

**JUNGE
FREUNDE
KUNSTMUSEEN**

DEUTSCH
ENGLISH
2018

HOW TO MAKE YOUNG FRIENDS



FOREWORDS

NEW SPIRIT

Since the nationwide initiative “Young Friends of Art Museums” was founded in the year 2005, the idea of founding Young Friends Groups has continued to generate more and more enthusiasm and, to our delight, also led to these young initiatives becoming larger and more professional. The biannual meetings, which now more than 30 Young Friends Groups from 20 different cities in Germany, make a substantial contribution to this development:

They provide a forum for the young organizers to exchange ideas with each other; together, they share successful event formats and search for solutions to the challenges that Young Friends Groups face.

This revised new edition now emerges from years of experience with this nationwide initiative. It summarizes the previous editions of the handbook series “How to Make Young Friends” and is meant to serve as an aid both for founding Young Friends Groups as well as when solidifying their position and developing them further. In addition to the fascinating “Best Practice” examples, toward the end you will also find

a registry of member groups, where the Young Friends Groups introduce themselves along with their various structures and goals.

For over 15 years, as the Chairman of the Friends of the Hamburger Kunsthalle, I have been watching the development of the Young Friends Group that we founded, and I am now convinced more than ever that the Young Friends of Art Museums make a very important contribution to successfully shaping the future of the museums and their Friends Groups. With events targeted at specific demographics, they draw a young audience into the museum and raise awareness of the major role that is played by these supporting associations. The importance of this impetus has also been demonstrated by the extraordinarily positive response to the previous publications. Not only in Germany, but internationally as well, the young network of our German Federation has become a role model for others.

I hope that this handbook conveys some of the enthusiasm that these young friends channel into their museums and that it encourages others to get involved and put in their best effort.

Dr. Ekkehard Nümann
President of the German Federation
of Friends of Museums of Fine Arts

FOREVER YOUNG

On behalf of the young organizers of the German Federal Initiative of Young Friends of Art Museums, I am pleased to present this newly revised publication in the series "How to Make Young Friends." It is meant to serve as an inspiring and helpful handbook that brings together all of the important topics surrounding the establishment of Young Friends Groups. The goal that drives us young organizers is to promote knowledge of art passionately and to get a young audience enthusiastic about our museums and associations.

In the process, we keep realizing just how important it is that we organizers continue to communicate and network on a nationwide level. We cannot underestimate the value of the experience we gain in our different cities with young members and diverse event programs, but also the opportunities that we can take advantage of, such as social media or collaborations with universities, in order to gain new young members and to retain them. Even if the structures of our associations are often different or if some aspects are specific to our individual cities, we always find people who share similar

problems, who can work together to find solutions. In addition to the topics that come up again and again, we also consistently benefit from new and innovative ideas at every meeting. That's why we are delighted by the constant growth of our initiative and want to promote this development with the help of the new handbook.

For several different categories, we have compiled "Best Practice" examples, which offer insight into the various event formats, activities, and challenges facing Young Friends Groups. We hope that this variety provides inspiration and encourages imitation.

We owe our sincerest gratitude to the currently active young organizers of the Federal Initiative, who, with their initiative and wealth of ideas, have left their mark on the Young Friends Groups in Germany and thus have substantially contributed to making the spring and fall meetings so productive and helpful. This handbook is the result of their hard work and collective experience. These great people have become true friends who will ensure the ongoing success of the Federal Initiative.

Ksenia Weber
Editor

NOW IS THE TIME TO LAUNCH!

Everyone wants young people...

In particular the cultural institutions, the theater, orchestra, museums and their Friends Groups have a great interest in securing the future of their cultural mission by focusing on this demographic.

How do you get them and retain them? That's what you will find out on the pages that follow, based on examples and contributions from the Young Friends themselves. However, founding a Young Friends Group is a matter for the board of directors: it has to be truly desired. More than just paying lip service to the idea, it has to be a labor of love. So if you, as a board member of a Friends Group or similar association, are playing with the idea of bringing a Young Friends Group to life, you should ask yourself the following questions:

What do I really want?

Do I want young members or do I simply want to counteract the aging of the association? Let's be honest: the natural audience for a Friends Group is not a young one—only around the mid to late 50s do most people once again have the time and leisure to deal with art and culture intensively, and generally people only join associations even later. So whoever simply wants to gain more members should target this optimum demographic and appeal to them with attractive offers and events.

How young is young?

If you do in fact decide that it should be a Young Friends Group, the first question is: What exactly does that mean?

Not taking into account children and teenagers, who are generally provided with special programs at museums, three main demographics emerge: there is the audience

that tends to be made up of students and recent graduates, between 20 and 30 years old, then there are young professionals between 30 and 40 years of age, and finally a group of people over 40/45 who still feel too young or whose lifestyle is too different from the traditional members of a Friends Group to visit events with them together.

It may be tempting to try a mixture of these groups, but it is rarely successful: if a 20-year-old meets someone in his 40s at a museum tour, then they might as well go to the museum with their parents again, right? So you have to decide on a clearly defined group and tailor the program and the communication to them specifically.

How much of a "group" can it be?

Once you have decided on a target demographic, you should determine just how independent the young group should be. This question may seem secondary, but it has a far-reaching impact, even during the founding process: should the young group have its own name (definitely), and its own logo (maybe), and special fees (probably not), or a seat on the board? For all of the different models, there are good examples that work—you just have to find the one that fits the needs of your organization.

Who is going to do it?

No matter which model you decide on: without one or two young and enthusiastic organizers who belong to the target demographic, it won't work, because only they can serve as convincing multipliers, only they can set the right tone.

In the search for the right people, you also have to take into consideration how flexible their schedules are—events are often in the evenings or on the weekend—and how highly developed their affinity to social media is.

Facebook, Instagram and the like are absolutely essential for Young Friends Groups, and only people who like to use those platforms personally will be able to generate the kind of communication that is necessary for a Young Friends Group. Thankfully, the number of “digital natives” naturally increases from year to year, along with the selection of candidates.

How much does it cost?

You don’t get young friends for free, and it is good to understand them as an investment in the future for all Friends Groups. The student who visits our events might not become a member, and will probably even leave the city to take his or her first job somewhere else. However, we are building

the foundation so that someday, whether in this city or another, he or she is reminded that these museum associations provide an enriching experience, and then he or she will surely join the local organization.

With this in mind, the question of the cost is answered fairly easily: if you find motivated young people who, in addition to their studies and their “paying job,” want to volunteer their time to organize the Young Friends—wonderful. If not: pay your organizers a moderate hourly wage and at the same time you allow them to get some insight into a career in the cultural field.

What’s in it for you?

