

TOURING EXHIBTION

From pitching/financing to adapting/fine-tuning

GRAND
PALAIS
IMMERSIF

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1. Who are we?

About us

Grand Palais Immersif is a cultural international key actor in the realm of immersive, interactive and hybrid exhibitions, producing, operating and touring creative and innovative contents.

Our mission: to provide immersive sensory experiences and emotional journeys through meaningful curation, making art and cultural education accessible to the widest audience.

Its historical subsidiary is Grand Palais-Rmn, now with the majority stakeholder **Chargeurs Museum Studio**, the world's top museum consulting firm covering all services to cultural venues, from master planning to design and content provision , to operations.

Its ambition: to consolidate and reinforce a singular signature in delivering productions and exhibitions of a unique kind, bridging talents, at an international scale.

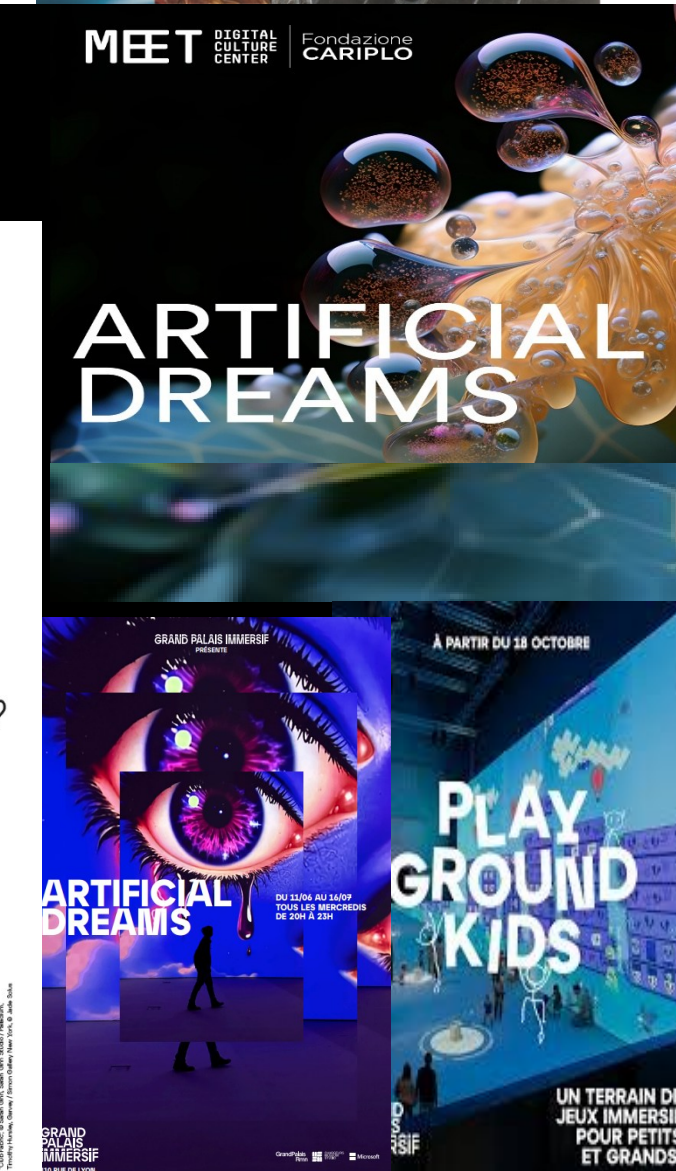
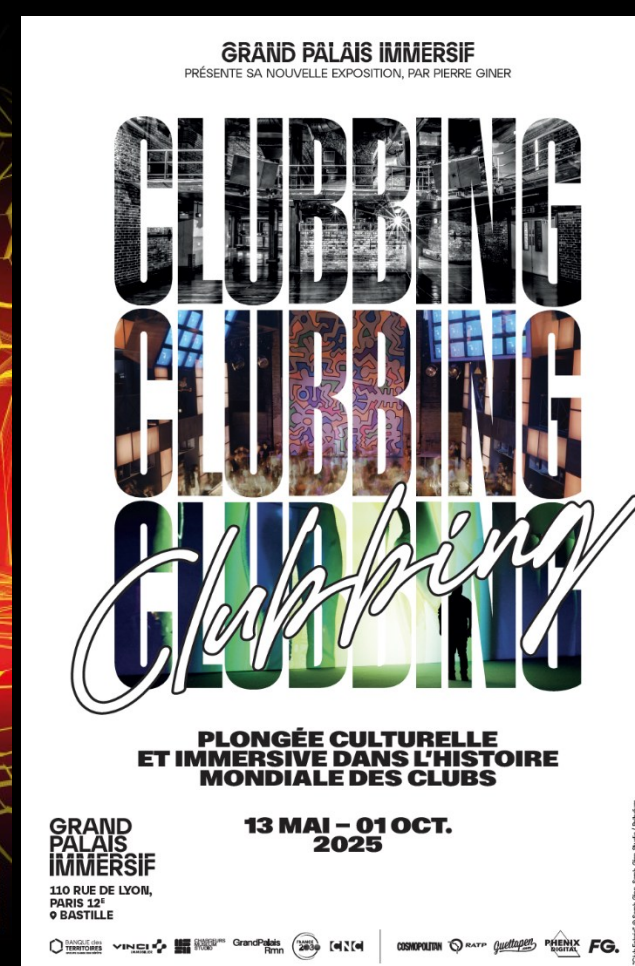
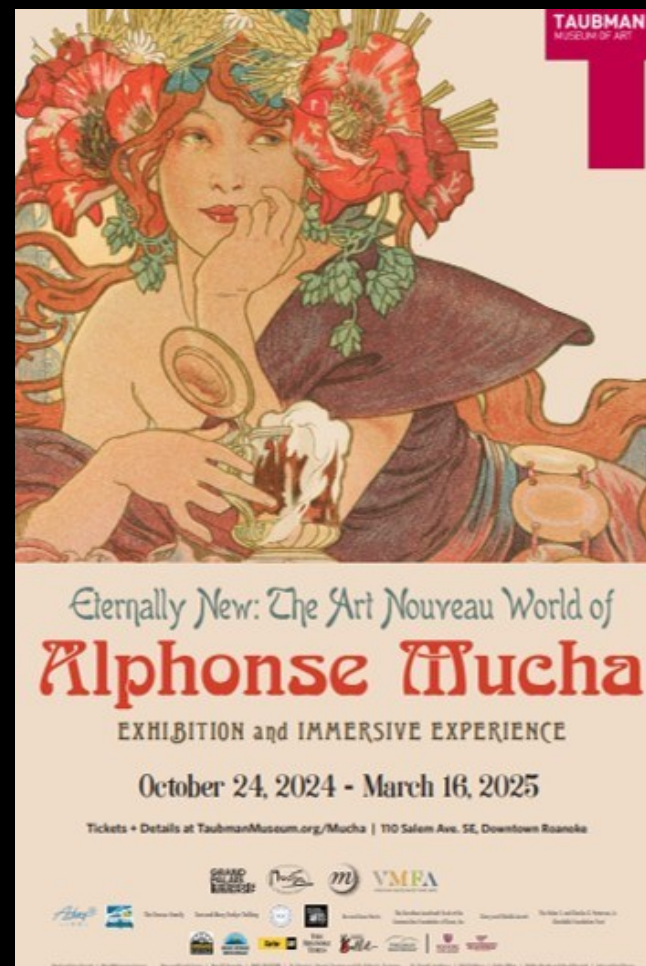
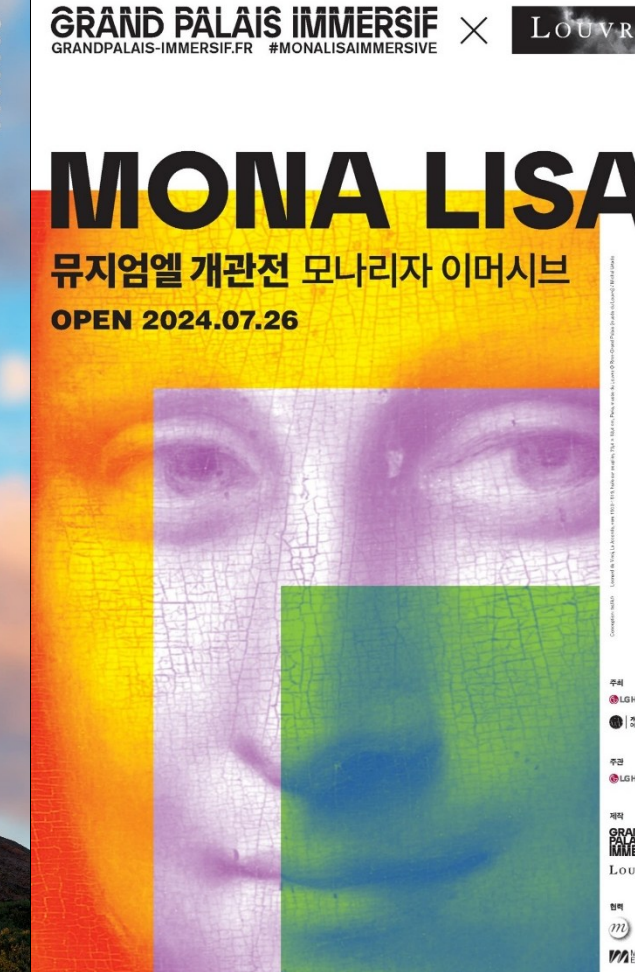
GrandPalais
Rmn

