



A. G. Leventis Gallery  
ΛΕΒΕΝΤΕΙΟΣ ΠΙΝΑΚΟΘΗΚΗ

The A. G. Leventis Gallery  
**STRATEGIC PLAN 2020-2025**





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The museums which do well are likely to be those which possess charm and which stimulate questions and discussion. Those which simply provide information have no future, because today one can get the same information in other and easier ways. A museum's activities may quite well become more important than its exhibitions.

Kenneth Hudson  
*From personal correspondence*  
(6 March 1998)



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## INTRODUCING THE A. G. LEVENTIS GALLERY

### WHERE WE STAND TODAY

- The AGLG is the only museum in Cyprus with a focus on European art and history that presents Cypriot and Greek artists alongside other European artists. It works to underline and promote the links between artistic periods and styles through art and history from the Early Renaissance to the 20th century.
- Well-received by the local and international press, hailed for raising the bar for cultural institutions on the island, the AGLG has received more than 300,000 visitors in its first five years of operation. Visitors are mainly Cypriot, both individuals and families, many of whom are already returning for subsequent visits, while the Gallery is also receiving increasing numbers of international visitors, tourists to Nicosia and business travellers.
- The AGLG has developed a working relationship with the public sector (the government / local authorities / schools and other institutions).
- Internationally, the AGLG has established a working relationship with a number of leading museums and academic institutions around the world. A network of collaborators, including museum directors and curators, art historians and scholars, conservators and art dealers, has been instrumental in preparing the Collections for public display. In its first five years of operation the Gallery has collaborated with more than 50 museums, institutions, universities and private collections, mostly from Europe, but also from the USA and the rest of the world.







## **THE VISION**

The AGLG aims to promote the love of art and to foster an understanding of Western European art, with additional emphasis on Greek and Cypriot painting within the broader context of art history; and to provide a hub for culture in the city, where people of all ages can interact with, understand, explore and enjoy art.

## **THE MISSION**

The AGLG aims to be a leading cultural institution in Cyprus with a powerful presence overseas, to widen cultural horizons in Cyprus, to offer new aesthetic and educational experiences to a broad public, to engage with the international academic community, to contribute to existing scholarship and to place Cyprus in the mainstream of an international exchange of ideas, expertise and knowledge.

## **THE VALUES**

We believe that a gallery must not only safeguard history and art for future generations, but serve as a platform for the exchange of ideas, a forum for debate and discussion, to be an institution that helps foster social cohesion by encouraging public participation. The AGLG aims to help open minds to art – encouraging, particularly a young generation, to relate, through art, to a wider European identity in an increasingly global world.

## **WE VALUE:**

- Lifelong discovery and learning
- Innovation and effective communication
- Respect for people and ideas; openness to all, beyond borders and boundaries, encouraging people of diverse backgrounds to come together and share the enjoyment of art

## OUR CHALLENGES

### 1. Countering isolation

The biggest challenge that we face is our isolation from the European and international museum world and from the opportunities of exchange enjoyed by museums with access to extensive cultural networks. Set on an island in the south-eastern outpost of Europe, the AGLG aims to find its place in the mainstream of academic and museological developments.

### 2. Maintaining the momentum

The Gallery's successful opening brings with it expectations and great responsibilities. The first five years of operation have been critical in establishing the Gallery's position, both on the local and the international scenes.

### 3. Addressing our public / the challenge of a limited public

The museum-going public in Nicosia is limited; we need to ensure that the AGLG has established itself as much more than a one-visit experience, but instead as a cultural focal point in the city that brings people back for events, exhibitions, workshops and performances. Efforts are also made to expand our outlook and to reach successfully a larger audience that does not traditionally visit museums – targeting especially the young, but also focussing on all those, irrespective of age, who can learn to love art.

### 4. Outreach activities

- Engaging minorities: with a special reference to the Turkish-Cypriot community, Cyprus is a multicultural place. Through temporary exhibitions, lectures, special events and publicity we aim to reach not only the Turkish-Cypriot community, but also other minorities or nationalities that are currently resident on our island. We will encourage the presentation of other cultures and traditions within the framework of and in relation to European art. Such themes as the representation of the Ottoman Empire and its influence on European artists will enable visitors to understand and appreciate intercultural complexities and investigate how these relationships can be developed and elaborated through art, the history of art and culture, both through the art of the past and through contemporary artistic creation.
- Accessibility and digitisation: of particular importance, this process allows visitors from around the world to access the works virtually.
- Reaching remote / isolated / special needs audiences: as the COVID-19 crisis underlined, art can support audiences in hard times, and the Gallery wishes to invest in ways in which art can function as a support mechanism, working with special interest groups (people facing isolation, dementia, social inequality, etc.).







F. BINJE  
A. J. HEYMANS  
I. VERHEYDEN

R. NYEMAN

I. ARTAN

G. BLOK

## 5. Funding art and culture in hard times

The Gallery supports culture in difficult times with self-financing exhibitions, symposia and events. We also face the challenge, however, of balancing this with the need to secure funds for initiatives, for instance by securing sponsorship from corporate partners – a challenging task in the current climate created by the extensive economic crisis.

## 6. Overseas collaborations

- The AGLG will continue to develop and promote collaborations and connections with museums and art galleries in Europe, America and the rest of the world through international collaborations, exhibitions, colloquia, etc.
- The AGLG has already established a network of international collaborations and will continue to concentrate on bringing both important artworks and art-historical expertise to Nicosia (see Appendix 8: Temporary Exhibition Policy).
- We are forging a place for the AGLG in the Eastern Mediterranean, South-eastern Europe, the Middle East and North Africa as a peripheral centre for the promotion of European art in the region.
- The AGLG will also actively participate in international academic exchange overseas, following up on existing collaborations and building bridges through symposia, conferences and publications.
- In the next five years the AGLG will continue to make alliances and collaborations and will be a leader in a European-funded project that will bring forward the challenges entailed in displaying private collections to the public.
- The AGLG recognises the need for lifelong learning for both younger and older generations. We will continue to inspire and build an understanding of Cypriot, Greek and European art history, highlighting the cultural heritage of Europe and fostering a broader interest in and appreciation for art (see Appendix 2: Coco\_Creativity Centre).

## 7. Our vision for exhibitions and publications

- With its small but select team, with its working relationships with experts around the world and with its increasing network of international connections in the academic world, the AGLG focusses on creative thinking – on staging exhibitions and putting together publications that broaden horizons and pursue new directions in art history.
- The AGLG will be able to use external curators if necessary. An experienced curator with specialist knowledge on the subject of the exhibition may be engaged to work on the research and preparation of the specific exhibition. A contract of agreement and collaboration will be signed between the curator and the Gallery for a specific period.
- In this spirit, publications aim to be more than catalogues. They are envisaged as volumes that explore new trails of thought, whether by pursuing interdisciplinary approaches, offering new insights on familiar material or seeking to build innovative connections between past and present.



## GOALS AND PRIORITIES FOR 2020-2025

- Continuing to participate in international travelling exhibitions and to host such events in Cyprus.
- Promoting the successful monthly Wednesday Lecture series, which brings leading scholars to the AGLG, thus offering the opportunity to the public, but also to university students and young academics, to follow lectures that present aspects of the history of European art, as well as raising subjects in the field of museology and conservation. In addition, our exhibitions are planned in a way that encourages the exchange of scholarship and expertise, often combining an exhibition with a Wednesday Lecture, symposium or one-day workshop. Through our Wednesday Lecture series the AGLG will also promote Cypriot and non-Cypriot scholars and researchers resident in Cyprus, offering them a forum in which to present their work in the fields of art history and museology (see Appendix 10: Wednesday Lecture Series Policy).
- The AGLG will continue to organise exhibitions and international events to attract local and international visitors.
- Through the AGLG website and various social media platforms, the Gallery will promote connectivity around the world, enabling online access to the artworks and virtual access to exhibitions and events. This will also allow the Gallery to present its Collections of paintings, watercolours, prints and drawings to an international community, simultaneously drawing attention to the latest scholarship on the Collections, compiled for the AGLG over the past five years by leading scholars.
- Building on our success with previous symposia (at the Courtauld Institute of Art, BOZAR and elsewhere), we will actively participate in colloquia abroad.
- We will be focussing on promoting the 'brand awareness' of the AGLG with a new variation of our logo and promotional materials, promoting the Gallery in the press.
- We will plug into youth culture through the internet and social media (blogs, Instagram, Twitter, Facebook and other social media platforms) with updates, posts, competitions and online activities that allow maximum exposure for minimum or low cost (see Appendix 6: Public Relations – Basic Policy).
- Focussing on sustainability – we will aim to secure sponsorship for exhibitions and publications by:
  - Creating tailor-made programmes to attract corporate sponsors and facilitating them to promote – subject to approval by the Foundation – their products or services in the AGLG.
  - Building on existing partnerships with companies and corporations: The A. G. Leventis Foundation has an existing network of collaborators in fields and industries from food and beverage to commercial aviation, service providers, information technology and many others. We believe that such synergies will benefit both parties.







- Catering for corporate needs: The AGLG team will continue to liaise with our collaborators and other companies to investigate how we can become more competitive in targeting the needs of corporate sponsors and developing an attractive reciprocity package of corporate benefits.
- Focussing on locality: The AGLG has already established strong local links and collaborations with similar institutions, foundations, private collections and scholars and aims to continue strengthening these collaborations through the activities that will be organised over the next five years.
- The AGLG will continue to find ways to balance low-cost budget events and workshops: The Cypriot public has already welcomed our various activities especially targeting young children and families. We can also offer, at a low cost to the AGLG, a selection of guided tours, lectures and programmes for all ages. The test of opening the Gallery during public holidays has already marked the Gallery as an enticing outing for local and foreign visitors.
- Maintaining the success of such revenue outlets as the Pinakothiki Café-Restaurant and the AGLG Shop:
  - New menus on a regular basis, plus special events and venue hiring, including such daring new ideas as live performances, which have already run successfully on several occasions.
  - Maintaining the success of the AGLG Shop with new and existing ranges of products targeting all ages and budgets. We have also included corporate gifts specially designed by young artists. We have secured partnerships with other museum shops, which allow us to have a broader range of museum merchandise. We have also established a programme of producing a variety of same-themed items that are released individually or in sets sequentially throughout the year, as well as ones that are linked to our temporary exhibition programme.

## GOVERNANCE AND REPORTING

The Strategic Plan is reviewed by the AGLG Honorary Committee and approved by the Board of Trustees.

The following steps ensure progress towards achieving our stated goals:

- Preparing an annual action plan (with the necessary flexibility to allow for the planning of additional events; for emergency responses to unforeseen circumstances; for the AGLG building maintenance plan, etc.).
- The Director and Deputy Director prepare the annual budget and submit it, in time, to the A. G. Leventis Foundation for approval. Both the annual action plan and the budget are submitted to the Board of Trustees in Nicosia at their annual meeting in January for final approval.
- The Director and Deputy Director inform the rest of the AGLG team.
- The Director and Deputy Director are responsible for carrying out market research / interviews and for collecting statistics with regard to the success of the Strategic Plan and to evaluate its progress and implementation.
- The Director and Deputy Director inform the rest of the AGLG team.
- The Director and Deputy Director keep the Board of Trustees and the A. G. Leventis Foundation informed about the implementation of the Strategic Plan (progress, evaluation, etc.).

### Activities

- Financial reports are submitted to the Chairman every six months.
- The Director and Deputy Director inform the rest of the AGLG team.
- The Director and Deputy Director, working together, keep the AGLG team up-to-date through training seminars, etc. The aim is to engage all personnel towards the most efficient performance of tasks and the most effective implementation of policies, as well as to ensure immediate responses to all issues arising.





## APPENDICES







APPENDIX 1  
**ADMISSION FEES AND HOURS**



### 1. Ticket fees:

Standard admission: €5

Standard admission with audio guide: €7

Reduced admission: €3

– Seniors (65 years old and over with ID)

– Students (19-26 years old with ID)

– Groups of 10 people or more

Reduced admission with audio guide: €5

Free admission:

– Members of the AGLG / Members of the Leventis Municipal Museum of Nicosia and the A. G. Leventis Gallery Friends Association

– Children and young people under 18 years old

– Visitors with disabilities with their companion

– Members of ICOM / ICOMOS / Cyprus Chamber of Fine Arts / Association of Cypriot Archaeologists / Actors Union of Cyprus / AICA

– Teachers accompanying school classes participating in educational programmes

– Parents accompanying their children participating in educational programmes

– Journalists

– Soldiers

– Unemployed people

### 2. Audio guide: €3

a. Audio guide: The conventional type of audio guide equipment with descriptions of selected works

b. An iPad or Android application that the visitors can download by paying a fee and can keep as long as they like

### 3. Admission hours:

Monday/Thursday/Friday/Saturday/Sunday 10.00-17.00

Wednesday 10.00-22.00

Public holidays

Tuesday closed

The AGLG could remain open for some public holidays upon the Director's decision. These public days are: 25 March, 1 April, 1 May, 1 October and 28 October. Entrance will be free.







## Introduction: The AGLG

The AGLG is the only art gallery in Cyprus that displays and presents aspects of the broader history of European art; a major cultural institution charged with researching, collecting, preserving and exhibiting artworks and *objets d'art*, the AGLG aims to build an understanding of Cypriot, Greek and European art within a broader art-historical context. Established in 2014, the AGLG is privately funded and governed by a Board of Trustees and the A. G. Leventis Foundation.

## Introduction: The Coco\_Creativity Centre

The Coco\_Creativity Centre was established in 2016, after a growing demand for educational programmes. It consists of two spaces: Renoir's Workshop, a place to host various educational activities, and the Claude Monet Hall, where small-scale exhibitions are held, with a strong emphasis on learning.