All questions answered? Let’s start! Young Friends are not only an enrichment for your associations and museums. Soon you and your board members will learn, that you can also personally benefit in many ways from new spirit and sometimes maybe strange sounding ideas of the offspring. Enjoy!

Dr. Kathrin Erggelet
Managing Director of the German Federation
of Friends of Museums of Fine Arts

BEST PRACTICES

ART FOR EVERYONE – FORMATS FOR SPECIFIC TARGET AUDIENCES

In many cases, the Young Friends cover a wide age range from 20 to 40 years. The life circumstances of this age group can also be very different. It often includes students who have just moved to a new city, young adults who have just taken their first full-time job, and young families who have just had their first child. In order to successfully reach these various demographics and to acquire them as members, the event formats should also be adapted in terms of the kind of tour or the day and time of supporting events. The following three “Best Practice” texts examine successful formats that can be used to reach specific individual demographics.

ART MEETS FELLOW STUDENTS

Junge Freunde – Freunde der Kunsthalle e.V., Hamburg

This format is about art appreciation at eye level. Students of art history lead tours through the collection or current exhibitions of the Hamburger Kunsthalle for students from other departments who are interested in art. They come up with their own topic and title for their tour—for example “Nudity

in Art History” or “Fashion, Selfies and the Old Masters.” We want to make our museum more attractive to a young audience with exciting tour titles and content.

At the same time, we offer young art history students the opportunity to gain some experience in the museum world: They practice speaking freely in front of an audience as well as communicating about art in an appealing way, creating a common thread for their tours, and writing eye-catching teasers for our online channels. We intentionally distance ourselves from the kind of perfection and strictness that people associate with curator tours. The loose atmosphere is meant to reduce the fear of asking the “wrong” questions and contribute to a high degree of interaction among the students.

The task of the organizers is to talk to the students on campus that would make good guides and convince them to give a tour. Before the tours, we often go through a dry run, give tips, and coach the guides on how to present themselves best.

Therefore, this format acts as a way to get to know the Young Friends of the Hamburger Kunsthalle. The tours take place on a Thursday evening. As opposed to our other events, participants do not have to register in advance. Even those who spontaneously decide to join us are always welcome, and as students they only pay € 3. Members can take part free of charge. Often (and mainly in the summer) we offer a few drinks after the tour and sit together with the participants in front of the museum under the evening sun. That way, they not only get to know our museum and association, but

also meet other young people with shared interests and can get connected.



At these events, the age limit of 30 years is especially important for us. We only communicate the price for students and members quite intentionally, if there are older candidates we get in touch with them personally. That helps ensure that the casual and communicative atmosphere is not affected or impaired.

This event format occurs once a month and acts as the flagship of our youth initiative. We can advertise our association and gain new members particularly well due to the high degree of personal interaction between the organizers and the guides and participants.

Charlotte Weber

WOLFSBURG AFTER WORK

ArtClub – Freundeskreis des Kunstmuseums Wolfsburg e. V., Wolfsburg

Wolfsburg is a city that offers an exceptional environment: because of its strong ties to the local industrial corporation, it is a young, dynamic, and international city. Many people move to Wolfsburg because of work and often stay only for a while. The city furthermore lacks a university focusing on the

humanities. Not surprisingly, young adults in the area are mainly interested in technology. In addition to acquiring new members, our central concern for the Young Friends is retaining our current members. That is why we focus on conventional formats, such as tours led by curators or conservators, which attract visitors with a sneak peek behind the scenes. With exclusive opening hours in the evening and personal contact, we strengthen their ties to our institution. Because the target group of the Young Friends encompasses students and young professionals, the events take place in the evening and thus outside the museum's regular opening hours. After the guided tour through the exhibition that addresses the art and its socio-historical context as well as curatorial decisions and cooperations with the artists, we jointly visit our museum



restaurant "Awilon." While enjoying a small snack, you have the opportunity to chat and get to know each other outside of the traditional scope of the tour. Participants can gain personal insights into the work at the museum, as well as get a preview of upcoming projects, or have conversations on topics outside of the art world. The Young Friends are multipliers because there is always the opportunity to bring friends along. In addition to meeting the museum staff, the Young Friends can extend and intensify their professional contacts. This leads to

a relaxed evening, which supports the interest in art through a personalized view.

Klara Lokaj and Nathalie Stelmach

ARTBREAK – ESCAPE THE DAILY ROUTINE WITH THE BABY

Städelclub – Städel'scher Museums-Verein e. V., Frankfurt

In 2009, the Städelclub brought to life a program that is specially designed for young families. At the artbreak, young mothers and fathers, together with their babies, can get to know the collection of the Städel Museum and the Liebieghaus Sculpture Collection, talk to other parents and make new contacts. Parents often have reservations about taking part in a tour together with their babies, because they are afraid that the other participants and visitors will be bothered by the noise. With this event format, they are among themselves and the guides are prepared for the fact that it could get louder at times. That way, the parents and their babies feel comfortable in this relaxing atmosphere. In order to enable a wide variety of parents to take part, we try to accommodate the different daily rhythms of the parents and offer the tours twice a month – on a Tuesday at 10:30 a.m. and on a Thursday at 4 p.m.



Due to space limitations and for better handling, a maximum of 12 people with baby carriages can register for the tour. The cloakrooms of both institutions offer enough space to check the carriages, so the parents can also enjoy the tours with their children in baby carriers or slings. We use the summer for open-air tours, for example in the Städel Garden or on architectural topics around the museums. The advantage of these tours is that more mothers and fathers can take part. Of course, there is also the opportunity to sign up as one whole group, in which case we can reserve an individual appointment within our normal opening hours.

The artbreak is advertised in our family newsletter, as well as on the websites and through the social media channels of our association and both museums. Additionally, there are postcards that can be found in the museum, as well as at baby stores and pediatric clinics.

This event is free of charge for club members. Guests pay the regular price of admission and a participation fee of € 5. Our members of course have priority for the registration, however they often also sign up their friends, coworkers on parental leave, or new contacts from other parent networks. Since we personally greet all of the participants at the event, we can inform the guests about our program and the advantages of membership directly. In many cases, this successfully leads to the acquisition of new members.

Sandra Gunzelmann

FOR NIGHT-OWLS AND PARTY-ANIMALS – ART NIGHTS & EVENING EVENTS

Once in a while, Young Friends have to take over the museum for themselves – that works best in the evening or at night. Among the wide variety of exciting evening events, almost all Young Friends associations host a “young art night” once a year. In addition to guided tours through the exhibitions or collections, these art nights also involve a diverse program of supplementary events. These range from music on the dance floor, to couch discussions or interactive events. The organizers can either provide drinks and catering on their own or acquire sponsors and hire an external company. The possibilities for the evening are limitless, especially when you think of the event as a sustainable investment. With these events, you can draw a completely different kind of attention to the museum and the association, one that primarily appeals to young people.

