

**Kim Gowland, Audience Development Manager,  
Manchester City Galleries**  
***Maximising the impact of your brand and design***

Kim has been Principal Manager: Audience Development, Manchester City Galleries since 2006. She is based at Manchester Art Gallery where she has managed two successful rebranding projects. This included a redesign of the organisation's communications material which focused on audience motivations as well as changes to the public spaces to improve visitors' experiences which won a Business Design Association National Design Effectiveness Award. Kim also sits on the Manchester Museums Marketing Consortium which is currently developing a collaborative audience development project funded by the North West Development Agency aiming to increase cultural tourism audiences in the region. Before her current role she was Communications Manager at Manchester Art Gallery and held PR and marketing roles at Cornerhouse Manchester, Huddersfield Creative Town initiative and a range of UK arts festivals. She has spoken at conferences in the UK and abroad and has recently returned from the National Museums Conference in Australia.

This session used the Manchester Art Gallery's recent branding research and implementation to demonstrate how to use your brand and design to maximum effect across different media and across different campaigns. Kim showed the group how to adapt design communications to appeal to different audience / visitor groups without diluting the brand or confusing the message.

[Due to a fault on the recording, this part of the report has been compiled using notes and powerpoint slides, with apologies delegates and especially to Kim Gowland for the lack of detail.]

**What's so special about you?**

This presentation is about asking these questions and beginning to find some ways in which we can find answers.

**Answering the External Whys**

- Why should I visit you?
- Why should I join you?
- Why should I give to you?
- Why should I care?
- Why should you exist?

**Answering the Internal Questions**

- Where should our organisational focus be?
- Why should we get out of bed in the morning to go to work?

**What's so special about you?**

- How are you different from any other art gallery, theatre or arts organisation?
- What is it that makes you stand out?
- How do you communicate this and to whom?

*“Asking what’s special about you is easy to ask but difficult to answer”*

(Robert Jones, Wolff Olins)

WE ARE NOT ALONE...

38% of arts professionals surveyed by Wolff Olins felt that their organisation’s brand wasn’t well defined

### Manchester Art Gallery: Case Study

This is how we re-invented our brand identity and maximised the impact of our design.  
(Or...How we’re getting there... but we still have more work to do)

The case for a rethink on our brand identity

- Declining visitor numbers after post-opening surge
- Ongoing issues with visitor perceptions
- Communications didn’t reflect brand values
- Communications didn’t reflect the variety of visitors or their motivations / experiences

Revisiting our brand values

At Manchester Art Gallery what we do is: high quality and accessible

And we always try to do this in a way which is: welcoming, friendly and engaging

Why should I visit you?

For the special friendliness and warm welcome you get at our gallery, no matter who you are and what kind of visit you are making.

Many of our visitors, from families to students to business people, comment on this. And it’s reflected in our 97% visitor satisfaction rate.

For the quality of our fine and decorative art collections and exhibitions, which cover six centuries up to the present day. In particular, many of our visitors love our world class Pre-Raphaelite paintings and our Manchester Impressionists.