## The Coco\_Creativity Centre – Claude Monet Hall – temporary exhibitions

### 1. About this policy

This policy defines the principles of the A. G. Leventis Gallery's Coco\_Creativity Centre temporary exhibitions programme and the procedures of selection. These temporary exhibitions must have a strong educational character and fit within the overall themes of the AGLG Collections. These exhibitions may be in-house proposals or external proposals and must comply with certain criteria as listed below.

### 2. Exhibition philosophy

- The Coco\_Creativity Centre hosts at least 2-3 temporary exhibitions per year.
- These exhibitions fit into the character and values of the Gallery.
- In all exhibitions, paramount importance is given to clarity, coherence and accessibility – we focus on keeping the exhibition relevant to the community, effective communication and offering learning opportunities for all ages, as well as maintaining our high academic and safety standards.

### 3. Exhibition scope and objectives

The themes/scope of the temporary exhibitions reflect the AGLG's mandate, demonstrate its commitment to the highest possible standards and best museum practices and address the needs and interests of the community it serves, as defined in the five-year Strategic Plan.

### 4. Temporary exhibitions: Aims and goals

- The temporary exhibitions provide visitors with varied learning opportunities and offer an experience, which inspire people to return to the Gallery to see 'something new'.
- The AGLG holds exhibitions organised in-house, using its staff, collaborators and volunteers, and also hosts exhibitions proposed by external curators and artists. To select such exhibitions a stringent process is followed that is outlined in this policy.
- Before accepting exhibits as part of a temporary display, the Gallery completes an Incoming Loan Agreement with the lender and a Condition Report on each object in the exhibition.
- Objects on loan to be presented in temporary exhibitions remain in the Gallery only for the duration of the display, after which they are returned to the lender.

### 5. Who decides?

The proposals may come from AGLG staff or external organisations and individuals. These are examined and evaluated by the Director and Deputy Director and, if approved, are proposed to the Board of Trustees with a short memo explaining and defining the objectives and the scope of the proposed exhibition.

## *6. Developing temporary exhibitions*

In order to present effective and successful temporary exhibitions that are relevant, informative and subject to best museum practices, the AGLG ensures that exhibits are presented in an ethical and professional manner.

- Exhibits must conform to the AGLG Policy and Collections Management Policy and provide opportunities for learning, as well as for the enjoyment and appreciation of art.
- Staff and volunteers follow the ICOM Code of Ethics in the development of exhibition plans and the presentation of museum exhibits.
- Ongoing research is undertaken in accordance with the AGLG's Research Policy to give an accurate and insightful presentation of the exhibition topic or theme.
- Resources are allocated to support the planning, preparation and installation of exhibits.
- The AGLG adheres to requirements that impact exhibition content.
- All staff and volunteers involved in the planning, preparation and installation of exhibits have the necessary skills and training to bring together exhibitions that meet the expectations of visitors and needs of the Collections to the highest possible standard.
- Any commercial support or sponsorship of exhibits does not compromise the AGLG standards and objectives.

## *7. Learning opportunities*

The AGLG ensures that exhibits effectively promote learning and enjoyment by using a variety of interpretation methods to meet the needs and interests of all visitors.

When possible, the AGLG partners with schools and other organisations to align exhibitions with the existing school curricula, but also with community events, commemorations, etc.

As this takes place within the Coco\_Creativity Centre, a further emphasis is placed on the educational opportunities of the exhibition.

## *8. Interpretation*

Exhibitions aim to 'provoke', 'relate' and 'reveal'; the AGLG remains up to date on new interpretive techniques and principles and utilises these methods to convey exhibition messages to visitors.

Text and information panels, as well as digital displays, follow best museum practices (e.g. consistent in size and in a font that can be easily read by all visitors) and are presented in a way that does not compete with the artefacts on display.

For every temporary exhibition the curator should fill in the necessary form that helps keep all members of staff informed and up to speed with every stage of the exhibition process; the form includes press and branding procedures / a strict timetable for the completion of the project and other necessary information (AGLG Facility Report / AGLG Loan Form / AGLG Condition Report).

## *9. Conservation*

Staff and volunteers respect the integrity of the artefacts to be exhibited, avoiding any situation which might put the artefacts at risk. This is accomplished by providing staff and volunteers within the AGLG with all necessary training and experience in the proper care and handling of artefacts and ensuring these methods are put into practice.

- Artefacts on display are reviewed regularly to ensure they are in good condition.
- Any artefacts found in poor condition (e.g. exhibit fatigue) are immediately removed from display, and appropriate museum personnel are notified.
- Any artefact presented in an exhibition must be in stable condition and be fully catalogued.
- A condition report is completed before placing an artefact on display.
- Conservation treatments on loaned material follow guidelines established in the Collections Management Policy.

- Lighting and environmental conditions within the exhibition space are controlled in accordance with current conservation standards as much as possible.
- Temporary exhibition areas are cleaned and inspected regularly by trained staff or volunteers.

#### *10. Safety and accessibility*

- The AGLG ensures that all exhibitions are kept safe for visitors, staff and volunteers.
- The AGLG adheres to municipal requirements or those established by the Government of Cyprus that impact exhibitions (e.g. safety codes and accessibility legislation).
- The AGLG avoids using hazardous materials in exhibitions.
- The AGLG provides staff and volunteers with training in the proper handling and operation of artefacts (e.g. machinery) used in exhibitions.
- The AGLG strives to ensure that the exhibitions can be enjoyed by visitors of all ages and abilities.

#### *11. Process of selection / points of adherence*

- In order to be considered by the Coco\_Creativity Centre, the proposal for a temporary exhibition must be clearly outlined, with a strong concept, a 'plan of action' and a curator attached to the exhibition. If this is an external proposition and it is deemed appropriate and interesting and an in-house staff member is qualified and available, they are attached to the exhibition.
- The proposal must have an educational character and must include a number of workshops (minimum 2) and a lecture with the purpose of engaging and informing the public, young and old alike. These workshops must be low budget.
- The exhibition cannot have any monetary gains – that is, artwork may not be sold on the premises. In order to view the exhibition, the visitor must purchase the Gallery's entrance ticket.
- In the event that a proposal is accepted, the Coco\_Creativity Centre offers its premises free of charge for the duration of the exhibition. Depending on the nature of the exhibition, the institution/ individual who has made the proposition must be able to cover a percentage of the costs. The details will be agreed upon between the two parties.
- If the exhibition has a charity / charitable cause connected to it, then exceptions may be made in terms of costing. However, a maximum of one charitable exhibition per year takes place.

#### *Coco\_Creativity Centre education programmes and learning philosophy*

The AGLG aims to create educational activities both within the Gallery and beyond its premises, with a focus on interdisciplinary learning and lifelong learning. We wish to help educate youth and families through the various programmes and activities in ways that encourage and enrich their own artistic appreciation and expression.

Our education and learning activities include programmes based on the Collections and our temporary exhibitions and target visiting school groups, adults, young people, families and teachers. They are also aimed at teacher-training professional development, and the AGLG provides educational resources in print and electronic formats. We hope that this will encourage the use of art as a gateway to learning and create an exploratory experience for students and teachers visiting the Gallery with strategies and resources to demonstrate the power of art in the classroom.

Our education and learning activities focus on European, Greek and Cypriot art, history and culture.

#### *Background*

Since the opening of the AGLG in 2014, there has been an ever-increasing interest from schools, groups and individuals to visit and learn more about the AGLG Collections. After six years of hosting educational programmes, we are now well aware of our visitors' needs and expectations. We offer programmes for individuals, families, schools and private groups, ranging from hour-long workshops, to sleepovers, to summer schools. We collaborate with museums, the Ministry of Education and Culture and external educators in order to design and implement programmes that

cover a broad range of subject matter directly related to our educational vision.

### Description

This policy lists the principles/guidelines that structure the AGLG approach to education and learning.

### Purpose

To provide a framework that:

- Promotes continuous learning as a core principle.
- Strives to provide lifelong education and learning opportunities for local, national and international audiences and engages with communities through education and learning activities.
- Maintains a sound working knowledge of school curricula and other education frameworks and policies that relate to the AGLG Collections, exhibitions and web content.
- Establishes partnerships with local, national and international education providers, including cultural institutions, education authorities, tertiary institutions and others.
- Keeps abreast of national and international education and learning theories, trends and strategies.
- Uses technology in innovative and creative ways, such as the internet and videoconferencing, to reach national and international audiences.

### Rationale

The AGLG vision and scope requires that the AGLG disseminates 'information relating to European history of art and culture, as well as to Greek and Cypriot art and culture and information relating to the AGLG and its functions. An effective education and learning policy is essential to the AGLG's strategic objectives, in particular to enhance (its) national and international profile', as described in the AGLG Strategic Plan for 2015-2020.

## Principles and guidelines

### Lifelong learning

The AGLG aims to provide education and learning opportunities to support continuous or lifelong learning and acknowledges that learning occurs at all stages of life.

### Diversity of learning styles

- The AGLG acknowledges that children and adults learn in different ways and strives to use a wide range of learning styles, including visual/spatial, bodily/kinaesthetic and verbal/ linguistic styles. Interpretative strategies and formats are varied to cater for this diversity and include hands-on and active learning, especially in relation to objects and artefacts, as well as performance and role-play.
- The AGLG strives to allow children to make decisions, encouraging a pro-active attitude towards learning, sometimes referred to as 'free-choice learning', but within a structured format with specified learning outcomes.
- The AGLG supports intergenerational learning and actively encourages interaction among parents, grandparents, carers, children and young people.

### Inquiry learning

The AGLG supports and promotes inquiry learning, which encourages audiences, particularly students, to reach their own conclusions about the subject matter being investigated, based on sound research and evidence. This educational process empowers students to express well-informed views.



## European history of art and culture / Greek and Cypriot art and culture

The AGLG sees the development and dissemination of programmes and resources related to European history of art and culture, as well as to Greek and Cypriot art and culture, as one of its key education and learning priorities. The AGLG regularly consults with the Ministry of Education and Culture of Cyprus, universities and colleges on the island and abroad and the EU Committee for Culture, as well as communities and education providers, in the development of programmes and projects.

## Collaboration with the Ministry of Education and Culture of the Republic of Cyprus

- The AGLG started offering educational programmes to schools in the academic year 2014-2015. These programmes are based on the academic curricula, with a particular focus on the areas of history of art, history, geography and the humanities. Our aim is gradually to combine different school subjects, such as mathematics, sciences, etc., with art.
- The programmes are inspired by the four Collections of the AGLG and the temporary exhibitions. At the start of every academic year the Ministry of Education and Culture is informed of the Gallery's educational programmes, and a newsletter with all of the educational programmes is sent to all the schools. Each programme is reviewed and then approved by the Ministry of Education and Culture.
- Additionally, the AGLG has been collaborating with the Ministry of Education and Culture's museum educators. With the help of the Gallery's staff and funding from the AGLG, the Ministry's museum educators run a successful educational programme for 3rd graders based on Adamantios Diamantis' painting *The World of Cyprus*.

## Summer, Easter and Christmas programmes and public holidays

One of the key aims of the AGLG and the Educational Department is to have visitors, especially the youth, returning with a thirst for more, as well as to consider the Gallery as a place of entertainment and learning. The Gallery aims to continue to offer specialised themed after-school/holiday programmes and summer schools during the periods of Easter, Christmas and the summer holidays. These programmes allow the children to experience the Collections in depth and engage in creative activities, such as painting, sculpting, collage, acting, etc., which a short school visit does not always permit.

## Various workshops and projects

Throughout the year, the AGLG offers various workshops and activities to allow the youth to engage with the Collections in a number of different ways. Collaborations take place with fine art teachers, university professors and other art educators in order to offer events such as Saturday drawing lessons for young adults or one-day workshops on photography and the camera obscura, so that visitors can get involved with art in a creative and practical way and be encouraged to view art in an interdisciplinary manner.

## Birthday parties

The Educational Department of the Gallery has been offering educational birthday party packages for the past three years. The aim is to offer an alternative to traditional birthday parties, but also to draw in children who perhaps would not be interested in coming to a museum. It is an opportunity to introduce art, museums and our Collections to children at a young age and to combine seamlessly the idea of learning and fun. These programmes include activities in the Collections and in the workshop and are usually followed by a meal at the Gallery's café-restaurant.

### Inclusion of the marginalised community

One of the significant aims of the AGLG is to make the Collections accessible to all. The Educational Department is thus creating special programmes and approaching children's shelters, immigrant children's organisations, etc., in order to realise its vision and encourage a love and appreciation of art for all. All programmes are offered in Greek and in English and thus are also available to the Turkish-Cypriot community.

### Education and learning partnerships and leadership

The AGLG seeks to become a leader in the development of exemplary teaching and learning activities and resources through reciprocal relationships with a range of organisations, such as education departments, teacher associations and cultural institutions, including remote and regional institutions and providers of education services, education publishing houses, private education companies and others.

### The role of technology

The AGLG maximises teaching and learning opportunities through the innovative and creative use of information and communication technologies and caters both to a national and an international audience. As noted above, the AGLG expects to deliver more education content online through its website and through other online portals.

### On-call educators

On-call educators work as an integral part of the AGLG team. They may be responsible for the planning and coordination of specific, hands-on activities or long-term educational projects to positively impact the social, cultural and intellectual development of participants (all ages). These are experienced, capable individuals who are familiar with the Gallery and its personnel.