LATE-NIGHT ART

jungekunstfreunde und job&kunstfreunde – Verein der Freunde des Wallraf-Richartz-Museum und des Museum Ludwig e. V., Cologne

Since October 2015, we offer an event format that allows our guests to visit the museums even after the regular opening hours. Twice per quarter, always on the third Thursday of the month, we host evening events alternately at the Wallraf-Richartz-Museum and the Museum Ludwig from 6 p.m. to 10 p.m. Our guests casually arrive after their work or classes are finished and then spend their evening with us. Members of the Friends Group receive free entry, non-members pay € 7. A general over-arching theme for the evening is chosen, often something related to the current temporary exhibition, and four or five guided tours are offered, between 30 and 60 minutes in length, along with a couch discussion in the foyer. The guided tours take place in the exhibitions or in a suitable part of the permanent collection; that means the entire building does not have to be open. Our guides include University faculty members, curators from our museums, and other major players in the Cologne cultural scene, as well as our own team members.

New members



Members' retention



Profitability



Publicity



The couch discussions can, but don't necessarily have to, be related to the theme for the evening; with the question

“what can you actually do...?” careers in and around art are elucidated and people are asked questions about their career path and daily work. When it fits with the theme for the evening, the interview can also be replaced with a reading or an artistic intervention.

A local caterer provides the beverages, there is music, and an old postal truck, retro-fitted as a party booth with lights, serves as a distinctive landmark and an information booth.

With about 100 to 150 guests at each event, we reach exactly the right target demographics for our young friends' association. Furthermore, we enable students and young professionals not only to visit the special exhibitions with a guided tour, but also continually rediscover the permanent collection. Our visitors greatly appreciate the variety of tours related to the main theme as well as the evening opening hours. Often they also become members of our organization.

Anna Döbbelin und Martina Schmitz

YOUNG ART NIGHT

Junge Freunde – Freunde der Kunsthalle e. V. Hamburg

The Young Friends of the Hamburger Kunsthalle have been hosting an annual Young Art Night for over 10 years now. The goal is to make the Hamburger Kunsthalle known as an exciting location, not old and dusty, and to attract young people to the museum, even those who may be shy about attending tours.

One of the current temporary exhibitions serves as the inspiration for the party theme.

For example, the decoration for the Young Art Night 2016 originated from the Surrealist pieces in the exhibition “Dalí, Ernst, Miró, Magritte–Surreal Encounters.” In one room, rain umbrellas floated over the bar, clouds were blinking above the dance floor, and women with vendor trays, a burlesque dancer, and a cotton candy machine rounded out the recreated funfair of the roaring 20s.

However, besides the drinks and the dance floor with the DJ, the emphasis was mainly placed on the art. The exhibition remained open into the night and the volunteer team of young art historians invited guests to take part in short tours through the exhibition on various topics from 10 p.m. to 2 a.m. These tours lasted half an hour and each examined a particular aspect of the exhibition. That way, these succinct and casually presented tours didn't overwhelm the visitors. It was striking to see just how many young people were in the exhibition, discovering art and talking to each other about it, all of which was facilitated by the relaxed and casual atmosphere. In 2016 we were able to get over 2,000 young visitors to come to our Young Art Night.

The Young Friends of the Hamburger Kunsthalle have two full-time organizers, who also take on the responsibility for planning the Young Art Night. However, in order to make the event a reality, we rely upon our team of volunteers. The team not only leads

New members



Members' retention



Profitability



Publicity



the tours that evening, but also stands behind the bar counters and works the admissions desk. At the same time, they are also important multipliers who advertise the event by word-of-mouth or on Facebook. In addition to the volunteer assistants, we also keep our costs and effort in planning the Young Art Night low with the help of sponsors and self-made decoration. Hosting such a large-scale event must be seen as an investment that pays off every time, because it enables us to draw an enormous amount of attention to the Young Friends of the Hamburger Kunsthalle.

Ksenia Weber

TRY SOMETHING DIFFERENT – INTERDISCIPLINARY FORMATS

In addition to the “usual” tours, many young initiatives offer special formats that intentionally try to break down the traditional boundaries of art and the museum. Young associations can and should create a diverse program, even experiment with the unknown at times, in order to attract attention and cover a range of interests. These kinds of formats don’t only have to include film, music, or theater, but they can also involve placing a focus on other methods of communicating about art or more interactive ways of engaging with art. Experience has shown that these kinds of specials can

be repeated just as well as the traditional formats. Because they are unusual, they leave a lasting impression on people. Ideally, they could even lead to the development of a format that is completely unique to the young association. The following examples illustrate the variety and the range of possibilities that are out there, just to be different.

SUPERSOUNDSCULPTURE (SSS)

Junge Freunde – Freunde der Staatsgalerie Stuttgart e. V., Stuttgart

Here, art meets music. The young art guides Sara Dahme and DJ Andreas Vogel go on a ramble through the Staatsgalerie collection or temporary exhibition with a mobile record player and a speaker. Based on a specific topic, Sara explains the fundamental aspects of selected works. Andreas uses that as inspiration and puts on a song that fits the situation. Afterwards, he explains how his selection relates to the art, which often develops into a lively conversation with the visitors. For example, for Dali’s painting “The Sublime Moment” from 1938, he chose the song “The Rockafeller Skank” by Fatboy Slim. He explained that both Dali’s art and the music he chose in this case stood for a radical new development: the art in terms of a stylistic development never seen before, the music in terms of something that had never been heard before.

By combining art and music, this event format appeals to a wide range of young people and helps counteract some of the

prejudices that exist regarding the museum: a DJ promises to breathe a bit of life into the otherwise silent art museum. Moreover, Sara and Andreas successfully spark a pleasant dialogue at eye-level, which enables complex issues to be dealt with in a playful way and using colloquial language. This has resulted in a new platform that allows art neophytes to get a unique first experience in an art museum and at the same time serves to facilitate communication between art and music lovers.

The event, SSS, is advertised on the homepage, the quarterly program, and the newsletter of the Young Friends of the Staatsgalerie. Facebook also plays an important role in enabling us to reach non-members and acquire new visitors. The SSS takes place every second quarter. The maximum



group size is 30 participants, the majority of whom are non-members, since the music helps people overcome their inhibitions. Members get free admission. The full price for guests is € 12, the reduced price is € 5.

The SSS serves as a good way to promote the Young Friends of the Staatsgalerie to potential new members. Due to the overwhelmingly positive response, the SSS has become an integral part of the Young Art Night that takes place once a year. At this event, Sara and Andreas cruise through the collection for two hours and take requests

from the visitors as to which artworks they interpret.