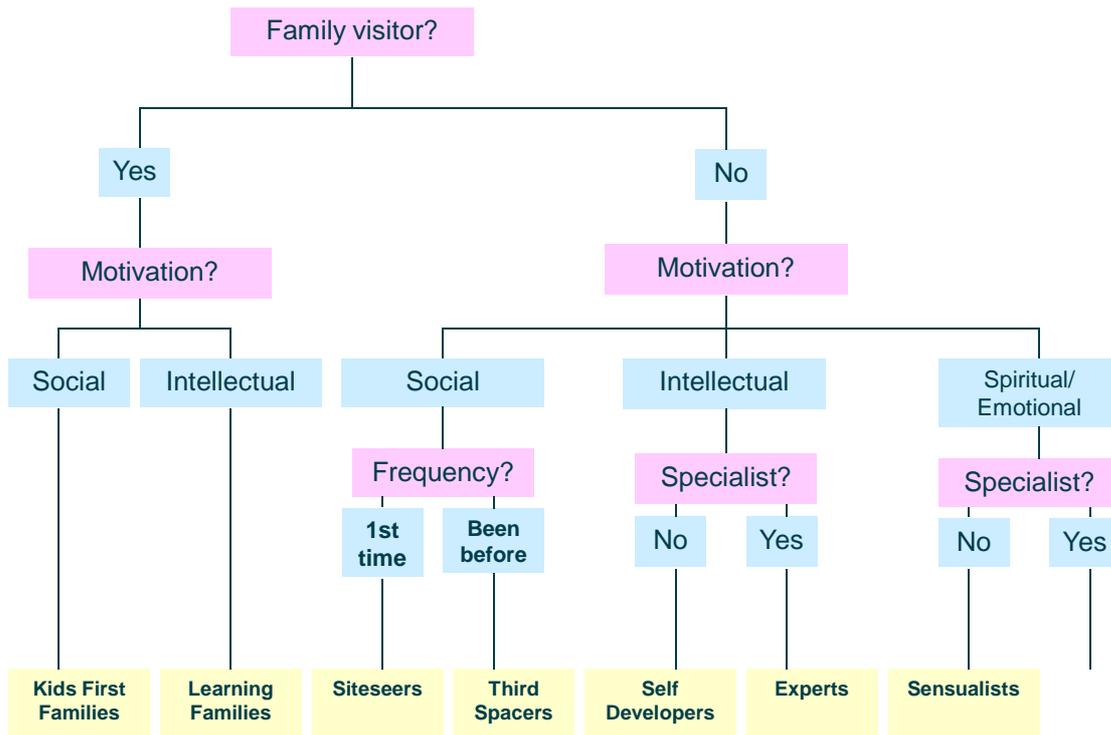
40% of our visitors said that they had had an awe inspiring or moving experience at our gallery, which reflects the ‘wow factor’ of our collections and our visitors’ emotional response to them.

Because at Manchester Art Gallery we go the extra mile to help you engage with our collections and exhibitions.

Visitors frequently give feedback on the quality of our interpretation, the labels, guides and range of information which helps them and their families to learn more about art.

### Who did we need to communicate to? What did they need to know?

The change in communication strategy was based on the North West Museum Hub audience segmentation by Morris Hargreaves Macintyre which identified these key segments amongst the visitor population of the North West.



Third Spacers - Social motivation: *"I come here to de-stress."*

Sensualists - Spiritual or emotional motivation: *"I want to feel free."*

Self Developers - Learning motivation: *"The writing tells you more than just the painting."*

Learning Families - Learning motivation: *"It's about teaching your kids there's more to life than sitting in front of the telly."*

Kids First Families - Social motivation: *"I thought you had to be quiet and walk round."*

Parents choose activities based on what the children want to do (future research might tell us about the school visit connection)

They need lots of reassurance – warm welcome and friendly staff very important

The project: tone of voice and key words

It was decided that it was important to have a friendlier, more informal, more engaging tone of voice with energy, warmth and clarity. The use of key words were related to a wider range of visitor motivations

**Welcome    Relax    Explore    Discover    Catch Amuse    Enjoy**

An example of this tone of voice:

*Welcome. New to our gallery? Hello. Whether you've got 10 minutes, all day, are on your own or have the children with you, come in. You don't have to like everything inside. And you don't need to be an expert to enjoy a visit.*

## New photography



Friendly and engaging

Considered colours

Gallery context

Warm and natural

New

- Top quality specially commissioned photography
- Show visitors enjoying and experiencing the gallery



Photograph lacks focus

Images should be colour or Black and white, but not both

Avoid special effects

Old

- Show visitors engaging with works of art
- Good use of colour
- Natural, confident, clean, expressive

## Communications materials

The old season brochure:

<p><b>Helen Chadwick: A Retrospective</b> Until 21 November Exhibition Gallery, 2nd Floor</p> <p>This is the first major retrospective of work by Helen Chadwick (1953-1996), one of the most exciting and influential British artists of recent decades. The exhibition features many of her best known photographs, sculptures and installations.</p> <p>Chadwick described her work as "gorgeously repulsive". In often beautiful, witty and thought provoking ways, her work explores issues such as sexuality, pleasure and the environment.</p> <p>Organised by the Barbican Art Gallery, London with the help of the Helen Chadwick Estate. Curated by Mark Staden.</p> <p>Sponsored by the Corporate Patrons of Manchester City Galleries.</p>	 <p>The Owl Court 1984-86 (detail) Helen Chadwick Courtesy Victoria and Albert Museum, London © Helen Chadwick Estate</p>	<p><b>Partners in Art</b> Manchester Art Gallery and the Walker, Liverpool are working together on a three year programme of collaborations, which aims to highlight the best in the North West's art collections and create opportunities for new commissions.</p> <p><b>Freud in Manchester and Liverpool</b> Until 7 November Gallery 15, 1st Floor</p> <p>Manchester Art Gallery is showing two paintings by the great 20th century artist Lucian Freud. <i>Girl with Beret</i> (1951-52), which belongs to Manchester's own collection, and the Walker's <i>Interior at Fiddlington</i> (1950-51) are on display at the Gallery until early November.</p> <p><b>LIV/MAN Part 1 + 2</b> Laurence Lane Until June 2005 CIS Manchester Gallery, Ground Floor</p> <p><i>LIV/MAN Part 1 + 2</i>, by Manchester artist Laurence Lane, is a two-part sound installation at Manchester Art Gallery and the Walker, in which Liverpoolians and Mancunians talk about their impressions of their neighbouring city.</p> <p>The next <i>Partners in Art</i> project, to take place early next year, will involve works by the popular artist David Hockney.</p>
<p><b>Pioneers on Paper: British Watercolours and Drawings from Gainsborough to Turner</b> Until 12 December Gallery 11, 1st Floor</p> <p>This exhibition of rarely seen treasures from Manchester Art Gallery's collection highlights the golden age of British watercolours and drawings, 1770-1850. Around 25 watercolours by artists including JMW Turner, Paul Sandby and William Blake cover subjects such as landscapes of Britain and abroad and scenes from contemporary life.</p>	 <p>Windsor Castle Paul Sandby 1790</p>	<p><b>New Displays</b> Gallery of Craft &amp; Design, 2nd Floor</p> <p>This autumn sees some wonderful new additions to the displays in the Gallery of Craft and Design. Visit the <i>Theatre of Life</i> animated sculpture, a new commission by Andy Hazell. This new work consists of a revolving pair of cabinets containing scenes of domestic life from the 1600s to the present day, complete with moving figures.</p> <p>Also, look out for a new display of ceramics, jade and other objects chosen by members of the local Chinese community, based on their own histories and memories. Their choices give a fascinating and highly personal view of the city's art collections.</p>
<p><b>Under My Skin</b> Until 9 January MEN Exhibitions Gallery, Ground Floor</p> <p>The vibrant and delicate textile designs in this exhibition are the work of six artists with learning disabilities, who have worked with textile artists to design and make a selection of clothes and accessories which express their personal identities and celebrate their creativity.</p> <p><i>Under My Skin</i> is a partnership between Manchester Art Gallery, Platt Lane Art Group, Start and Benchmark, organisations that support people with learning disabilities and mental health problems.</p>	 <p>Textile piece from Under My Skin 2004</p>	<p><b>Two Figures</b> 2004 Claire Curmeen</p> <p>From February, Claire Curmeen is the first in a series of contemporary makers being showcased here. One of Britain's foremost figurative ceramicists, Curmeen makes haunting, emotive porcelain figures with a spiritual other-worldly air.</p>