The AGLG on-call educators work closely with AGLG educators, volunteers and staff to develop educational programmes; to support academic learning at the elementary and secondary levels; to promote awareness and appreciation of the diverse cultures related to European art history and the AGLG Collections; to enhance dialogue with the public and promote art-historical and other cultural programmes.

### Definition of responsibilities

Curator – Head of Education and Museum Educator  
Manage the implementation and promotion of this policy

Events & Communications Officer  
Assists in promoting implementation

Deputy Director  
Assists in policy implementation

Director  
Coordinates and supervises policy implementation

References and further reading:  
AGLG Strategic Plan 2015-2020  
AGLG Vision 2012





APPENDIX 3

## MEMBERS CLUB

*\*This appendix will be revised in view of the forthcoming decisions of The Leventis Municipal Museum of Nicosia and the A. G. Leventis Gallery Friends Association.*

Members are invited to join the AGLG for a voyage through the history of European art.

From just €40 per year, they can enjoy a range of exclusive benefits all year – including unlimited free entry to the Gallery and its temporary exhibitions, Members' events, special offers, priority to attend guided tours and other events and much more. If they are already a Member of the Association of the Friends of the Leventis Municipal Museum of Nicosia, they can join the A. G. Leventis Gallery Members Club with a reduced fee of €25 per year.

This generous support is invaluable in helping us to continue the Gallery's legacy: from fostering the A. G. Leventis Foundation's Collections to pioneering original research and providing an extensive educational programme for the public.

#### Membership benefits include:

- Unlimited free entry to the Gallery; one guest may accompany each Member
- Free temporary exhibition entry
- Exclusive events
- Exciting programme of Members' events, including private views of exhibitions and talks with curators and experts
- Special offers
- A range of discounts and offers for the AGLG Shop and the Pinakothiki Café-Restaurant
- Members' e-news with the latest offers and events by email or on Facebook



### Membership packages

- Individual membership applies for an individual person. Each Member is at liberty to bring one guest. The membership pack includes one named membership card, a welcome brochure and a limited-edition special A. G. Leventis Gallery Pack.
- Group membership, for €120 per year, applies for more than 4 people when they register as a group. This also applies to NGOs and private associations that would like to join the A. G. Leventis Gallery with their members. Each group has a special entrance card (for up to 10 people maximum). Group Members may visit the Gallery either as a group or individually.
- Corporate membership, for €150 per year, applies to companies and organisations. Each company will be given 5 membership cards and is entitled to the same benefits as an individual Member. In addition, if the company would like to organise private or corporate functions on the premises of the A. G. Leventis Gallery, a 5-10% discount will be offered, depending on the function.

### The following also applies:

1. The subscription fee may change each year.
2. If Members wish to retain their status as only a Member of the Association of the Friends of the Leventis Municipal Museum of Nicosia, then they will have limited benefits related to the A. G. Leventis Gallery Members Club (such as invitations to events and temporary exhibitions, and priority to participate in guided tours and educational programmes).
3. Membership packages can be also offered as a gift and may be purchased at the AGLG Shop.
4. Associations or NGOs that would like to have a group membership are requested to send a copy of their act of establishment and registration or a resolution from the Board of Trustees.
5. Companies interested in using our venues will be requested to contact the Events & Communications Officer and Administration Officer of the A. G. Leventis Gallery for booking and any other arrangements.





APPENDIX 4  
**PRIVATE EVENTS VENUE RENTAL**

The A. G. Leventis Gallery opens its doors to organise receptions and corporate events in an outstanding setting.

This is a unique opportunity to treat guests in a very special way. Have a guided tour, a cocktail party or exclusive dinner in the A. G. Leventis Gallery's venues, surrounded by exceptional and stunning paintings by Canaletto, Renoir, Pissarro, Volanakis, Thomopoulos, Diamantis and more.

### Constantine Leventis Auditorium

- For lectures up to 120 guests
- For private dinners up to 40 guests
- For cocktails up to 70 guests

Full-day rental fee: €1000

Half-day rental fee: €500

Additional costs:

Security guard: €10/hour

Cleaner: €50

### Temporary Exhibition Hall

- For receptions/conferences/lectures

Full-day rental fee: €2000

Half-day rental fee: €1000

Additional costs:

Security guard: €10/hour

Cleaner: €50

Additional costs might be incurred if chairs/tables/tablecloths, etc., are provided by the Gallery.

### Guided tours

- Explore the highlights of the Collections through a variety of tours with Gallery-trained staff and volunteers.
- Engaging one-hour tours are available.
- A limited number of FM assistive listening devices for talks and tours are available at the Audio Guide Desk in the Lobby.

From 10.00-16.00:

Group of up to 10 people: €90

Any additional person, up to a maximum of 25: €6/person

Any other time outside the above hours:

For up to 25 people: €290

Security guard: €10/hour

Cleaner: €50

Each participant will receive a small commemorative gift offered by the A. G. Leventis Gallery.

## TERMS AND CONDITIONS OF VENUE HIRE

Confirmation of booking for venue rooms within the AGLG is subject to the receipt of a signed acceptance by the Hirer of the Terms and Conditions of Venue Hire and payment as specified below.

1. The Hirer shall pay the amount specified for the hire of the space and facilities and any fees and charges arising from the hire by the agreed dates.
2. A **20% deposit** of the full venue hiring is required upon signing of the quotation. Payments shall be made to:

ANASTASIOS G. LEVENTIS FOUNDATION

BANK: ASTROBANK

ACCOUNT NO.: 1217073

IBAN: CY 34 00 800 101 000000000 1217073

SWIFT: PIRBCY2N

3. The AGLG expressly reserves the right to revise its fees and charges. However, once a deposit is paid against an invoice, no revision to fees will occur unless the conditions of hire are altered.
4. The Hirer shall vacate the venue room(s) and the AGLG's premises by the agreed time of the expiration of the period of hire. All goods, properties or materials brought in by or on behalf of the Hirer must be removed from the venue room(s) and the AGLG's premises by the expiration of the period of hire. Failure to comply with this condition will incur an additional charge.
5. The venue room(s) must be left by the Hirer in a reasonable, clean condition, as at the commencement of the hire. Failure to do so will incur additional cleaning charges. The Hirer shall be responsible for the cost of making good any damage or loss caused to the objects, building, furniture, fittings and equipment arising out of and/or in the course of the Hirer's function.
6. The Hirer should inform and give details on the purpose of their event. If products are to be promoted, the name and brand of the product should be clarified to the AGLG in order to avoid any inconvenience or cancellations.
7. The AGLG reserves the right to cancel a booking. The AGLG shall not be liable in any way for any loss or damage to the Hirer or any third party in consequence of the exercise of this right. In such circumstances any amount paid on account of fees will be refunded, although no interest shall be payable thereon.
8. The AGLG has entered an agreement providing exclusive catering rights within the AGLG to the following caterers: Pinakothiki Café-Restaurant. The Hirer shall use only this organisation for all catering services within the AGLG.
9. Signs, banners and decorations connected with the event must be approved by the AGLG prior to the function. No nails, screws, adhesive tapes or any fastening may be driven into or attached in any way to walls, doors, glass, floors, furniture or fittings. Signage, additional structures or furniture that will put at risk any of the AGLG original materials on display cannot be installed by Hirers.
10. All sound, electrical and lighting requirements must be approved by the AGLG prior to the event. Interference with or alteration of any of the electrical installations, lighting, sound systems or other property is prohibited.
11. The Hirer must not cover, handle or endanger any of the AGLG exhibitions or property.
12. Hiring of the AGLG Permanent Exhibition Galleries is subject to additional Terms and Conditions, which must be accepted by the Hirer.

13. A running order of priority to setup and take down the function must be provided by the Hirer to the AGLG. This should include details of all Hirer's contact names and telephone numbers (including subcontractors) and be signed and agreed prior to the commencement of the function. These details are also to be provided to the AGLG security.
14. Any goods, properties or materials brought in by or on behalf of the Hirer are the responsibility of the Hirer. The AGLG accepts no responsibility for damage or loss of goods or materials left at the AGLG prior to, during or after the event. All deliveries or collections for events must be arranged with and approved by AGLG Event Management prior to delivery or collection. Delivery personnel are to follow any directions or instructions from the AGLG security.
15. The Hirer agrees to comply with all the requirements of the AGLG by-laws, rules and regulations, listed herein, and shall be liable for any breach of any such by-laws, rules or regulations.
16. Music is permitted by prior arrangement in most areas. In order to prevent as far as possible noise from the Hirer's function becoming audible to persons in other parts of the AGLG and thereby causing unrest and disturbance, the Hirer shall undertake that all doors in the hired portion leading into any foyer and/or passageway are kept closed.
17. The AGLG reserves the right to refuse entry or ask any of the Hirer's invitees to leave the AGLG premises.
18. Either party reserves the right to terminate the contract. If the Hirer terminates the contract more than **10 days prior** to the event through no fault or breach of the contract by the AGLG, **the Hirer will forfeit 20% of the full venue hire charge for that event.** If the Hirer terminates the contract **less than 5 to 2 days prior** to the event through no fault or breach of the contract by the AGLG, **the Hirer will forfeit 50% of the full venue hire charge for that event. If the Hirer cancels the event due to unforeseen circumstances, such as an act of God, then all monies received from the Hirer will be refunded.** If the AGLG terminates the contract through no fault or breach of the contract by the Hirer, the AGLG will refund all monies received from the Hirer for that event.
19. The AGLG facilities are hired on the rules and condition above-mentioned and the payment by any person of any fees and charges for such facilities, and the issue to any such person of a receipt or sum and/or confirmation of hire shall be deemed to be acknowledgement and acceptance by such person of the conditions contained herein.
20. The Hirer is liable for themselves, their employees and any contractors whom they may engage in relation to the event and indemnifies the AGLG employees and caterers against any claims, actions losses, demands, damages and expenses for which the AGLG, its employees and caterers shall or may become liable or suffer in respect of damage to the AGLG property or injury or death of persons arising out of any wilful, unlawful or negligent act or omission of the Hirer, its employees, agents or subcontractors in connection with this event. It is the responsibility of the Hirer to obtain and keep current insurance against such liability during the term of this contract and ensure that all contractors under their direction are similarly insured.
21. The AGLG requires the responsible service of alcohol as follows:  
Liquor will not be supplied to a person or persons under the age of 18 years. Proof of age must be provided upon request. The AGLG will not permit intoxication or any indecent, violent or quarrelsome conduct on the licensed premises. Liquor will not be sold or supplied to any person or persons who are at the time in a state of intoxication. Accordingly, patrons will be denied service if they are considered to be intoxicated.
22. Smoking, smoke machines, naked flames, animals, soil and helium balloons are not permitted within the Gallery's premises.
23. The Hirer is responsible for the observance of the terms and conditions of hiring venue rooms and the payment of all fees and charges arising from the hire.
24. A representative of the Gallery will be on-site for the duration of the event. Any instructions given by the AGLG representative in relation to the conduct of the function must be followed immediately. The AGLG representative has the authority to terminate the event should any instructions or contract conditions not be observed.
25. Confirmation is pending upon filling in the information below, signing of this quotation and receipt of the 20% deposit.



## ACCEPTANCE OF TERMS AND CONDITIONS OF VENUE HIRE

*I have read and agree to abide by all conditions of hire.*

Company name	
Contact name	
Address	
Telephone number	
Fax number	
Email	
Date of event	
Venue room(s)	
Timing of event	
Signature	
Date	
Signed on behalf of the AGLG:	
Signature	
Date	

Please sign and forward this page within seven days to confirm your booking, together with proof of the requested deposit, to:

Events & Communications Officer  
A. G. Leventis Gallery  
5 Anastasios Leventis Street (ex Leonidou), 1097 Nicosia  
Phone: +357 22668838  
Email: irene.drakou@leventisgallery.org or despina@leventisgallery.org

### For further information and booking please contact:

- For the Auditorium / Temporary Exhibition Hall:  
Irene Drakou, Events & Communications Officer  
irene@leventisgallery.org | tel. +357 22668838, ext. 106.  
Despina Georgiou Hadjinicolaou, Administrator  
despina@leventisgallery.org | tel. +357 22668838, ext. 101
- For guided tours:  
Katerina Stephanides, Curator – Head of Education  
katerina@leventisgallery.org | tel. +357 22668838, ext. 105





APPENDIX 5

## GUIDELINES ON HOW TO ORGANISE A PUBLIC LECTURE AND OTHER EVENTS

The provision of a range of high-quality educational programmes and other events is integral to building the A. G. Leventis Gallery's profile and reputation within the community. Such events as public lectures showcase the AGLG to its external stakeholders and, importantly, help members of the public to engage with the work of the AGLG.

This manual has been prepared by the AGLG team and is designed as a practical reference guide to assist any other member of the AGLG personnel to plan and run a successful public lecture. For further information, contact the Deputy Director, Demetra Theodotou Anagnostopoulou, at [demetra@leventisgallery.org](mailto:demetra@leventisgallery.org).

## 1. Getting started

### *Why host a lecture?*

Before arranging the event in any detail, it is important to establish the aims:

- What is the target of the lecture?
- Which is your intended public target?
- What will be the impact for the city?
- Is this a networking opportunity?

### *Budget*

Get a budget agreed in writing from the relevant budget holder if necessary.

Consider the following:

- What is the available budget for this event?
- Will the speaker be required to travel (i.e. will the Gallery have to cover airfare and other hospitality costs)?
- Will there be any additional costs regarding the speaker (transportation / per diem / payment, etc.)?
- Is catering required for the organising of a reception (would this be for the speaker and invited guests or for all attendees)?
- Is the lecture part of other AGLG activities or the Wednesday Lecture series?
- Will the Gallery charge a ticket / admission fee?