Tanja Berger

PAINTING MOVIES

jungekunstfreunde und job&kunstfreunde – Verein der Freunde des Wallraf-Richartz-Museum und des Museum Ludwig e. V., Cologne

Art and film – We deal with the tense relationship between these two terms in our film series “Painting Movies.” On Mondays from October to March, in cooperation with the Cologne art-house cinema “Filmpalette,” our two target groups – students and young adults – present films that either deal with art as their subject matter or are interwoven with artistic imagery, everything from biopics to art-house films, including both movies that are currently in theaters as well as classics. Guest experts give a short introduction and following the screening there is the opportunity for discussion. For the annual kick-off screening, a local artist presents his or her favorite film that provides inspiration.

In order to organize the series, we gather suggestions for the films early in the year, then we begin with the acquisition of guest experts, e.g. university faculty, curators, and an artist. In September, the advertising materials are spread and each individual



screening is promoted through other channels shortly beforehand. The printing costs are covered by the Friends Group, otherwise there are no further costs for us. However, we do not generate any revenue either.

Painting Movies is an exception to the rule in that the event is not targeted towards any particular demographic. All of the visitors—whether or not they are members—pay the normal price for the movie ticket. Depending on the popularity of the film and the speaker, the sessions are well attended or even sold out. With an audience ranging from students to retirees, all film-lovers are welcome to attend. Generally over half of the audience stays to attend the discussion following the screening.

This event series goes beyond the fine arts and traditional methods of presenting art; it awakens interest in other genres and forms of artistic expression. In the process, we gain access to a new audience that we would like to bring to our program in the museums via this detour. The series is a lot of fun and has already been a successful part of our winter program for several years.

Anna Döbbelin und Martina Schmitz

ART-DATING

Junge Freunde – Freunde der Kunsthalle – Kunstverein in Ostfriesland e. V., Emden

Art Dating is a special kind of speed dating in an art museum. A maximum of ten women and ten men can get to know each other better at an art exhibition and at the same time, they gain some insight into a selected portion of the exhibition. The age of the participants can be adjusted to the target

group of the event. Whenever possible, the dating event is held in an exhibition that fits thematically, one that deals with love, eroticism, or relationships. After welcoming the participants and introducing the order of events, the participants meet in pairs at bar tables. After a five-minute conversation, the men move to the next table with a different woman. After two or three conversations, the dating is interrupted and the Young Friends introduce two or three highlights of the exhibition. After that, the dating continues according to the same procedure until all of the women have spoken to all of the men.

The event organizers have to decide on their own whether they would like to handle the exchange of contact information if there is mutual interest or whether the participants should do it on their own at the end of the event. In total, the dating event lasts two to three hours. The cost of participation is between four and seven euros. Members pay a reduced price.

In terms of the planning, most of the effort is put into setting a date, marketing the event, and producing advertising material. Every art-dating event gets its own ad in print media. Publicity through social media works excellently for this kind of event. However, it also takes time to prepare the segments on the art exhibition as well. A good date to host such an event would



be one near Valentine's Day. During the evening event, the participants are accompanied by two or three of the Young Friends.

What we've noticed is that the art-dating events tend to attract participants who otherwise wouldn't necessarily venture into the art museum. The goal of the event is to enable the participants to discover an interest in art and the Young Friends in a casual yet unconventional setting. The exhibition becomes a location for open communication.

Daphne Andersch

ANALOGUE PHOTOGRAPHY WORKSHOP

Junge Freunde – Freunde des Museums für Kunst und Kultur Münster e. V., Münster

More and more Young Friends are developing an interest in gaining experience with analogue cameras, be it for reasons of nostalgia or just curiosity. The charm of our analogue photography workshop doesn't come from a lecture, but by experiencing another time period together. At first, the participants roam through the city or the museum until they have finished off their roll of film on their disposable cameras. A common theme is chosen to make it more interesting for everyone, e.g. "people in the museum" or "architectural forms." After that, we go to the darkroom. If there isn't one in your museum, you can turn any room with a water connection into a darkroom by using bed sheets and tape, just don't forget the keyholes and door slits! Important: Take away the participants' cell phones, because even just the light from the display during an incoming call could make all of the images on the film rolls disappear. Now we get down to the nitty-gritty: The images are developed.

In preparation, the organizers should run through all the steps, there are numerous helpful tutorials on YouTube on how to expose negatives and print them on photo paper. During the workshop, the participants should pair up and develop their film together. It's a good idea to mix up the pairs gets to know each other better, and there's more group cohesion. Afterwards the participants can select their best photos and scan them. These are then forwarded to



everyone by the organizers, so that everyone can access their photos on their smartphone as well. When these photos are shared on Instagram or Facebook along with the hashtag for the event, it helps draw even more attention to our Young Friends association.

The costs depend on the number of participants and the availability of materials. The biggest investments for us were the film processing tanks (€ 25 each). The cameras cost about € 12 each. If any of the participants have a camera, then they only need a roll of film (but it has to be the same kind as in the disposable cameras. The chemicals cost about € 25 in total. The participants have to register in advance so that the organizers can plan appropriately.

Patrick Kammann

OPEN THE CURTAINS FOR ... A BEHIND-THE-SCENES VIEW OF THE ART WORLD

An important goal of our Young Friends Group is to convey just how exciting the various sectors of the art world are. This should also be the priority when creating our program. An exclusive sneak-peak behind the scenes can attract many people, since it presents an opportunity that you are not normally offered immediately as a museum visitor. These best-practice examples show not only how to organize this kind of event, but also that the organizational effort involved is somewhat higher than is the case with conventional event formats.

FACETS OF A MUSEUM

Die Aufseßigen – Förderkreis des
Germanischen Nationalmuseums e.V.,
Nuremberg

In our event series “The Last Wednesday of the Month” hosted by our group, the “Aufseßigen” at the Germanisches Nationalmuseum, events that play out “behind the scenes” of this museum for cultural history are especially well received. It would be a bit oversimplified to attribute the popularity of these events just to their exclusivity. In fact, getting in touch with the GNM staff and their daily work is what makes the institution more accessible and helps overcome inhibitions, awaken a more profound interest in

museum work, and make the diverse scope of the museum visible. That in turn increases the extent to which the Friends Group identifies with the museum and strengthens the bonds between them.

A curiosity for art and culture cannot be satisfied merely by consuming the knowledge of others. The event can only be “rounded out” by combining external expertise with individual, independent involvement. That’s why we actively try to involve the participants. At first it may seem that visiting the depot does not facilitate active participation, however, because of the open nature of the museum staff, it provides the opportunity for spontaneous or even unusual questions. In the “focus group” during the development of the exhibition “Luther, Columbus, and the Consequences,” the curators presented the exhibition concept to our group and got feedback on the “common thread” of the content, on the spatial composition, and on the app that was planned for the exhibition. That way, the participants were able to apply the experience they had gained from visiting exhibitions regularly.