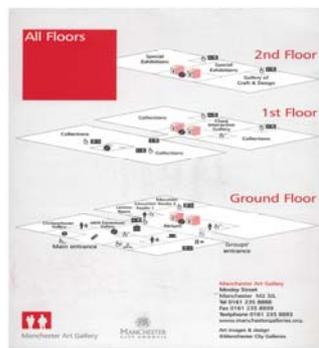
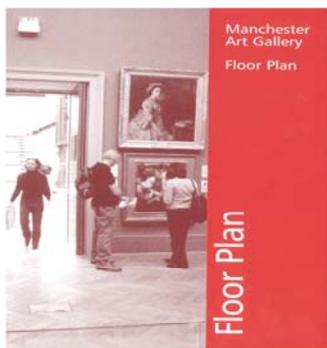
The new season brochure(s)



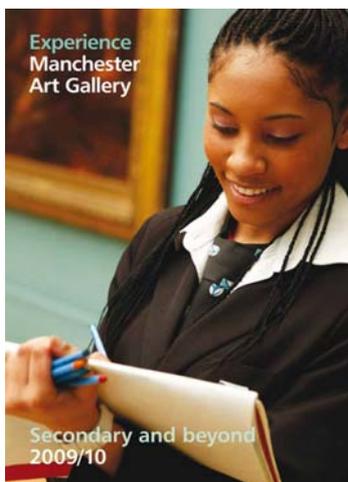
Inside Manchester Art Gallery

The old floor plan.....

and the new one



Communications for schools



Workshops available all year

Our workshops can be adapted for students across Key Stages 3, 4 and Post 16. They last 1 hour and 45 minutes and include practical activities led by practicing artists and experienced educators. Workshops are cross-curricular in approach and are designed to engage different learning styles.

**Thinking visually**  
 Start your work by looking at the artist's work and trying to understand the meaning behind it. Students can discuss the meaning and their own interpretations of images and symbols in the work.

**Exploring textures**  
 Students can explore the textures of different materials and how they are used in art. They can create their own textures using different materials and techniques.

**Portraits and identity**  
 Students can explore the concept of identity through portraiture. They can create their own portraits and discuss the meaning behind them.

**Painting landscapes**  
 Students can explore the concept of landscape through painting. They can create their own landscapes and discuss the meaning behind them.

**Who's in the news?**  
 Students can explore the concept of news through art. They can create their own news stories and discuss the meaning behind them.

**Getting to know the gallery**  
 Students can explore the concept of the gallery through art. They can create their own gallery and discuss the meaning behind them.

**Painting landscapes**  
 Students can explore the concept of landscape through painting. They can create their own landscapes and discuss the meaning behind them.

For more information for workshops in an art website www.manchestergalleries.org

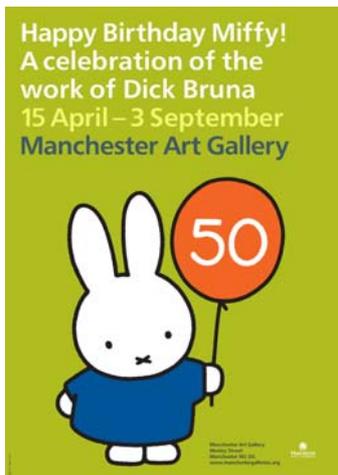
Communications for families



Fundraising communications: Manchester Art Gallery Friends



Exhibitions: Manchester Art Gallery brand



And the partnership brand:



The branding has been extended to exhibition banners, microsites for exhibitions, e-newsletters, internal signs and AV screens.



#### The results: What did the project achieve?

- Increased visitors
- Enhanced brand and reputation among audiences, stakeholders and colleagues
- A Gold Award at the Design Effectiveness Awards 2007

#### Group exercise on brand identity and design...

During the second half of the session, delegates looked at what was special about their organisations. What is it that your audiences like about you? How could this be enhanced to draw out your key brand values? What would the brand elements be?