### *Timing*

When scheduling dates and times for the lecture, keep in mind the following:

- Optimum day of the week, time of day or time of year to hold the lecture to ensure maximum reach to your target audience.
- Other events being held at the AGLG that may clash.
- Availability of A. G. Leventis Foundation VIPs.
- Availability of speaker(s).
- Availability of venue – the Constantine Leventis Auditorium.

### *Booking a speaker and deciding on a format*

- It is important to secure the selected speaker as early as you can.
- Agree on the subject/title of the talk as soon as possible to give the speaker sufficient time to get prepared.
- At this stage you may also like to consider alternative formats for the occasion – for example, if you want to encourage audience participation for a debate or open discussion. If you opt for a more interactive format like this you will need to construct a panel of between three and five expert speakers. If the topic is more specialised, a traditional lecture format may be more appropriate.

### *Booking a venue*

- Will you need to book out-of-hours security cover? It is necessary to notify well in advance. (c/o CIO – Maintenance Officer, Manolis Morfitis, manolis@leventisgallery.org).
- Will you need to book out-of-hours cleaning before and after the event? (c/o Events & Communications Officer, Irene Drakou, irene@leventisgallery.org).
- Will you need to book the café-restaurant for dinner or a reception? (c/o Events & Communications Officer, Irene Drakou, irene@leventisgallery.org).
- AT ALL TIMES you can contact the Deputy Director, Demetra Theodotou Anagnostopoulou, demetra@leventisgallery.org, by cc'ing her when exchanging emails with the speaker / other members of staff, etc.

### *Organising a reception*

Depending on the nature of the lecture and the budget, a reception may be a good addition either before or after the event. You may want to have an open reception where all attendees are welcome or restrict this to invited VIP guests.

## **2. Promotion and publicity**

Effective promotion and publicity are crucial for ensuring good attendance at the lecture. Working towards this goal, organisers are asked to keep in mind a set of guidelines when putting together a promotional plan. These are listed below.

When devising your promotional plan, consider the following:

### *Content*

- Determine the core message you want to convey about your event and communicate this clearly and consistently in all publicity materials. Remember, the first impression gained via promotion of the event will ultimately determine whether or not people turn up.
- It is essential that all promotional and publicity material include the accurate date, time and location of the event, along with an email address / telephone contact to process RSVPs and respond to queries.
- Make sure you check all bookings (e.g. venue, speaker) before you begin promotion – it is very difficult to 'un-promote' an event.
- Event sponsors must be acknowledged appropriately in all publicity materials.
- Promotional materials should include the AGLG logo. The Deputy Director can give instructions on the correct use of the logo.
- The Deputy Director and the Events & Communications Officer are responsible for the printing and preparation of the digital version of the invitation.
- The Events & Communications Officer is in charge of circulating a press release and additional information on the AGLG website / Facebook page and contacting the media, etc.

### *Audience*

The best publicity is tailored for its target audience. When identifying the target audience, consider the following:

- Who do I want to reach and where will I find them?
- What kind of audience would appreciate the event (e.g. schools, adults, a group of people with specific subject interests)?
- Is it open to the public or reserved for a specific group (e.g. students or staff)?
- Who would benefit from attending the event?

## *Tactics*

Once you have identified your target audience, it will be easier to choose the types of publicity you would like to use and where they should be placed. There are ranges of options you may wish to consider; some suggestions are given below:

### • Mailings/Emailing

- Sending electronic invitations to mailing lists is an effective way of directly targeting your audience. This could include staff and students from academic schools with an interest in your subject or alumni. Email invitations should be sent one month prior to the event.
- The Deputy Director and the Events & Communications Officer are responsible for the printing and preparation of the digital version of the invitation.
- The Events & Communications Officer is in charge of circulating a press release / information on the AGLG website and contacting the media, etc., as above.
- Pros: Direct and effective.
- Cons: Unsolicited mail can annoy people, so don't overdo it and keep it to the point.

### • Poster distribution

- Posters are usually not necessary since the number of attendees is limited to 120 people. If posters or flyers are decided upon, these should be created 2-3 months prior to the event. These can then be distributed to schools, administrative divisions, community centres, other museums, libraries and other outlets as appropriate.
- The Deputy Director and the Events & Communications Officer are responsible for the printing and preparation of the digital version of the posters or flyers.
- The Events & Communications Officer is in charge of circulating a press release / information on the AGLG website and contacting the media, etc., as above.
- Pros: Visual and appealing.
- Cons: Best used as a reminder in addition to other tactics.

### • Event listings

- The Deputy Director and the Events & Communications Officer are responsible for the printing and preparation of the digital version of any event listings.
- The Events & Communications Officer is in charge of circulating a press release / information on the AGLG website and contacting the media, etc., as above.
- Pros: People interested in the AGLG activities and events look on these sites/listings to see what's on.
- Cons: You won't find 'new' people browsing our website – something brought them to it!

### • Invitations

- Invitations can be an effective way of reaching specific groups of people. Prepare a guest list of people you wish to invite – this may include people outside the organisation, relevant to the subject area, alumni, schools, clubs, colleagues and senior members of staff. You should ask invitees to respond by a specific date so that you can plan for the appropriate audience. Once your guest list has been finalised, check this with the Deputy Director and if you wish to contact the Events & Communications Officer for further advice.
- The Deputy Director and the Events & Communications Officer are responsible for the printing and preparation of the digital version of the invitation.
- The Events & Communications Officer is in charge of circulating a press release / information on the AGLG website and contacting the media, etc., as above.
- Pros: Direct and controlled.
- Cons: Invite-only limits your audience.



- Social media

- Publicising public events through our social media platforms allows us to connect to our audience and at the same time reach a wider, diverse audience that is new to the AGLG. Creating Facebook events is also helpful for monitoring attendees, responding to inquiries about the event and collecting useful analytics from our audience for successfully publicising future events. Each event follows a tailored social media campaign that allows for communication and engagement with the public before, during and after the event (see Appendix 6: Public Relations – Basic Policy for more information).
- The Digital Media Coordinator and the Events & Communications Officer are in charge of the creation of social media campaigns and their implementation on the social media platforms (Facebook, Instagram, Twitter).
- The Deputy Director and the Events & Communications Officer are responsible for approving the social media campaign and monitoring its success,
- Pros: Low-cost, more interactive way of engaging with our audience, accessibility and opportunity to expand our audience.
- Cons: Cannot use for private events; not direct/personal.

### 3. Nearer the date

#### *Information material for screens at the entrance of the Gallery*

- By the final week of the month prior to the lecture, material should be prepared in order to be sent to the graphic designers for the preparation of the short video for the Gallery's information screens.
- The Deputy Director and the Events & Communications Officer are responsible for preparing the material.

#### *Looking after the speaker*

Six weeks prior to the event you should confirm the speaker's technical requirements for the presentation (e.g. PowerPoint, laser pen, etc.) and book their accommodation and transportation if appropriate. Make sure the speaker is aware of how long they are expected to speak and the suitable level of technicality for the audience. It is good practice to provide an external speaker with a briefing document including such information as:

- Event date, time, venue, directions and details of on-site parking.
- Who will be on hand to meet them when they arrive, what time and where?
- Background to the event – for example, is the event part of a lecture series? What are the objectives of the event?
- Details of payment if appropriate. Specify in what form payment will be made and when.
- Biographies of other participants, including chairpersons.
- If the speaker is using a PowerPoint presentation, ask him/her for a copy a week before the event to make sure it works on the existing computer system.

#### *Senior staff to host*

It may be appropriate to ask a senior member of staff to host the event and formally introduce the speaker and thank them at the end. If so, you should provide them with details of the event and their role around six weeks prior to the event date.

#### *Risk assessment*

Good event management includes identifying any potential risks and deciding how you will mitigate them.

### *Review the numbers*

Two weeks prior to the event, review the number of people that have registered to attend. If this is a long way off your target audience size, consider widening promotion and emailing invitations to additional mailing lists.

### *Confirm bookings*

- Two weeks before the event, confirm the accommodation booking.
- One week before confirm the catering booking.
- You can also finalise the numbers with catering once you have a better idea of how many people are likely to attend the reception.
- One week before send a reminder to all members of staff who are assisting and provide them with an order of proceedings.

### *Collect equipment*

Make a list of all the equipment you need to take to the event. This could include signs to direct guests, signs to reserve seats, jugs of water, display boards, brochures, pens/pencils, lectern, name cards, registration sheets and banners. Please note that the AGLG has a range of equipment available, including tables, display boards, branded tablecloths, leaflet holders and AV equipment.

## **4. On the day**

### *Equipment*

Gather all the equipment you need to take and print registration sheets if you are having a registration / ticket collection desk. Take important contact numbers with you (e.g. room bookings, catering, all staff assisting, speaker). Ensure water is provided for the speaker.

### *Room layout*

The presentation or 'look' of an event venue is an important element of a successful event.

- Arrive at the venue before the event so you can make sure the room is clean and tidy.
- Check that the audio-visual equipment is OK.
- Check that the catering has been delivered.
- Cordon off a VIP area if necessary and ensure that disabled access routes are clear.

## **5. After the event**

### *Letters of thanks*

After the event send thank you letters to speakers / sponsors / people who worked extensively on the lecture. This is important for maintaining good relationships and future activities the event may cultivate.

### *Evaluation*

You may wish to evaluate the event formally. A debriefing with key members of staff involved in the organisation of the event can be very useful in helping to gauge the level of success of the event and spot practical issues that may have arisen. For major events, particularly ones that have a high cost, you may wish to demonstrate the value of an event by writing a post-event report. This could include a SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis of the event.

## 6. Quick checklist

What?, When?, Who?

### *Getting started*

Book speaker: Immediate  
Book room: Immediate  
Contact security: Immediate  
Agree talk subject / title: Immediate  
Agree format of the event: Immediate  
Set up a registration/ticketing system: Immediate  
Book catering for reception: Immediate

### *Promotion and publicity*

Send invitations: 2 month prior  
Contact Events & Communications Officer: Immediate  
Possible activities (not all of these will be appropriate 2 weeks prior in every case):

- Enter details into events calendar on the AGLG website
- Send out press release
- Create posters and/or leaflets: 2-3 months prior
- Mail posters/leaflets to other public outlets: 2 months prior
- Email any relevant mailing lists: 1 month prior

### *Nearer the date*

Book speaker's accommodation/travel: 6 weeks prior  
Confirm speaker's requirements: 6 weeks prior  
Secure senior member of staff to host: 6 weeks prior  
Secure other staff to assist with registration, etc.: 6 weeks prior  
Send briefing document to speaker: 6 weeks prior  
Check registration numbers / ticket sales:

- Any need for more promotion?
- Any need for change of venue? 4 weeks prior

Confirm room booking(s): 2 weeks prior  
Confirm catering booking (and finalise numbers): 1 week prior  
Confirm staff attending (reminder): 1 week prior  
Confirm senior staff acting as host (reminder): 1 week prior  
Collect all equipment needed: 1 week prior

### *On the day*

Print registration sheets (if applicable)  
Set up registration / ticket collection desk  
Set up room (screen/computer/microphone, etc.)  
Check room is clean and tidy  
Check catering is delivered  
Check disabled access routes are clear  
Take relevant contact numbers with you





APPENDIX 6  
**PUBLIC RELATIONS – BASIC POLICY**

## Introduction

- The AGLG is the only art gallery in Cyprus that displays and presents aspects of the broader history of European art; a major cultural institution charged with researching, collecting, preserving and exhibiting artworks and *objets d'art*, the AGLG aims to build an understanding of Cypriot, Greek and European art within a broader art-historical context.
- Established in 2014, the AGLG is privately funded and governed by a Board of Trustees and the A. G. Leventis Foundation.
- Public relations are a lead discipline in driving organisational strategy; the strategic communication process builds mutually beneficial relationships between organisations (in this case, the AGLG) and their public.

## The AGLG public relations philosophy

The museum public is not just the visitors, but also the staff, associates, volunteers, the Friends, government officials and potential sponsors. The AGLG aims to establish good and fruitful relations with all of the above; and therefore basic guidelines – on how, who, what – should be developed and engaged in order to achieve strong relationships, efficient marketing and the best possible results for the implementation of the vision and mission policy of the AGLG.

## Who and what is our public?

- The general public: museum-goers, non-museum goers and children
- Sponsors
- Associates: generally any person dealing with the AGLG
- The media
- Government
- Education providers
- The travel and tourist industry
- The Friends of the AGLG
- Volunteers
- The Board of Trustees
- Employees

## Four types of public relations activity

- Internal relations (Board of Trustees, Honorary Committee, employees, distributors, associates, dealers)
  - Internal relations are a special PR discipline which concentrates on enhancing relationships with the employees, in order to boost their morale and increase their creativity and devotion.
  - Sharing key messages effectively with all members of staff and giving recognition to them are important tools for internal relations. The bottom line is building corporate culture on values.
  - Members of staff need open communication and rewards for their efforts. This can be achieved by newsletters, regular staff meetings, social outings, use of noticeboards, training and staff job rotation. It is important for everyone to feel a valued part of the organisation.
- Special interest group public relations

Museums can reap the rewards of establishing good relationships with government departments, schools and other special interest groups. Approaches can include:

  - Personal meetings
  - Printed information
  - Public presentations

- General public relations

We can directly influence what people think of us by communicating AGLG messages with target media institutions through the preparation, distribution and monitoring of proactive news stories, featuring:

- Media campaigns
- Press conferences
- Exclusive interviews
- Social media
- Direct marketing
- Special activities and events
- Displays or signs
- Association with others
- Celebrities/influencers
- International visitors or museum experts
- Corporate and community public relations
- A museum is an important and visible part of a community
- Corporate public relations activities may include:
  - Sponsorships: corporate funding and supporters / media partners
  - Training opportunities
  - Corporate support
  - Corporate membership of professional associations

- Effective community relations begin with identifying

- Anticipating and analysing community demographics and composition, in order to interpret public opinion attitudes and issues that may impact our operational plans
- Local interests and concerns
- Economic situation
- Political and community power bases

## Assessment

In order to plan ahead effectively, an analysis should be made of the current status of museum relationships with its 'public'. Considering the following questions will influence planning of public relations activities.