The second part took place two weeks before the exhibition opening: at the “construction site,” the group got to experience how the exhibition concept was turned into a reality. Also, they critically tested the app before it was made available for download. Even without professional

guidance, knowledge about the museum infrastructure was passed on from member to member: a tour through the library and the otherwise inaccessible stack rooms was undertaken on the initiative of one of the members.

Michaela Wolf

PRIVATE ART HISTORIES – COLLECTOR VISITS

Stoberkreis – Freunde der Nationalgalerie
e.V., Berlin

In the Berlin art calendar, the events pile up on top of each other and there are several Friends Groups vying for the attention of young art enthusiasts. As a Young Friends Group, the greatest challenge is to cut through the noise and maintain one’s own voice, to find a niche and offer your members something this is both exclusive and tailored to their interests.

When planning the event program, it is easy to get lost in the exhibitions, art fairs, and events buzzing around social media channels, giving you the impression that only those who dance here truly have their finger on the pulse of contemporary art. However, in this circular dance of the art market, there is generally not enough time to deal with the art in a contemplative, personal, and sometimes even discursive way. That’s all



the more reason why we at the Stoberkreis appreciate having the freedom both to dance along when we want to, but also to say: “Why stray far from home? Look, there are so many good things right around us!”

Taking a look among our own ranks, in our case that is the Friends of the National Gallery, there are some major private collectors, but also some lesser-known art enthusiasts. When these people receive us in their private rooms, it is something very special that requires a great deal of trust. In order to build up that trust, it takes time and above all, an initial meeting. In this case, the board members and friends can help support these efforts.

What is refreshing about these visits to private collections is that instead of a curator, gallery owner, or art historian talking about the pieces, it is a collector who has a very intimate relationship to the artwork. In these conversations, it becomes clear that art does not exist to be categorized into historical movements, but rather to inspire us, bring pleasure to us, or to unsettle us. What we take home with us after such an evening are these very personal stories our hosts tell us, as well as their unique views on the artworks and their significance.

Two or three times per year, members provide us with insight into their personal passion for collecting. Generally we are allowed to visit with a small group of up to 15 participants. In the best-case scenario, these encounters generate a stimulating dialogue among the members, whether old or young, which can be continued at upcoming events.

Julia Katz

STUDIO VISITS

Junge Freunde – Freunde der Kunsthalle – Kunstverein in Ostfriesland e. V., Emden

As Young Friends, we place our main focus on the exhibitions and events inside the museum, yet we are also of the opinion that our events don't necessarily have to take place on our own premises. That's why, once every quarter, we try to see the bigger picture. The event format of the "artist studio visit" is especially popular. We use our membership fees to support the purchase of artworks for the collection, so this also presents us with the opportunity to visit the studio of an artist whose work is already in the collection. What is special about this format is that it provides us with a chance to communicate personally with the artists about their body of work and their methods, and we also get a view of the place where the art is produced. Besides that, it is truly an exclusive experience that you rarely have inside the museum.

A date is set for the event, as well as a deadline for registration. Our members are invited by email and each participant receives further information and a schedule for the excursion in a second email. The participants have to cover their transportation costs on their own. The program can be planned to accommodate the artist's schedule. Generally, the visit lasts about one to three hours, often it is made as a day-trip or a weekend trip. The maximum group size depends on both the size of the studio and the artist's wishes. We recommend keeping the group size small so as to generate a more intense dialogue.

One example of this event format is the trip that we made to the studio of the artist Sven Drühl in Berlin in the summer of 2017.

New members



Members' retention



Profitability



Publicity



The museum's collection includes two of his works that we acquired. The number of participants was limited to 15 people. In this case, several members brought their children along. Sven Drühl enjoyed receiving this group with a wide range of ages and he integrated the children into the discussion. However, not all artists would have such a positive attitude about children in their studios, so this should be cleared up beforehand.

Studio visits involve a high degree of effort, because the planning has to begin well in advance. The planning for the excursion to Berlin started about 9 months before the visit.

Daphne Andersch

UNDER THE HAMMER: AN EXCLUSIVE PEAK INSIDE THE GRISEBACH AUCTION HOUSE

Jung und Artig – Förderverein Berlinische Galerie e. V. und FRITZEN – Freunde der Preußischen Schlösser und Gärten e. V., Berlin

The art market follows its own set of laws, and auctions continue to bring in record prices for artworks. Yet what kind of drama-turgy actually goes into such an auction? How does an auction house really work? On May 30th, 2016, the "Fritzen" (Young Friends of The Prussian Palaces and Gardens

Foundation) and "Jung und Artig" (Young Friends of the Berlinische Galerie) visited Grisebach in Berlin-Charlottenburg, the largest auction house in Germany. Grisebach, founded in Berlin in 1986, is the worldwide leading auction house for German Art of the 19th, 20th, and 21st centuries.

During an exclusive, two-hour tour and a preview of a springtime auction, we had the opportunity to ask our own questions. Dr. Stefan Körner, who works at Grisebach in the department called "ORANGERIE – Selected Objects" and is also a board member of The Prussian Palaces and Gardens Foundation, along with his colleague, Traute Meins, guided about 20 members of the Friends Groups through the villa. We got a special sneak-peak behind-the-scenes, learning about the unusual background stories of certain artworks and about the conceptual background behind the combination of the exhibition pieces.

Both of these Young Friends Groups share a connection to the history of Berlin's art and architecture, so a visit to a Berlin institution for modern and contemporary art in a historic building represented the perfect combination of their interests.

New members



Members' retention



Profitability



Publicity



For most of the participants, it was their first visit to an auction house, although some explained that they themselves occasionally bid at auctions. This event format provides

the opportunity to break down inhibitions towards the institution of the auction house. It can also open the door to a place in the art world that students do not necessarily step into otherwise. All questions and comments from the participants should be warmly welcomed and answered openly by the representatives of the institution. At Grisebach in Berlin, that worked out perfectly. For everyone involved, it was a lovely evening that came to a close over a glass of wine and an invitation to a piano concert. This could become an annually recurring event. It was advertised in advance on Facebook as well as in the email newsletters of both associations. It was also productive in that it fostered communication between the two associations.

Katharina Faller und
Mailin von Knobelsdorff

TRADITION – YOUNG PATRONS OF THE ARTS

In addition to promoting the arts, some youth initiatives may act as patrons of the arts as well. They raise money for a wide range of causes, participate in acquisitions, and thus support the mindset of promoting the arts among the young members.

