions like that and do a poster series. When you are working with artists like that I think it's important to really trust what they are going to do because it's not the same thing as hiring an illustrator to execute an idea that the marketing team came up with – you are putting yourself in their hands. We would choose those artists very carefully. We had a long relationship with Christophe and while we had never worked with Tim before we had trust that he would do something interesting with it. What ended up being funny, when that show went around the world to Sol and Paris and Toronto, all the other organisations wanted to blow up their logos and they were really trying to make sure that their initials fit into that screen so they re-did that final screen to make that happen. But there's got to be trust and we would have to do it very carefully.

Delegate: I was wondering, when you launch your communication tools, both traditional tools and digital technologies, do you consider a stage of customer decision process, the customer journey?

KM: That was one of the aspects that we were trying to get at with the *Starts here* campaign. We were looking at domestic tourists in particular. There's an interesting statistic that in New York there are 55 million tourists that come each year and of that 55 million, 10 million are international leaving 45 million people who are coming to New York from within the United States. But, at MoMA, we were getting more international tourists than domestic tourists so we started looking at how people were planning their decisions. We looked to the Tri-State area and to Philadelphia, we went and interviewed people about what they did online, what they are seeking – maybe discounts and packages. We put some of our ads in places where we knew that people were interacting and

making decisions such as Trip Advisor and also in public transport, on the trains and platforms. We did hand outs in the City and I should say that there was one aspect of that *Start here* campaign that did really well which was that we had Street Teams go into Times Square and hand out brochures with a coupon to come to the museum which was very successful. We realised that because where the consumer is on their journey – in Times Square, already in their trip – they're deciding what to do whether that be the theatre, shopping etc. that if we put something in their hand at that point to influence them it had more chance of success than further back in the journey. We've started to talk a lot recently with the hotels that surround us and developing a stronger programme to reach out to the concierge in the hotels because in the hotels in New York they are very influential in what people do. In the case of theatre, the theatre producers are actually giving the concierges incentives to recommend one show over another. We're going to introduce a concierge programme so that when the consumer is on that part of their journey, in the hotel and open to ideas and suggestions, that the concierge is our advocate. I think that the post-visit follow up is also something we've been talking about in terms of getting people to have a positive feeling about their visit and to know about the resources that we have on social media and to get them to either become a member or plan a repeat visit sometime in the near future.

Sarah Ogle, session Chair: We're often lamenting the fact in arts marketing that our curator or our artistic director doesn't understand us or what we are doing. It sounds as though you've got a fantastic relationship with your curators – have you got any top tips for us to take away of how to establish a good relationship with a curator or a director?

KM: First of all I think listening really hard to what they are saying and giving them the benefit of your full attention even for that moment when you are having the first 'kick off' meeting about the concept and taking good notes and looking around to see what else has been done on that particular show. Sometimes curators come up with titles for shows that might be a little too esoteric or titles that are being used by other museums and I want them to feel like I'm their 'back stop', that I'm going to tell them what the potential is, if there are red flags, if there are things that people won't understand, if there are connections that can be made that are not readily apparent. We were doing a show on American painting in our painting galleries and at the same time there's another show on Walker Evans photography in the photography galleries but those teams had not spoken to each other so we said that, if we put together these two things, it is stronger than each one on its own. I think that if they feel we can provide service to them and help them accomplish their goals they are more likely to be on your side but it definitely takes time.