- How are we viewed by others?
- What does our public think of us?
- How would people react if we had such problems as funding cuts or if a disaster occurred?
- How easy is it to gain sponsorship or raise funds?
- How easily do we obtain media coverage?
- How easy is it to get government funding?
- How are we perceived by business, local community, education and art or museum communities?
- How easily are we securing government collaboration?

## Make the most of AGLG human resources

Strong customer services are based on good public relations. Friendly, helpful and enthusiastic staff will present a positive image to the public. Honesty is the best policy. Integrity is a must for AGLG staff. Staff may answer telephone enquiries, welcome visitors, offer information or just provide friendly interaction. Anticipating the needs of different visitors and generating a positive experience



for them will not only provide customer satisfaction, but also generate walking advertisements for our Gallery. Whether a member of staff or a volunteer, a good public relations person should have the following characteristics:

- An outgoing personality
- A good communicator
- Calm and patient
- Organised and detail-conscious
- Have imagination and initiative
- Be able to work irregular hours when required

## Publicity

Publicity is another aspect of public relations, often referred to as free media. The goal is to get attention in online and traditional media. Because publicity is free, it is more credible and more likely to have an impact on the reader, listener or viewer. Publicity can come from a variety of sources, including:

- Genuine news
- Manufactured news
- Human interest stories
- Presentations of the Collections in the form of press releases / specific artists / dates / celebrations, etc.
- Blog postings

Publicity can take the form of:

- Press releases
- Feature articles or stories
- Media conferences or events
- Editorials

In the digital age, the most effective form of publicity to reach the broadest public is social media:

- Interactive social media – building relationships, expanding our audience, starting and taking part in global conversations, sharing stories and, most significantly, spreading brand awareness.
- The AGLG already has 10,000 followers on Facebook and 2300 followers on Instagram.

The benefits of publicity include:

- Publicity can be more believable than advertising.
- It can reach people who may otherwise be inaccessible.
- It has the potential to provide major coverage for very little cost.
- It is an important tool, as most museums have limited budgets.

## Proactive promotion of the AGLG

Promotional activities may include:

- Using newspapers, magazines and electronic media for special features, news stories, interviews or photos.
- Television and radio can promote via public service announcements, talk-back programmes, arts and culture programmes, regular segments and on-site broadcasting.
- Web strategies.
- Displays can be organised in libraries, windows and shops; posters can be placed in locations to attract tourists, such as bus or railway stations or tourist attractions. Banners can be displayed, or bumper stickers may be given out.
- Direct mail may include letterheads, brochures, calendars and invitations to events, requests for sponsorship or donations newsletters.

- Merchandising may include catalogues, stickers, t-shirts, tea towels, postcards, stationery, books, toys, posters and arts and crafts.
- Utilise other institutions' events.

### Social media strategy

The AGLG social media presence is a crucial part of the AGLG's publicity efforts as it provides a platform for our values, image and missions to be projected to a greater audience. It also acts as a means to engage the public in our activities, while widening our reach and diversifying our audience. We have therefore developed a social media strategy that is informed by other major museums' practices, while considering our position in the local cultural landscape as our 'unique selling point'.

Facebook and Instagram are our chosen social media platforms, as we have found they best fit the AGLG's nature; they allow both networking opportunities with other museums and organisations and strong, engaging visual content for our audience.

Facebook complements our website, allowing us to announce upcoming events, share photo albums and articles about the AGLG, engage with other organisations and respond to inquiries from our audience.

Instagram is an important platform for engaging a younger audience (90% of 150 million active users are under 35 years old), allowing for a more informal approach and building a strong brand for the AGLG, while introducing the public to our Collections and exhibitions. Instagram is also a very popular platform among audiences interested in art and culture.

### Campaigns

Our strategy includes tailored campaigns that are formed based on the time of year, international and national days and specific exhibitions and events. All campaigns must always:

- Serve a **strategic** goal of the AGLG.
- Allow for its impact to be **measured** through each social media platform's insights and analytics.
- Be **achievable** – taking into consideration team and time limitations.
- Be **relevant** to the AGLG audience and purpose.
- Be **time-bound** – planned around the best time of the year, week or day.

### Content calendar

A content calendar is created every month that is fed by and agreed upon by all relevant departments (Education, Commercial, Events) and managed by one dedicated person.

A yearly content calendar is also created based on the AGLG's programme (to include temporary exhibitions, events and international/national days), so that we can manage the workload in advance and be prepared for all important events. This also allows us to identify quiet periods in the year in order to prepare interesting and engaging content to feed them with. A yearly content calendar also provides a solid base for long-term campaigns that will be repeated in the following year.

### Creating content

Taking into consideration the limitations and nature of each social media platform, we adjust our content accordingly, while adhering to the following guidelines:

- Keep the message **concise** and **simple**.
- Use **emojis** where appropriate – emojis can be used in more informal posts to attract a younger audience or accompany a playful message and in formal communications to replace such key words as 'place', 'date' or 'time' in order provide a more concise and visually appealing message (posts with emojis perform better than those without – up to 57% more likes and 33% more comments and shares, based on a study by HubSpot).

- Consider **punctuation** – asking questions encourages our audience to respond with comments and engage with our content. On Facebook exclamation marks increase the visibility of the post as the algorithm considers it a positive trait.
- Use the second person (**you**) to refer to our audience and the first person plural (**we**) to refer to the AGLG team in order to create a personal message that will provoke engagement.
- Use **hashtags** correctly and strategically – we usually use #aglg and #agleventisgallery in most posts. If we are mentioning an organisation or an international/national day, we find and include the correct hashtag for them – this includes us in the conversation and connects us with a wider, international audience. For new exhibitions, events or campaigns we create a new hashtag and stick to it in all posts to generate and monitor the conversation around them. When choosing hashtags, be creative and concise, considering the audience you would like to reach and its relevance to the AGLG. Good use of hashtags is critical to expanding our reach and growing our followers organically.
- Share **links** to point our audience to an event, a photo album, a website, an article about the AGLG, etc. On Facebook you can include a quote from the source to avoid repeating the headline, while keeping information concise and simple. Instagram does not allow adding links; however, you can add a link on the profile bio and mention 'link in bio' in the post caption.
- **Tag** related accounts – when there is a related organisation, co-organiser or sponsor, always tag their account directly (if they have one). This will notify them about the post, and they will likely share it with their audience.
- Use **visual** content – most if not all posts should include visual content to maximise engagement and chances for our audience to focus on our message. In the case of text posts, such as quotes, articles or infographics, they should be presented visually or accompanied by a relevant image.
- Our posts are often **bilingual** (Greek and English).

### *Daily management*

It is important to avoid inconsistency or prolonged silences on our social media platforms. Therefore, we utilise tools to monitor their daily management efficiently and keep our feed active and engaging.

- We use scheduling on both of our platforms, which allows us to prepare all content in advance and avoid inactivity. For Facebook we can schedule posts directly from the platform using Publishing Tools. For Instagram we use the Later app.
- Each post has to be tailored according to the platform, taking into consideration word count, hashtag usage (hashtags are not as effective on Facebook) and adjusting links and tags.

### *Definition of responsibilities*

All members of the staff have a communication role.

The Events & Communications Officer and the Digital Media Coordinator are the people who manage the implementation and promotion of this policy.

The Events & Communications Officer

Interacts with visitors, staff, curators and media in order to streamline messaging and goals within the AGLG; responsible for effectively communicating the AGLG mission and brand awareness to the general public; also responsible for all printed materials and oversees the AGLG website and online presence.

The Digital Media Coordinator

Prepares the posts and communicates with the public through various social media platforms, the AGLG website and any other digital media platform

Administration Officer

Assists and supervises the management of the implementation and promotion of this policy

Deputy Director

Assists and supervises policy implementation

Director

Coordinates and supervises policy implementation

References and further reading:

AGLG Strategic Plan 2015-2020

S. Dickman, *The Marketing Mix: Promoting Museums, Galleries & Exhibitions*, Melbourne: Museums Australia Inc., 1995

ICOM Social Media Guidelines 2019

Public Relations Society of America Official Statement on PR





APPENDIX 7  
THE AGLG SHOP

## Definition

The AGLG Shop was designed to work as a hybrid, a cross between a gift shop and an AGLG exhibit. It is an integral part of the AGLG that contributes to the institution's stated purposes, both financially and educationally. Several features distinguish the AGLG Shop from a gift shop, but the most significant one is the addition of an educational agenda to the tenets of good retailing. The operation of the Young Artists Corner in 2015-2016 – an initiative intended to promote emerging contemporary artists in Cyprus – underlines the ways in which the Shop, and its curated displays, helps to promote the Gallery's cultural and educational initiatives.

After five years of operation, the Shop has proved to be the Gallery's most profitable income source. It requires no financial support from the annual Gallery budget, and the revenue it generates helps support other AGLG activities, such as publications and educational programmes. In acknowledgement of this success, the Gallery invested in 2019 in a full refurbishment of the Shop to help further promote Shop products.

The 2020-2025 action plan of the Shop is based on previous experience, sales and initiatives.

## Our goals

- To financially support the AGLG and its aims
- To contribute to the educational purposes of the AGLG
- To assist the AGLG's marketing efforts by generating good publicity, attracting visitors and serving customers in a professional, courteous manner
- To identify or develop related products that will both educate and sell well
- To manage the Shop's assets in such a manner as to maximise a financial contribution to the AGLG
- To contribute to the AGLG's community image through gracious interaction with the visitors and hospitable, knowledgeable staff that can answer visitors' questions and meet their needs
- To serve as an attraction for the local community, helping to increase AGLG visitor numbers by turning shoppers into visitors
- To stay in touch with customer needs and anticipate new trends through a wide range of retail items and a selection of bespoke 'art' and 'design' objects that help support Cypriot artists and artisans
- To create a plan for the purchase, development and display of merchandise that will respond to these needs

## Our mottoes

‘Come and see something new’  
‘Keep the memory of your visit’

## The AGLG Shop Committee

The Committee, consisting of the Director, the Deputy Director, the Shop Administrator and occasionally Members of the Friends Association or other advisors, works together to express its ideas on the variety of objects that may be on sale in the shop.

## Products

- Products can relate to the AGLG Collections in terms of the artists and the works displayed in the permanent galleries or in the temporary exhibitions.
- Products can relate to the AGLG artistic category or categories, that is, the four different Collections / sub-collections, etc.
- Products can relate to artists' inspirations related to the existing Collections.



- Products can be relevant to the development of the history of art / history and social history of Europe / the promotion of European culture.
- The Shop makes special agreements with other galleries and organisations in Cyprus and abroad and sells specific items from their product lines, such as books / video or audio productions / children's products, etc.
- All products are ordered by the Deputy Director upon the agreement of the Committee and the approval of the Director.

### Attracting broader audiences to The AGLG Shop

- The renovated showroom is promoted as an individual boutique shop situated in a cultural hub – the AGLG – creating a special and inspiring environment.
- Merchandising is promoted through social media and the AGLG website, as well as other online sites, magazines and blogs.
- An annual promotion programme is prepared every year and includes a variety of merchandising campaigns catering for temporary exhibitions, world days, seasonal events, etc.
- The merchandise is selected in such a way that it is addressed to local consumers and to all ages.
- There is a special focus on children, with a wide variety of art books and educational games that entertain and educate at the same time.
- Equally, the Shop has a corporate focus, offering special items as corporate gifts and organising promotional campaigns, such as on-site visits and presentations of a range of business gifts and special pricing advantages.
- Special occasion gifts, such as wedding, birthday and seasonal events, are all stocked at the Shop and promoted accordingly.
- Catering for all budgets is crucial – and the Shop's promotional motto, 'Keep the memory of your visit', includes objects for all budgets.
- Low-cost items inspired by the Collections include school essentials for children, objects for corporate meetings, etc.
- Replenishing of stock is key to attracting customers – in keeping with our motto 'Come and see something new'.
- A 10% discount is offered to Members, and special prices are offered to partners.
- Promotions are tailored to renewing stock and liquidating old stock.
- Gift vouchers facilitate shopping and gift-giving, allowing the recipient to choose his/her own gift.
- Shop reductions for Members encourage subscriptions and promote the additional benefits of membership.
- Promotion of the Shop within the AGLG premises is helped by curators and museum educators at the end of a guided tour or training, where appropriate.
- Promotions also include a 20% discount on the occasion of temporary exhibition openings – for objects related to the temporary exhibition.
- Objects related to the temporary exhibition can be promoted by being displayed in a cabinet at the entrance to the exhibition.
- Objects or publications related to the subject of Wednesday Lectures can likewise be displayed at the entrance of the lecture hall.
- The first and last impression, however, is our people on the front line, the sales team. They are polite and professional, and their goal is to increase our clientele.
- The sales team is informed daily about each new product (place of manufacture, material, usability), so they can answer questions for visitors.
- The sales team is guided, with small on-site presentations by the Commercial Administrator, on combinations of items in the same series – knowing the inspiration behind an object, linking the Shop and the Gallery, for instance, is a way of engaging audiences.