ACQUISITIONS

PIN. Young Circle – PIN. Freunde der Pinakothek der Moderne e. V., Munich

Once a year, the PIN.YC group acquires one work of a young artist for one of the

four museums within the Pinakothek der Moderne. That way, the group supports the Pinakothek der Moderne in achieving its core objectives: collecting and exhibiting contemporary art and preserving it for future generations.

Each artwork that PIN.YC purchases is first selected in close consultation with the directors and curators of the relevant collection. They propose one or several works for the selection. The pieces are then presented to the members at an acquisition meeting, where they are then explained and discussed. The goal of the event is to integrate the members into the decision-making process and give them insight into the strategies, criteria, and conditions for expanding the collection. Generally about 30 to 40 people take part in the meetings.

When the directors and curators make a final decision, PIN.YC undertakes the acquisition. After receiving the work, PIN.YC hands it over to the museum as a permanent loan. Subsequently, there is the acquisition presentation, one of the highlights of the PIN.YC program. It is an evening event where the curators and directors who were involved are in attendance, as well as—in most cases—the artist of the acquired work. At this event, the new purchase is exhibited and once again introduced in detail, either in the context of an artist talk, a lecture, or another format. This is followed by a casual



get-together, which provides everyone the chance to communicate more. Generally about 80–100 people take part in these events.

The financing for the acquisition meeting and presentation is provided by sponsors. These are two of the highlights of our annual program, where PIN.YC tries to bring as many members together as possible in order to illustrate the true value of their financial contribution and their involvement with these institutions.

Kina Deimel

CROWDFUNDING PROJECT

Junge Kaiser – Kaiser Friedrich Museumsverein e. V., Berlin

Last year we, the “Junge Kaiser,” initiated our first crowdfunding project. Bertram Lorenz, one of our members, had restored an early copy of the Hieronymus Bosch triptych “The Temptation of Saint Anthony” as part of his final project in his studies as a conservator. The fact that this work was lacking a frame is what inspired us to begin our first digital crowdfunding project. Even before the 30-day runtime ended, we already raised € 3,500, at which point we raised the crowdfunding goal to € 6,000 in order to facilitate the purchase of a second frame for another Bosch copy in storage at the museum, which was also supposed to be exhibited at the Gemäldegalerie in the context of the 2016 Bosch exhibition.

In order to turn our goal into a reality, we harnessed the digital potential of crowdfunding. In combination with the original goal of the KFMV, i.e. supporting the museums through the acquisition of art, we turned to our own digital methods and used social

media to draw attention to our cause. With the help of the platform “startnext,” we were able to present a professional image for our project and also manage the logistical tasks, such as sending thank-you postcards or granting exclusive tours to donors. Beyond the mailings lists of Berlin’s museums, museum associations, press, and radio, it was our Facebook page in particular that enabled us to address a wide audience beyond our own members and to reach donors. With our crowdfunding project, we succeeded in carrying KFMV’s traditional concept of patronage into the future using our own methods, thus drawing attention to the enormous importance of young art and cultural associations, which do the essential work of passing on their passion and enthusiasm for the art of the Old Masters to upcoming generations.

Anne Diestelkamp



FUNDING RESTORATION

einzigART – Museumsverein Kassel e. V., Kassel

Leading up to the grand re-opening of the Hessisches Landesmuseum in November 2016, the Kassel Museum Association (Museumsverein Kassel e. V.) started a sponsorship drive in order to help enable the restoration of a wide range of items significant to (northern) Hessian cultural history. By raising

about € 250,000, these funds were able to support the refurbishment of this important building in the Hesse/Kassel museum landscape, which had been closed since 2006. Today, the building houses collections of items from prehistoric times and early history, archeology and ethnology on three levels.

With the motto “oh, that’s golden,” in October 2015, the Young Friends of the Kassel Museum Association, called “einzigART,” took over the sponsorship for restoring a large ornate vase from Albrecht Biller from the period of around 1700.

The vase, weighing about 4.5 kilograms, required thorough cleaning and surface treatment, which involved dismantling and realigning the 58-centimeter large ornament, since the vase axis had begun to tilt and the object had become unstable.

The ornamental vase, which contains an image of a putto leading two hippocampi, once acted as the magnificent centerpiece of a seven-part ensemble. As with all the other parts of the ensemble, the largest vase also carries an allegorical finial and symbolizes the element of water, along with the putto and the aquatic horses. The other vases complement this allegory to form an elemental cycle.

In November 2015, while visiting the storage facility of the museums together, the members and other interested people were able to observe the vase in its unrestored condition and find out exciting facts about the history and current state of this splendid ensemble. Over the course of one year, in the context of various events, the Young Friends of the Kassel Museum Association, their members, and friends raised

funds for the restoration. Donors received a puzzle piece as a sign of gratitude for their contribution. Each piece contained an image with part of the ornamental vase—as a memento for their support.

We were even able to raise far more funds than the amount that was required. In December 2016, on a tour led by the head of the collection, Dr. Antje Scherner, the restored object was presented at its new location.

Desirée Hennecke und Rebecca Petri



THE COURAGE TO FACE CHALLENGES AND OPPORTUNITIES

The following “Best Practice” category is not defined by any particular kind of event format, but rather it emerged out of the general challenges that we have been dealing with at the meetings of our Federal Initiative. This category encompasses the many opportunities that young initiatives can take advantage of in order to work more professionally, save costs and time, make

the event program more creative, or reach more potential members and retain them for the future.

WORKING WITH VOLUNTEERS

Junge Freunde – MUSEIS SAXONICIS USUI
Freunde der Staatlichen Kunstsammlungen
Dresden e.V., Dresden

Our events are characterized by the Young Friends’ shared enthusiasm for art. Our fundamental task is to create a long-lasting network—built upon the personal contact to the creators of exhibitions, networking among one another, and friendships that extend beyond the walls of the museums—that can also bind future generations to our organization, the “Staatliche Kunstsammlungen Dresden” (SKD). In doing so, it is essential to have active members that get involved and promote communication. They enrich the monthly meetings at the exhibitions, they greet each guest personally, and they enjoy convincing potential members to join. Inspired by conversations with curators, artists, restorers, gallery owners, or scholars, they carry on the discussions afterwards at the bar and also share their enthusiasm on Facebook. Four years ago, we established the “active team.” Currently the team consists of 20 members who are committed to organizing the program for about 700 Young Friends. Every two months, they come together and plan the running program along with new activities—always with the goal of binding new members to the association and promoting the 15 museums that belong to the SKD group. The team meetings are organized by the association’s administrative office. An agenda is sent to the team in advance so that the participants

can prepare. The tasks that were delegated in the meeting are confirmed in writing when the minutes are sent out to the group within the next two days. This structure has proven itself in practice and helps ensure clear and firm communication.