**GRAND
PALAIS
IMMERSIF**

 **CHARGEURS
MUSEUM
STUDIO**



14 destinations
9 immersive productions
1 million visitors
1, 588 days of exhibition



3. What we have learned

Visual design x Narration x Space
Attractive, original and spectacular

Latest example of Clubbing

Specifications: rigor & narrative

A museum-level requirement

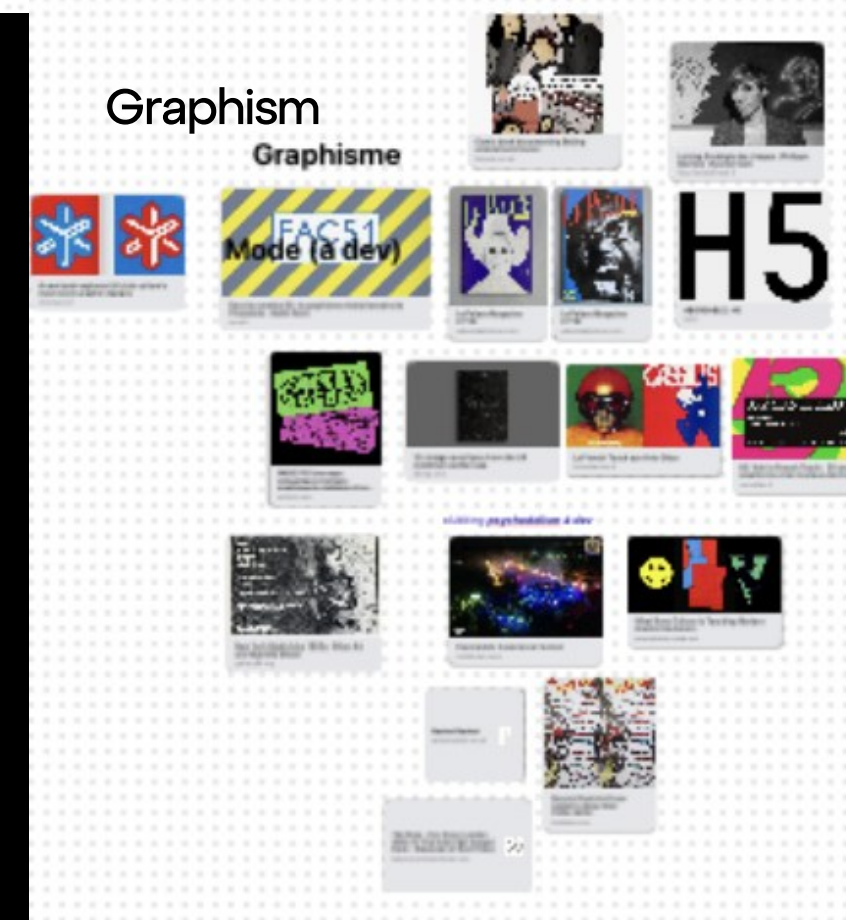