- The Commercial Administrator often has feedback from the sales team (best-selling objects, age-group and gender preferences and even customer suggestions) – all of these are taken into account in future merchandising choices and new products.
- The e-shop has been created and installed, and we aim to increase sales and establish an international presence by allowing the AGLG Shop to go online.
- The e-shop will also include the publications and special gifts of the Leventis Municipal Museum of Nicosia, further underlining the link between the two museums.
- An e-shop promotion programme will be set up through online and social media.

## Trademarks

The Shop items follow patterns and designs approved by the Shop Committee, based on the branding policy of the AGLG. The Shop strives to preserve and enhance the value of its marks.

## Developing a merchandise plan

*The shop sells the following:*

- AGLG publications
- The Leventis Municipal Museum of Nicosia publications
- Other publications for adults and kids
- Decorative objects
- Tableware
- Office accessories
- Various accessories
- Stationery
- Jewellery
- Corporate gifts
- Exhibition objects
- Any other object approved by the Committee

## Design

The design follows the Branding Development and Marketing Policy of the AGLG as it was approved by the Museological Committee in 2013.

## Packaging

Special packaging has been developed based on the Branding and Marketing Policy.

## Definition of responsibilities

Shop salespeople

Interact with visitors, the staff, curators and media in order to streamline messaging and goals within the AGLG and is responsible for effectively communicating the Gallery's mission and brand awareness to the general public

Commercial Administrator

Manages the implementation and promotion of this policy

Deputy Director

Assists and supervises policy implementation

Director

Coordinates and supervises policy implementation

References and further reading:

AGLG Strategic Plan 2015-2020







APPENDIX 8  
**TEMPORARY EXHIBITION POLICY**

## About this policy

This policy defines the principles for the AGLG temporary and travelling exhibition programme. The programme focusses on designing, developing and organising exhibitions that draw on the AGLG Collections and vision. Occasionally these exhibitions may travel to related museums and institutions within or outside of Cyprus.

## Exhibition philosophy

- Exhibitions are central to the AGLG programme. We believe that an essential part of the Gallery's role is the display and interpretation of art; in hosting shows that will allow the community to envisage the artistic heritage of Europe through tangible artefacts, bringing together objects, text, graphics, props, furniture or architectural elements in a physical space, and dedicated to the exploration of specific themes and messages, delivering an aesthetic and educational experience.
- The AGLG organises at least 2-3 temporary exhibitions per year.
- The AGLG hosts at least one major, high-budget, 'blockbuster' exhibition per year, developed especially through international collaborations between the AGLG and other museums, art galleries and private institutions, collections or foundations.
- The AGLG organises at least one low-budget exhibition with the collaboration of local museums, art galleries and private institutions, collections, associations or foundations.
- The AGLG organises exhibitions related to its Collections / research / educational programmes.
- In all exhibitions, paramount importance is given to clarity, coherence and accessibility – we focus on keeping the exhibition relevant to the community, effective communication and offering learning opportunities for all ages, as well as maintaining our high academic and safety standards.

## Exhibition scope and objectives

The themes/scope of the temporary exhibitions reflect the AGLG's mandate, demonstrate its commitment to the highest possible standards and best museum practices and address the needs and interests of the community it serves, as defined in the five-year Strategic Plan.

## Temporary exhibitions: Aims and goals

- The temporary exhibitions provide visitors with varied learning opportunities and offer an experience, which will inspire people to return to the Gallery to see 'something new'.
- The AGLG holds exhibitions in-house, using its staff, collaborators and volunteers, and also hosts travelling exhibitions, designed, developed and organised by other institutions, museums and art galleries worldwide.
- Before accepting exhibits as part of a temporary display, the Gallery completes an Incoming Loan Agreement with the lender and a Condition Report on each object in the exhibition.
- Objects on loan to be presented in temporary exhibitions remain in the Gallery only for the duration of the display, after which they are returned to the lender.
- Long-term and permanent loans are handled separately and not considered part of the Gallery's temporary exhibition plan.

## Who decides?

The Director, in close collaboration with the curators, Deputy Director and other collaborators in Cyprus and abroad, decides and proposes exhibition themes to the Board of Trustees by preparing a short memo explaining and defining the objectives and the scope of the proposed exhibition.

## Developing temporary exhibitions

In order to present effective and successful temporary exhibitions that are relevant, informative and subject to best museum practices, the AGLG ensures that exhibits are presented in an ethical and professional manner.



- Exhibits must conform to the AGLG Policy and Collections Management Policy and provide opportunities for learning, as well as for the enjoyment and appreciation of art.
- Staff and volunteers follow the ICOM Code of Ethics in the development of exhibition plans and the presentation of museum exhibits.
- Ongoing research is undertaken in accordance with the AGLG's Research Policy to give an accurate and insightful presentation of the exhibition topic or theme.
- Resources are allocated to support the planning, preparation and installation of exhibits.
- The AGLG adheres to requirements that impact exhibition content.
- All staff and volunteers involved in the planning, preparation and installation of exhibits have the necessary skills and training to bring together exhibitions that meet the expectations of visitors and needs of the Collections to the highest possible standard.
- Any commercial support or sponsorship of exhibits does not compromise the AGLG standards and objectives.

### Learning opportunities

The AGLG ensures that exhibits effectively promote learning and enjoyment by using a variety of interpretation methods to meet the needs and interests of all visitors.

When possible, the AGLG partners with schools and other organisations to align exhibitions with the existing school curricula, but also with community events, commemorations, etc.

### Interpretation

Exhibitions aim to 'provoke', 'relate' and 'reveal'; the AGLG remains up to date on new interpretive techniques and principles and utilises these methods to convey exhibition messages to visitors.

Text and information panels, as well as digital displays, follow best museum practices (e.g. consistent in size and in a font that can be easily read by all visitors) and are presented in a way that does not compete with the artefacts on display.

For every temporary exhibition the curator should fill in the necessary form that helps keep all members of staff informed and up to speed with every stage of the exhibition process; the form includes press and branding procedures / a strict timetable for the completion of the project and other necessary information (AGLG Facility Report / AGLG Loan Form / AGLG Condition Report).

### Conservation

Staff and volunteers respect the integrity of the artefacts to be exhibited, avoiding any situation which might put the artefacts at risk. This is accomplished by providing staff and volunteers within the AGLG with all necessary training and experience in the proper care and handling of artefacts and ensuring these methods are put into practice.

- Artefacts on display are reviewed regularly to ensure they are in good condition.
- Any artefacts found in poor condition (e.g. exhibit fatigue) are immediately removed from display, and appropriate Gallery personnel are notified.
- Any artefact presented in an exhibition must be in stable condition and be fully catalogued.
- A condition report is completed before placing an artefact on display.
- Conservation treatments on loaned material follow guidelines established in the Collections Management Policy.
- Lighting and environmental conditions within the exhibition space are controlled in accordance with current conservation standards as much as possible.
- Temporary exhibition areas are cleaned and inspected regularly by trained staff or volunteers.



### Safety and accessibility

- The AGLG ensures that all exhibitions are kept safe for visitors, staff and volunteers.
- The AGLG adheres to municipal requirements or those established by the Government of Cyprus that impact exhibitions (e.g. safety codes and accessibility legislation).
- The AGLG avoids using hazardous materials in exhibitions.
- The AGLG provides staff and volunteers with training in the proper handling and operation of artefacts (e.g. machinery) used in exhibitions.
- The AGLG strives to ensure that the exhibitions can be enjoyed by visitors of all ages and abilities.

### Evaluation

Each temporary exhibition has clearly defined objectives and will be evaluated against these objectives on a yearly basis to help ensure that visitors understand and relate to the exhibits. Exhibitions that do not demonstrate continued success in communicating with visitors are changed or upgraded to make them more engaging and visitor friendly.

### Definition of responsibilities

The Exhibition Coordinator

Coordinates all the necessary actions for the implementation of this policy and the realisation of the temporary exhibition; each exhibition has one or more curators accordingly.

The Head Curator of the Temporary Exhibition

Manages the implementation and promotion of this policy

The Head Curator, together with the Curator of the Temporary Exhibition

Interacts with visitors, staff, other curators and media in order to streamline messaging and goals within the AGLG and is responsible for effectively communicating the Gallery's mission and brand awareness to the general public

Administration Officer

Assists and supervises the management of the implementation and promotion of this policy

Deputy Director

Assists and supervises policy implementation and may act as Exhibition Coordinator if necessary

Director

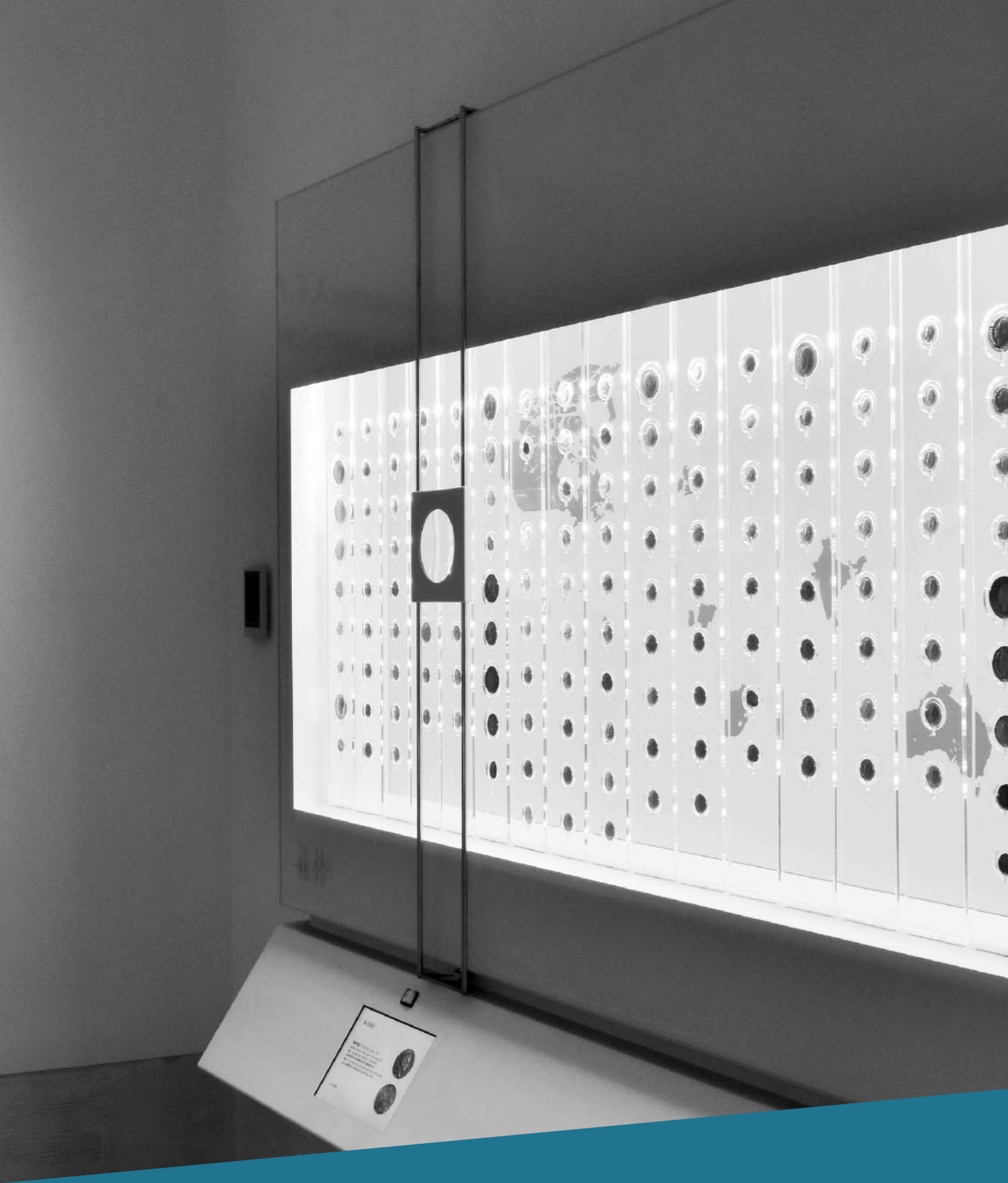
Coordinates and supervises policy implementation

References and further reading:

AGLG Strategic Plan 2015-2020







APPENDIX 9

## COLLECTIONS MANAGEMENT POLICY

## Introduction

A major cultural institution charged with researching, collecting, preserving and exhibiting artworks and *objets d'art*, the AGLG aims to build an understanding of Cypriot, Greek and European art within a broader art-historical context. The AGLG is the only art gallery in Cyprus that displays and presents aspects of the broader history of European art. Established in 2014, it is privately funded and governed by a Board of Trustees and the A. G. Leventis Foundation.

## Our vision

The AGLG aims to promote the love of art and to foster an understanding of Western European art, with additional emphasis on Greek and Cypriot painting within the broader context of art history; and to provide a hub for culture in the city, where people of all ages can interact with, understand, explore and enjoy art.

## Our mission

The AGLG aims to be a leading cultural institution in Cyprus with a powerful presence overseas, to widen cultural horizons in Cyprus, to offer new aesthetic and educational experiences to a broad public, to engage with the international academic community, to contribute to existing scholarship and to place Cyprus in the mainstream of an international exchange of ideas, expertise and knowledge.

## About this policy

This policy is intended to document and guide the development and care of the AGLG's Collections. It is designed to be consistent with the mission of the Gallery and with professional museum standards.

## Objectives

Through this Collections Management Policy, the AGLG should ensure that its Collections are accounted for by annual inventory and documented in the Collections management database. Its Collections should be protected, secure, cared for and preserved. Lastly, acquisitions and loans of works in the Collections are conducted in a manner that conforms to the Gallery's mission, complies with applicable law and reflects the highest ethical standards.