The “Lipsius Vibes” parties are also the highpoint of the year for the volunteers. As “live speakers” at this event, they converse directly with the visitors about the art. They boldly approach the visitors right at the entrance and entice new members by offering free entrance to the party. For students, getting involved with the Young Friends provides them with some practical



experience and a chance to make important contacts while determining their career paths. For young professionals, the time they spend with the Young Friends is a way to provide balance to their daily routine. Besides that, the friendships also develop on a more personal level, and the group also explores art together outside of the SKD, goes to the theater, or exchange cultural tips on Facebook.

For us full-time employees at the administrative office, the challenge is to keep the team firmly together. Despite all of the passion for art and our efforts to show the volunteers as often as possible that we value and appreciate the time they give us, sometimes the initial euphoria falls by the

wayside in between college courses, business trips, final papers, family obligations, or unfulfilled expectations. Finding the balance between voluntary contributions, made out of love for art, and commitment remains an exciting challenge for us and we grow with it daily.

Britta Sommermeyer

SPONSORSHIP AND COOPERATION WITH COMPANIES

Junge Freunde – Freunde der Staatsgalerie
Stuttgart e.V., Stuttgart

In addition to membership fees, donations, and event proceeds, sponsoring represents one further instrument for financing our association, the “Junge Freunde der Staatsgalerie.” We have been successfully using sponsoring for 5 years, not only for events (e.g. the Young Art Night), but also to finance our running expenses (e.g. printing our quarterly program and, in recent years, even our payroll costs).

In contrast to patronage, the sponsor expects something clearly defined in return for the contribution that they make in the form of money, assets, or services. Therefore, before contacting potential sponsors, it is important to clearly define what the Young Friends can offer in return. In our experience, the most effective method is to bundle these services in various sizes at various costs, in order to provide our sponsors with some help deciding the scope of their contributions.

In the context of events, the return services that we offer include free admission for employees of the sponsor, advertisements (company logo on flyers, posters, sponsorship walls, social media, etc.), as well

as the distribution of printed items and merchandise (e.g. recruiting flyers) from the sponsor at the event. Since these actions actually make the sponsor a part of the event, especially in the latter case, we analyze in advance the potential positive and negative effects that this may have on the sponsor's image.

Fundamentally, we strive to build a long-term relationship with our sponsors, so as a service to them, we also offer regular tours and workshops to their employees and

New members 

Members' retention

Profitability 

Publicity 

customers. A particularly effective strategy for this has been to approach the sponsor's HR department and offer our young and innovative event formats, e.g. SuperSound-Sculpture, as an onboarding or team-building event, either for new trainees or young employees, or to highlight the extra benefits we provide as a way to help attract potential candidates in the recruiting process. Several long-term cooperative partnerships have emerged from these efforts, which have also boosted our potential to reach future members and patrons due to the multiplier effect of the employees and customers of our sponsors.

Especially in order to protect the non-profit status of our association, we get individual case-by-case consulting on tax and legal concerns in advance of each sponsorship. In order to avoid conflicts with the

Staatsgalerie, we coordinate closely with the responsible person there to make sure that we don't approach the same sponsor at the same time.

Sascha Lichtenheldt

SOCIAL MEDIA

Junge Freunde – Freunde der Kunsthalle e. V., Hamburg

The importance of the Internet in this day and age is indisputable. That also goes for museums and the institutions that support them, but in particular for young associations. These groups must take advantage of the great potential offered by social media. It speaks volumes that the Young Friends of the Hamburger Kunsthalle, just two years ago, produced three times the number of printed quarterly flyers as they do today. We have come to the conclusion that we can have a far wider reach much more efficiently by using social media platforms such as Facebook or Instagram. In the future, this tendency will only become stronger and gain ever more significance for all subsequent generations.

We use Facebook mainly to promote our events and guided tours. With a suitable press image from the collection or the exhibition (careful with the image rights!), coupled with a succinct text and a link to the website or registration page, we attempt to reach people who may be interested and convince them to take part in our events. In addition to our young program, we also publicize exhibition openings at the Hamburger Kunsthalle, events hosted by the parent association, such as the Rosa Schapire art award ceremony, or other weekend cultural tips. Posts with images from previous tours,

where young people are shown at the exhibition among the artworks, are particularly well received, because these pictures convey the atmosphere at our events and make the viewer want to be a part of that next time.

In order to generate successful Facebook posts, it is important to know the mechanisms behind it. In order to ensure that as many people as possible see the content of the young initiative, there has to be a high degree of interaction. This interaction can be in the form of likes, shares, and comments. When a lot of people feel compelled to comment on a post or send it to their friends, that signals to Facebook that the page is relevant and then increases the likelihood that more people will be shown this post. In our experience, the posts with a higher ratio of media are particularly successful. Impressive photos and interesting videos are immediately eye-catching in the timeline. Once in a while we post funny art-related GIFs, which may not have much substance, but lighten the tone of the page. With the texts, we mainly focus on clarity and brevity.

Furthermore, in order to convince the Facebook algorithm of the relevance of our own page, we also use the page to like and share other pages and posts concerning art and culture. Besides that, the organizers and volunteers can also use their private accounts to like and share the content posted

New members 

Members' retention 

Profitability 

Publicity 

by the young initiative, which allows them to act as multipliers.

Although social media is great at drawing attention to the association, the most important thing is still personal contact. The best way for us to persuade people to participate and become members is to get in contact with them personally at our events. With the combination of both of these strategies, there's nothing standing in the way of the success of the young association.

Ksenia Weber

PARTNERSHIPS

Jung und Artig – Förderverein Berlinische Galerie e. V., Berlin

Many members of "Jung und Artig" – the Young Friends of the Berlinische Galerie – not only appreciate modern and contemporary art, but also love music and theater. They are interested in several different aspects of the Berlin art and cultural scene. That's why it is important for us to think outside the box and to create a more ample event program in cooperation with other cultural institutions.

Opera tickets for eight euros? That works! In October 2016, as part of the series "state opera for the price of a movie ticket," the members of Jung und Artig got to experience Mozart's "Don Giovanni" performed by the Berlin State Opera at that Schiller Theater. Along with the Young Friends of that institution, we spent a lovely evening together with great music. In April 2017, we had another opera experience in cooperation with the "Deutsche Oper Berlin" – Jung und Artig was invited to the event "Opera Lounge: America," an event format for a young

audience. Relaxing amid the 1960s modern architecture in the foyer, together with the Young Friends of the Deutsche Oper Berlin, we listened to classics from the US and made some new discoveries. Afterwards, the young opera friends guided us on an exclusive tour of the building and shared their insider knowledge of its architecture and history.