## An overview of the AGLG Collections

### • The Paris Collection

Curator: Myrto Hatzaki

The Paris Collection was acquired gradually by Anastasios G. Leventis from the 1950s until the 1970s; it is named after the collector's Paris apartment, in which it was displayed. The Collection consists of paintings, watercolours, prints and drawings. These offer a journey through the high points of the history of Western art, from the Old Masters of the 17th century up to the early days of Modernism in the 20th century. The artworks of the Collection are arranged in the following genres: (a) religious, (b) mythological, (c) 17th-century still life, (d) Rococo period, (e) French School of landscape, (f) Venetian School and (g) Impressionism and Post-Impressionism. It also includes extraordinary examples of fine furniture and decorative objects, as well as the recreation of an elegant wood-panelled room from the collector's apartment in Paris in the Gallery space.

- The Greek Collection

Curator: Evita Arapoglou

The basis of the Greek Collection was initiated after Anastasios G. Leventis purchased the personal art collection of the Epirote politician Evangelos Averoff-Tossizza in 1973. The Collection is constantly expanding with new acquisitions, aiming to form a collection of the most representative examples of Greek artists of the 19th and 20th centuries. The Collection in the permanent exhibition is arranged by various subject matters, so that viewers have the opportunity to discover the diverse facets of the movements and turning points that shaped the face and evolution of Modern Greek painting. It includes: (a) significant works by representatives of the School of Munich that depict everyday scenes and philhellenic themes inspired by the Greek Revolution, (b) artists influenced by French academic Realism, (c) ancient monuments as part of the Greek landscape, (d) portraiture, (e) seascape painting and watercolors by artists of the Ionian Islands and (f) landscape painting.

- The Cyprus Collection

Curator: Eleni S. Nikita

The Cyprus Collection began to be assembled on the initiative of the A. G. Leventis Foundation's Board of Trustees following a proposal made by its late Chairman, Constantine Leventis, in 1990. Today, it comprises around 150 artworks (drawings, paintings, etchings, etc.). It consists of noteworthy artworks by the first and second generations of Cypriot painters. They were the innovative and pioneering artists of Cyprus who laid the foundation for contemporary Cypriot art. Through the AGLG Collection, visitors can explore the development of the artistic expression of Cypriot artists and their subject matter. This was mainly focussed on the people and nature of Cyprus and on the historical events that the artists experienced.

- The Gold Collection

Advisors – Curators: Lefki Michaelidou and Eleni Zapiti

The Gold Collection consists of 605 gold coins and commemorative gold medals. It is a significant new addition to the AGLG Collections that opened its doors to the public on 10 January 2020. The Collection was developed by Anastasios G. Leventis from the early 1960s to 1976 while he was living in Paris. The Collection is divided into two main categories: (a) ancient, Byzantine and medieval coins; and (b) modern and contemporary coins and medals dating from the 17th century to the 20th from twenty-five countries on four continents, including Europe, Africa, North and South America and Asia (Middle East). The aim of the Gold Collection is to encourage visitors to appreciate its significance, which is achieved through the use of new technology, videos and projections.

- Collection of artworks from temporary exhibitions, competitions or charity events

The AGLG Collections also include a small number of artworks from contemporary Cypriot artists which were acquired either after temporary exhibitions, competitions or charity events that were organised and took place in the Gallery's space. This includes artworks from: (a) the photography competition held in connection with the temporary exhibition *Pentadaktylos – Contemporaries*, which took place in 2019, (b) the works from *Genius Loci – The Contemporary Photographic Gaze*, which took place in 2016, and (c) from the temporary exhibition *Creative Plates*, which took place in 2016, organised in collaboration with the Support Group of the Association for the Welfare of the Mentally Challenged.

## Acquisitions

The acquisition of new artworks aims to broaden the Collections and significantly further the Gallery's stated mission. Before any acquisition, the Gallery must ensure that it is able to display, store and care for new artworks. The AGLG takes the responsibility that all collecting is done according to the highest standards of ethical and professional museum practice.

### Purchase of new artworks

- The Director or curator recommending the artwork should write a detailed report, including a description of the work, its condition, publication history, the purchase price and its importance to the Collections.
- It is essential that any research needed or expert advice sought should be made in advance, so that an informed decision can be made.
- The resulting report must be approved by the Director and the Chairman of the A. G. Leventis Foundation.

### Accepting bequests

Any donated artwork should be deemed relevant to the AGLG Collections and recognised as a significant addition to the Collections. It must be approved by the curators of the Collections and the Director, while the counsel of the Honorary Committee of the Gallery may be sought if necessary.

### Procedures after acquisition

- Any new artwork that enters the Gallery should be examined to assess its condition and to determine whether conservation is required.
- Photographic documentation must be taken during the whole process of unpacking. High-quality photographs of the artwork should also be taken, as they could be used for publication and digitisation.
- An identification number must be assigned to the artwork (e.g. AGLG 1055). All information regarding the artwork should be added to the AGLG Registration System by the AGLG staff member responsible for cataloguing.
- Insurance of the artwork is an essential part of risk management. Therefore, the artwork must be insured and added to the Fine Art Insurance Policy of the AGLG.
- Correspondence and other documents related to the acquisition or the artwork must be documented and archived.
- Labelling or marking on the artwork is essential and must be done in a way that does not in any way affect, interfere with or damage the object. It must be positioned where it will not obscure details for research or exhibit viewing. In cases that a label could damage the work, a label is not attached, as the safety and care of the artwork is important. Each type of artwork has a specific approach:
  1. Labels for framed artworks must be placed on the reverse: the AGLG label must be filled out with the inventory number, title and artist.
  2. Labels for unframed two-dimensional objects, photographs, books and documents must be enclosed in acid-free paper, and the inventory number should be written on the front of the paper.
  3. For *objets d'art*, the inventory number of the object should be written on an archival tape and placed on the reverse of the object.
- Following the labelling procedure, if the artwork is not to be displayed, the AGLG ensures that it is safely stored in a specially designed space, the Depot Room.

### Collection documentation

Collection documentation is focussed on the development and the use of information about the artefacts within the AGLG and the procedures which support the management of the Collections.



Accurate and accessible documentation is an essential resource for collections management and research. Therefore, the AGLG ensures that it maintains the appropriate documentation system for the Collections. The Collections' documentation comprises both hard-copy and digital records, which maintain accurate, up-to-date data.

- Hard-copy records

The AGLG Collections consist of paintings, prints, drawings, coins and *objets d'art*. The documentation is arranged into four sections, which include:

- The Paris Collection
- The Greek Collection
- The Cyprus Collection
- The Gold Collection

Across all four Collections, the AGLG keeps records for each artwork in the folders of the respective artists. The folders for the *objets d'art* are organised according to their classification (e.g. porcelain, furniture, etc.) with subdivisions of their manufacturer. As mentioned above, the folders exist both in hard copy and electronically.

All artworks are assigned a unique identification number (e.g. AGLG 50), which is recorded in its folder, along with photographic documentation, its medium and support, measurements and location.

The folders also contain, when available, all the correspondence related to the artwork's acquisition, the documents pertaining to its provenance and its authenticity certificate. Any conservation or condition reports available are also included.

The ongoing research concerning all the items in the Collections is also documented.

- Digitised records

The AGLG Registration System intends to record and manage information about the artworks, avoid record duplications and assist in finding all the relevant information about the artwork quickly and easily. The information should be updated continuously for any changes or additions in the documentation. The following information is recorded:

- Collection
- Classification: furniture, paintings, prints, clocks and watches, ceramics and porcelain, etc.
- Object ID number: the automatic number given to the object by the system
- Inventory number: the identification number given by the registrar
- Full title
- Artist/Manufacturer
- Period/Year
- Medium and support
- Framing material
- Provenance
- Description notes
- Public notes
- Bibliography
- Purchase value
- Insurance value
- Date registered
- There is a section for document attachments for: Provenance, Condition and Conservation /Restoration Reports
- The artwork's exhibition history

## Care of the Collections

The AGLG is a major cultural institution which aims to ensure the care of the artworks in its Collections is in accordance with the highest standards. Thus, the Gallery should always maintain a safe and appropriate environment for the Collections with effective security and environmental control. The Gallery's care of Collections standards should also be maintained and respected for all artworks on loan to the Gallery for temporary exhibitions.

The AGLG does not have an in-house Conservation Department, but secures the services of professional conservators for all Gallery conservation needs, including the upkeep of the Collections, the creation of condition reports related to exhibitions and travel of artworks, etc. The conservators also maintain documentation on all technical examination and treatment of works.

## Storage

The Depot Room is the AGLG's storage room. It is organised to ensure that every object that is stored is easily accessible, can be found quickly when it is needed and be assessed without unnecessary handling of other objects. The framed artworks are hung on framed wire mesh racks. The unframed two-dimensional items are stored inside archival boxes or place flat on the shelves of the storage room. Porcelain and other small objects are placed inside drawers. The exact location of all the items in the storage room is always recorded. Lastly, it should be noted that this room is secured, and access inside is permitted only to the Gallery staff.

## Definition of responsibilities

Collections Registrar and Curator – Head of Education

Manage the implementation and promotion of this policy and interact with all the curators and the rest of the staff in order to implement the policy

Administration Officer

Assists and supervises the management of the implementation and promotion of this policy

Deputy Director

Assists and supervises policy implementation

Director

Coordinates and supervises policy implementation

References and further reading:

AGLG Strategic Plan 2015-2020

CYPRUS. ON THE BEACH NEAR JAPHET  
BATHPLACE OF YENUS. 1872.







Amongst its activities, the AGLG offers a series of public lectures by internationally renowned art historians and specialists, museum directors, curators and scholars – our so-called 'Wednesday Lecture'. These open lectures are held every first or second Wednesday of the month, except in the summer.

Since May 2014, the Wednesday Lecture has been established and well-received by both the academic community and the general public.

### Philosophy

- An essential part of the Gallery's role is not only the display, but also the interpretation of art. These lectures are dedicated to the exploration of specific themes and to delivering an educational experience. They are offered to the public for free.
- Through this series of lectures, along with its other activities, the AGLG has established international collaborations with other museums, art galleries and private institutions, collections and foundations.
- The AGLG organises around 10 monthly lectures per year (there is a two-month summer break).
- The subjects presented through these lectures are related to the AGLG's Collections / current temporary exhibitions / ongoing research / museum practices, etc.

### Scope and objectives

This series of lectures reflects the Gallery's commitment to offer learning opportunities for all ages, addressing the needs and interests of the community.

### Aims and goals

- These open lectures offer learning opportunities to the public; this inspires people to return to the Gallery to further explore the Collections or current temporary exhibitions.
- The AGLG organises lectures delivered by its in-house academic staff and collaborators, as well as inviting internationally renowned art historians and specialists.
- Through these lectures, the AGLG offers an educational experience to a more specific audience, for example art students, whose knowledge on particular subjects could be enriched.
- The lecture content remains the property of the speaker, unless otherwise agreed between the two parties.

### Who decides?

The Director, in close collaboration with the curators, Deputy Director and other academic collaborators, decides and selects the lecture themes as per the AGLG's yearly exhibition/activities plan.

### Planning

As per Appendix 5: How to Organise a Public Lecture and Other Events and Appendix 6: Public Relations – Basic Policy herein, guidelines are followed to plan and run a successful public lecture.

### Definition of responsibilities

Administration Officer

Assists and supervises the management of the implementation and promotion of this policy

Deputy Director

Assists and supervises policy implementation

Director

Coordinates and supervises policy implementation

References and further reading:

AGLG Strategic Plan 2015-2020









## Publications policy<sup>1</sup>

The AGLG is the only art gallery in Cyprus that displays and presents aspects of the broader history of European art; a major cultural institution charged with researching, collecting, preserving and exhibiting artworks and objets d'art, the AGLG aims to build an understanding of Cypriot, Greek and European art within a broader art-historical context. Established in 2014, the AGLG is privately funded and governed by a Board of Trustees and the A. G. Leventis Foundation.

Temporary Exhibitions, lectures, research projects and other activities of the AGLG requires the necessity to produce publications.

The first six years of operations the AGLG produced 10 exhibition catalogues, 3 Catalogue Raisonné for the 3 main collections of the Gallery, 3 general publications for the Gallery, 7 annual diaries, 4 publications dedicated to Cypriot Artists and 2 children's publications. Based on the experience of the first 6 years of operations of the AGLG a Policy on Publications is now a necessity and thus it was decided to be included in the Strategic Plan 2020-2025.

This publishing manual has been created to assist AGLG team in designing and distributing its many pu-blications, both print and digital. It contains various chapters that can be used in all steps of the publishing process. This policy will guide and encourage AGLG team to produce publications of quality, consistent with AGLG's identity and standards.

These guidelines provide a basis of ideas and guidance and are not all mandatory but can to be adanted according to the context. means and constraints of each publication.

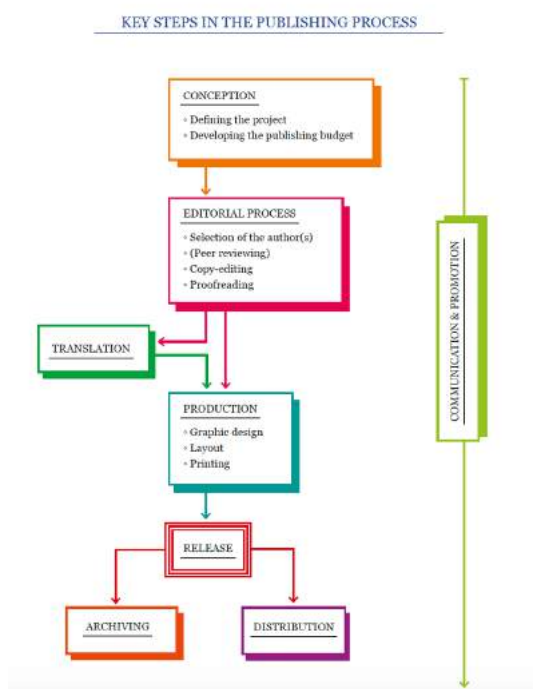


Photo: ICOM Publishing Manual (2017).