New members 

Members' retention 

Profitability 

Publicity 

After music, it was time for the performing arts. In December 2017, Jung undartig cooperated with the Berlin Theater HAU (Hebbel am Ufer). Our members were invited to come along with the Young Friends of the theater to attend a performance of "Kitchen (You Never Had it so Good)" by the artist collective Gob Squad. Before it began, we went on an exclusive tour through the building and got an introduction to the working methods of the Gob Squad. The idea was developed in close coordination with the theater's program planners in order to find out where there would be an overlap in the interests of both groups. That quickly became clear with Gob Squad's "Kitchen," since the collective mainly works with the formats of video and performance, which are also used in modern and contemporary art. The artists have been working in Berlin for many years, so they are also closely connected to what is happening in the city. Referencing Andy Warhol's film "Kitchen," the performance dealt with the underground art scene in New York during the 1960s. There

are plans for the Friends of the HAU to reciprocate in 2018 with a visit to the Berlinische Galerie.

Katharina Faller

GROWING OUT OF THE YOUNG FRIENDS

PIN. Young Circle – PIN. Freunde der Pinakothek der Moderne e. V., Munich

With its reduced membership fees, PIN.YC is targeted towards young people interested in art up to 40 years of age. In addition to the regular program of the parent association, PIN., the members of PIN.YC are able to participate in one or two additional events per month that are exclusively for the Young Friends. When members exceed the age limit, a difficult transition takes place: although the annual fees increase, the members can only take part in the program offered by the parent association, PIN. Moreover, often the older demographic structure of the parent association leaves the impression that it is impossible to make a direct connection. In order to combat this problem, we founded the platform PIN.SIGHT, which can be seen as a bridge from PIN. Young Circle to the entire PIN. community. The goal is to give more personal attention to people in this age group and do a better job integrating them with three events per year at first. The events provide space for stimulating

New members 

Members' retention 

Profitability 

Publicity

discussions, inspiring insights, and culinary pleasures within a personal and almost private context. The program includes talks with artists, designers, scholars, and other professionals in the arts, which take place at exciting and exclusive locations. Members can bring guests along with them—that's how the PIN.SIGHT network is shaped, grows, and moves forward. This program is managed by three members of PIN. and a representative of the board on a volunteer basis.

Kina Deimel

Impressum

Herausgeber

Bundesverband der Fördervereine
Deutscher Museen für bildende Kunst e. V.

Bundesinitiative Junge Freunde Kunstmuseen
c/o Freunde der Kunsthalle e. V.,
Glockengießerwall, 20095 Hamburg

Sprecherin und Sprecher der Bundes- initiative Junge Freunde Kunstmuseen

Patrick Kammann und Ksenia Weber

Redaktion

Ksenia Weber

Lektorat

Sara Strüßmann

Übersetzung

Theodore Kuttner

Gestaltung und Satz

Thoma+Schekorr

Druck und Bindung

DZA Druckerei zu Altenburg GmbH

Auflagenhöhe

1000 Exemplare

© Bundesverband der Fördervereine Deutscher Museen für bildende Kunst e. V.

Bildnachweise

S. 2: Städelclub. Foto: Kirsten Bucher.

S. 12: Junge Freunde der Staatsgalerie Stuttgart.
Foto: Berthold Steinhilber.

S. 13: Junge Freunde der Kunsthalle.
Foto: Christina Willkomm.
Junge Freunde der Kunsthalle.
Foto: Charlotte Weber.

S. 20: Jung und Artig. Foto: Hannes Wiedemann.

S. 21: Junge Freunde der Kunsthalle. Foto: Ksenia Weber.
Junge Freunde der Kunsthalle. Foto: Charlotte Weber.

S. 25: Junge Freunde der Staatlichen Kunstsammlungen
Dresden. Foto: Oksana Katvalyuk.

S. 26: Städelclub. Foto: Kirsten Bucher.

S. 28: Junge Freunde der Kunsthalle. Foto: Charlotte Weber.
Junge Freunde der Staatlichen Kunstsammlungen
Dresden. Foto: Oksana Katvalyuk.

S. 29: Jung und Artig. Foto: Hannes Wiedemann.

S. 32: Junge Freunde der Kunsthalle. Foto: Iris Birke.

S. 33: Junge Freunde der Staatsgalerie Stuttgart.
Foto: Berthold Steinhilber.

S. 34: Junge Freunde des Museums für Kunst und Kultur.
Foto: Meike Reiners.
Junge Freunde des Museums für Kunst und Kultur.
Foto: Meike Reiners.

S. 35: Junge Freunde der Kunsthalle. Foto: Ksenia Weber.
Junge Freunde der Kunsthalle. Foto: Ksenia Weber.

S. 40: Junge Freunde der Staatsgalerie Stuttgart.
Foto: Berthold Steinhilber.

S. 42: Junge Freunde des Museums für Kunst und Kultur.
Foto: Meike Reiners.

S. 43: Junge Freunde der Staatlichen Kunsthalle Karlsruhe.
Foto: Bianca Werner.

S. 44: Städelclub. Foto: Kirsten Bucher.

S. 45: Junge Freunde der Kunsthalle Emden.

Foto: Daphne Andersch.
Jung und Artig. Foto: Doro Zinn.

S. 50: Junge Kaiser. Foto: Josephine Weyreuther.

S. 51: Jung und Artig. Foto: Doro Zinn.
Junge Freunde der Staatlichen Kunsthalle Karlsruhe.
Foto: Bianca Werner.

S. 55: Junge Freunde der Staatlichen Kunstsammlungen
Dresden. Foto: Oksana Katvalyuk.

S. 56: Junge Freunde der Staatlichen Kunstsammlungen
Dresden. Foto: Oksana Katvalyuk.
Jung und Artig. Foto: Hannes Wiedemann.
MiKs. Foto: Philipp Stollenmayer.

S. 62: Junge Freunde der Kunsthalle. Foto: Iris Birke.

S. 73: Artgenossen. Foto: Celina Sturm.

S. 76: Jung und Artig. Foto: Hannes Wiedemann.

S. 80: Junge Freunde der Kunsthalle. Foto: Christina Willkomm.
Junge Freunde des Museums für Kunst und Kultur.
Foto: Meike Reiners.

S. 81: Junge Freunde der Staatlichen Kunstsammlungen
Dresden. Foto: Oksana Katvalyuk.

S. 85: Junge Freunde der Staatlichen Kunstsammlungen
Dresden. Foto: Oksana Katvalyuk.

S. 88: Junge Freunde der Kunsthalle. Foto: Charlotte Weber.
Junge Freunde der Kunsthalle. Foto: Ksenia Weber.
MiKs. Foto: Tom Haasner.

S. 94: Junge Freunde der Kunsthalle. Foto: Iris Birke.