<sup>1</sup> This policy is based on ICOM's Publishing Manual, 2017 readapted on AGLG procedures

### Evaluation of the project

Before launching a publishing project, AGLG team needs to evaluate the following:

- relevance of the subject,
- objectives of the publication, possible format (i.e. print, digital-only)
- whether a partner is necessary for a co-publication.

### What are the Characteristics of the Publication

AGLG team should Identify the main characteristics of the publication ahead of time in order to:

- establish the theme
- establish a preliminary budget
- request quotes from service providers
- contact potential contributors
- who is the coordinator?

The above should be decided with the AGLG Director/ Deputy Director/ Administrator and Curators or researchers.

### Time schedule should be developed

A time schedule is crucial for meeting deadlines in the various stages of the publishing process and this is the responsibility of the publication coordinator to implements the time schedule accordingly:

- time schedule for contributors to send their texts
- time schedule for editors
- time schedule for translators
- time schedule for image copyrights
- time schedule for Graphic designers
- time schedule for printer
- time schedule for press release and promotion

### Editorial process

The coordinator will be the person to contact all contributors, translators and the editors.

AGLG should be published in Greek / English / French or any other language it decide by the team according to the project.

The coordinator should contact in advance the language editors and translators and provide: General briefing of the project and provide them with the appropriate timetable. A clarifications should be also given it the publications is:

- an exhibition catalogues
- research project
- educational programme
- conference
- any other type

### Graphic designers

The Coordinator should contact and brief the Graphic Designers well in advance and provide them with the time schedule and also ask for tenders this is necessary.

Types of publications have been already been established by AGLG as follow:

Type of publication	Size
Exhibition Catalogues	23X28 cm
Annual Report	20X28 cm
Policies / Strategic Plan etc.	20X28 cm
Publication of COCO_Creativity Centre Exhibitions	14X21,5 cm
Lykeion Diary	15X20,5 cm
Catalogues of Collections	27X30 cm

For any other publication the size will be decided according to the project.

The Graphic designer should provide an intent design proposal for the cover and inside pages to be approved by the coordinator and the AGLG team.

#### INTERNATIONAL STANDARD BOOK NUMBER-ISBN

Each publication should have its own ISBN.

The Administrator should be the person in charge to make the necessary arrangements to obtain it.

#### Printer

The Coordinator and the Graphic designer are responsible to take quotation from printers up to 3 at least in order to decide.

#### Quantity of copies

The Director and the Coordinators will decide based on the printer's quotation the final number of copies that will be produced. Usually the publications of AGLG are from 1000-750 copies.

#### Promotion and distribution

Once the publication is printed a press release should be issued to promote and present the publication to the media and social media.

AGLG publications are distributed for the AGLG SHOP, the AGLG E-Shop and occasionally through other books upon specific agreement.

#### Definition of responsibilities

Publication Coordinator

Manages the implementation and promotion of this policy

Deputy Director and Administrator

Assists in policy implementation

Director

Coordinates and supervises policy implementation

«Η Ελπίδα τραγουδά για ανθρώπους που  
στη δουλειά μας. Με ταβέρλες»





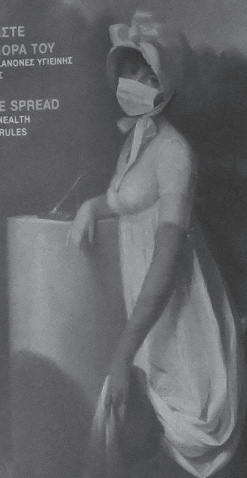




## CORONAVIRUS COVID-19

ΣΤΑΜΑΤΗΣΤΕ  
ΤΗ ΔΙΑΣΠΟΡΑ ΤΟΥ  
Τηρήστε τους ΚΑΝΟΝΕΣ ΥΓΙΕΙΝΗΣ  
και ΑΣΦΑΛΕΙΑΣ

STOP THE SPREAD  
Observe the HEALTH  
and SAFETY RULES



A.G. Leventis Gallery  
ARTIFICIAL INTELLIGENCE

## CORONAVIRUS COVID-19

### ΣΥΜΠΤΩΜΑΤΑ / SYMPTOMS



### ΠΡΟΛΗΨΗ / PREVENTION



ΣΤΑΜΑΤΗΣΤΕ  
ΤΗ ΔΙΑΣΠΟΡΑ ΤΟΥ  
Τηρήστε τους ΚΑΝΟΝΕΣ ΥΓΙΕΙΝΗΣ και ΑΣΦΑΛΕΙΑΣ

STOP THE SPREAD  
Observe the HEALTH and SAFETY RULES

A.G. Leventis Gallery  
ARTIFICIAL INTELLIGENCE

*'This moment of crisis can become an opportunity to experiment with expressive languages that in a regime of normality we would never have had the courage to experiment.'*

*ICOM COVID-19 Recommendations*

The AGLG was quick to respond to the COVID-19 emergency as it emerged. Gallery management was in constant contact with the authorities regarding developments in combatting the spread of the novel coronavirus COVID-19 both in Cyprus and internationally and took all necessary precautions to safeguard the health and safety of its visitors and employees.

Once instructions were given for the closing of museums, the Gallery, like cultural institutions around the world, recognised that creativity and resilience were essential to maintaining its contact with its public during this time. We also acknowledged that the Gallery was in the position to play a key role in offering solace, particularly to its local public, through a powerful presence on social media – offering a cultural diversion and serving as an 'emergency coping mechanism' through this difficult period.

### Early response strategy

Recognising the importance of acting early, the AGLG responded to the COVID-19 crisis as early as 5 March 2020. The new social media initiative, titled 'I Stay Home – I Stay with Art', originally targeted those who were self-isolating and focussed on providing an 'art outlet' that would offer a cultural opportunity for people faced with long hours indoors. Both educational and fun, this initiative drew heavily on the AGLG Collections, through regular feeds provided by the curatorial and educational teams.

During the lockdown, the programme was further expanded, and a fuller strategy developed, involving regular social media feeds (on Facebook and Instagram), which ranged from mini virtual exhibitions on a range of subjects / special themes, educational activities for children (crafts, storytelling and others), quizzes / art trivia and more.

### Modifying AGLG strategies in response to COVID-19 restrictions

- Restructuring of the 2020 programme of activities
- Restructuring the Coco\_Creativity Centre educational activities
- Restructuring the 2020 exhibitions programme
- Restructuring the budget to enable the A. G. Leventis Foundation to channel additional funds to support the National Health Service in Cyprus and the national response to the COVID-19 crisis
- Restructuring the social media and digital communication strategy and increasing the budget needed to create digital initiatives/actions that will help the Gallery maintain its dialogue with the public

### Action plan – main aims

- **To ensure that staff (permanent and temporary) remains engaged** – ensuring that all employees can work from home during this time and using digital meetings and communications, such as WhatsApp groups, Slack, Zoom or Skype, to keep team members connected.
- **Coordinating with collaborators** both in Cyprus and abroad. Digital initiatives are an exceptional way to further local and international collaborations at a time of crisis. The AGLG is initiating and pursuing such relationships with other institutions and organisations from the cultural or creative industries sector, joining forces with several of them during the lockdown and hopefully maintaining these after the lockdown. The AGLG should encourage professionals and institutions to share their knowledge, experience and their personal stories in relation with the AGLG Collections and the history of European art.



- **Collections online:** a significant part of the AGLG's Collections is already online. Our aim is to pursue this further, also ensuring that research and the work of the AGLG team is increasingly available in digital format. This work will be published on our website and on social media platforms. The digitalisation of artworks represents a great opportunity for heritage promotion, to extend fruition and the relationship with visitors beyond the AGLG and, ultimately, to encourage a culture of 'sharing' with our public.
- **Open access to information** empowers audiences, offers 'virtual visitors' a chance to make the works 'their own', by sharing, reposting and even downloading images or reimagining the works in the Collections.
- **Engaging with audiences online**
  - A **Pinterest curated exhibition** allows visitors to experiment with associations and connections that are often difficult in the real world.
  - **Twitter threads** offer opportunities in terms of audience reach and engagement and can boost storytelling.
  - **Podcasts** are a great way of sharing content, including the work of curators and educators with those quarantining at home.
  - **Hashtags and social media contests** can invite audiences to follow a story or a series of posts, focussing on specific topics, and to respond to feeds.
  - **Virtual tours (Facebook / Instagram Live)** – livestreaming tours of collections and exhibitions, often hosted by curators or museum directors themselves – can help to engage the public at a time when museum doors remain closed.
  - **Quizzes** are a cost-effective idea to combine information sharing and audience engagement.
  - **Contests and competitions** are innovative ways to encourage the audience to engage with the AGLG's Collections and exhibitions and reinterpret them with a personal touch.

### AGLG reopening strategy

Although the AGLG offices will open most probably towards mid-May 2020, the Gallery will open to the public in September 2020. This will enable the Gallery to prepare and take the necessary protective measures for the staff and visitors.

Meanwhile, we ensure that daily operations are kept up, so that visiting the Gallery may be possible, for instance, for limited opening hours or with the operation of time slots for a limited number of visitors.

### Opening hours

The Gallery will open at 11.00 and close at 16.00 until the end of 2020. We suggest operating only five days per week; therefore, the Gallery will be closed on Mondays and Tuesdays until the end of 2020.

- All visitors will have to wear masks – we will try to provide disposable masks and gloves if this is possible.
- Hand sanitisers have already been installed at the entrance and in the WCs.
- A maximum of 10 visitors will be allowed in each one of the Permanent Exhibition Galleries and the temporary exhibitions at any time.

## Coco\_Creativity Centre – Educational programmes

### Educational programmes for schools

- **Create videos for teachers and individuals who want to use art as a way of teaching.**

- **Create ‘Museum suitcases’ for primary and secondary schools.** These could be in the form of a virtual package that would be sent to teachers, with images and written material that will make it possible for teachers to take on a more active role. These could include ‘Live sessions’ or ‘Recorded sessions with schools’, for which our educators will prepare activities for children and instructions for teachers that will follow the viewing and help the class engage with the video’s content.

### Creative workshops and programmes:

The workshops could still take place, albeit in a different form, with video or online connections:

- Storytelling – reading a story in front of a painting and an activity
- Themed tours of painting for children
- Arts and crafts sessions based on our Collections

### Keeping the Claude Monet Hall temporary exhibition space alive – Providing distance-learning creative workshops and programmes for adults and children

Each month we could focus on one previous temporary exhibition, starting with our 3D virtual tour, posting images and texts and having mini-tours and an educational programme/workshop.

Programmes could target both adults and children, could revisit previous successful workshops and also include new workshops and activities.

- *Niki Marangou*
  - 3D virtual tour
  - Short videos / posting of video created for the exhibition
  - Other videos by curators, etc.
  - Live watercolour workshop for adults
  - Letter-writing workshop for adults
  - Video of her children’s stories for children
- *George Polyviou Georghiou: Female Nudes*
  - 3D virtual tour
  - Short videos by the curators/others on individual paintings in the exhibition
  - A workshop for adults – e.g. nude drawing

If possible, it would be good to work with some of our collaborators in various disciplines – to add an interdisciplinary dimension to what is on offer– painting workshops, theatre, etc. These workshops will be either online or if conditions permit will be organised in the Gallery for the limited number of five participants only.

## Temporary exhibitions

Our 2020 exhibition programme has been reduced to only one international exhibition and one smaller exhibition in the Claude Monet Hall.

- The international exhibition *Jacquelin de Montluçon* has been organised with the collaboration of four museums – the Musée des Beaux-Arts de Lyon, the Musée des Beaux-Arts in Chambéry, the Musée du Louvre and the Victoria and Albert Museum. In view of the present conditions and although research has been carried out and contract loans have been established, we will propose to our partners to postpone the exhibition and complete only the catalogue, which might be circulated once a new date is set or when the exhibition will be presented at the Musée des Beaux-Arts in Chambéry in the summer of 2021.
- Introduction of virtual exhibitions (**Pinterest curated exhibition or other forms of virtual exhibitions**) to be presented through various media digital platforms – suggestions from collaborators, curators and educators will be evaluated, and a new action plan for virtual exhibitions will be planned in order to start the production as soon as possible.

## Guided tours and special visits

- The AGLG will continue to host guided tours for groups of five individuals only, provided that masks and disposable gloves are used and all social-distancing and other guidelines are adhered to.
- The AGLG audio guides will be changed – more works will be added, and they will be offered free of charge to visitors.

## Wednesday Lectures

- Wednesday Lectures can be planned as online lectures or pre-televised interviews that can go online through social media platforms or through the Zoom media platform.

## Safety regulations

- Regular disinfection of Gallery spaces, offices and machine rooms will take place every 14 days.
- Social-distancing regulations will be observed, so that all employees can work in adherence with these (a system of rotating days or shifts or a variation of the 'work from home' scheme will be decided upon).

The Director is the General Coordinator for the implementation of this emergency action policy.

## A. G. LEVENTIS GALLERY – ORGANIZATIONAL STRUCTURE (JANUARY 2016) Updated January 2020