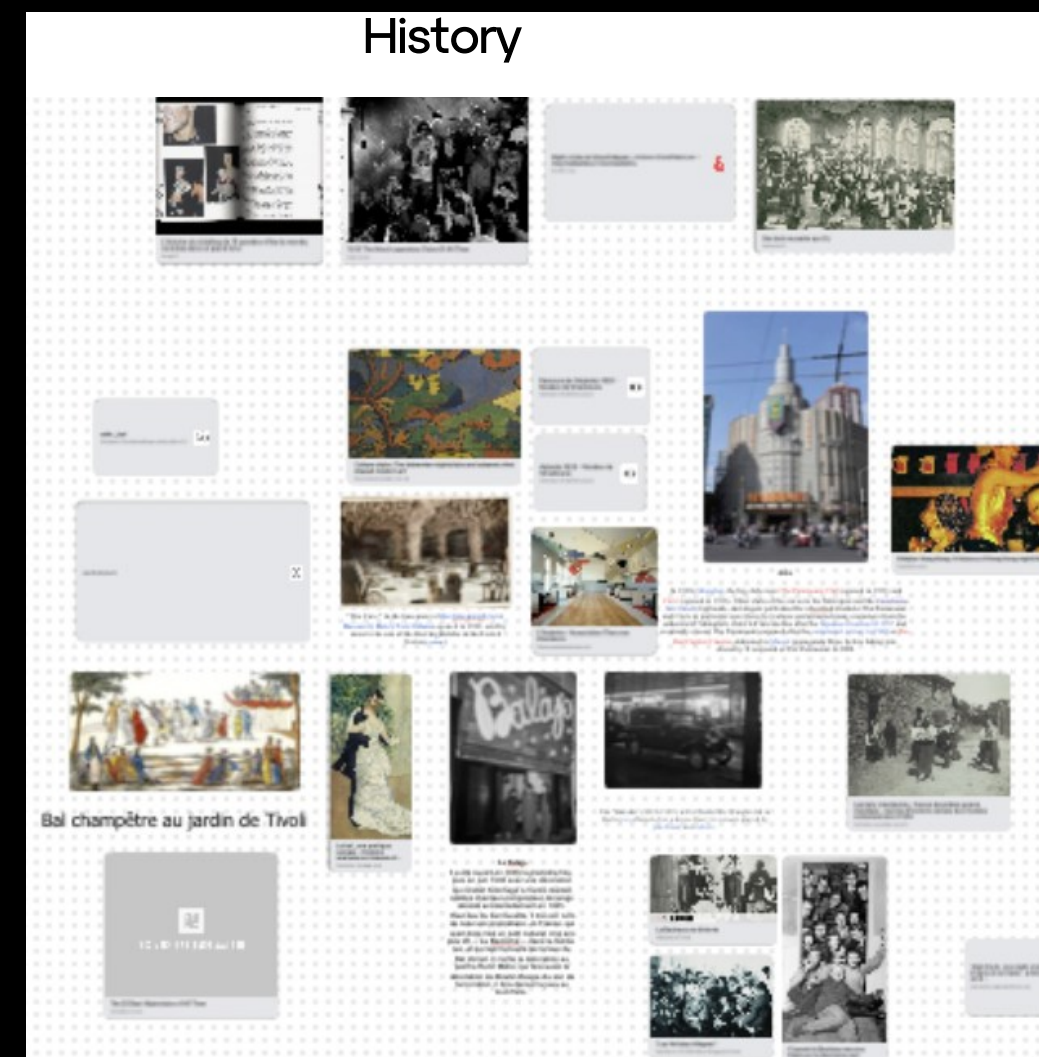
- Make the core principles of clubbing visible
- Place the subject within a history, movements, and contexts
- Document with rigor (archives, analyses, testimonies)

A structured narrative

- Clear angles: places, bodies, music, communities, rituals
- Make a culture understandable that is often seen as informal

An informed perspective

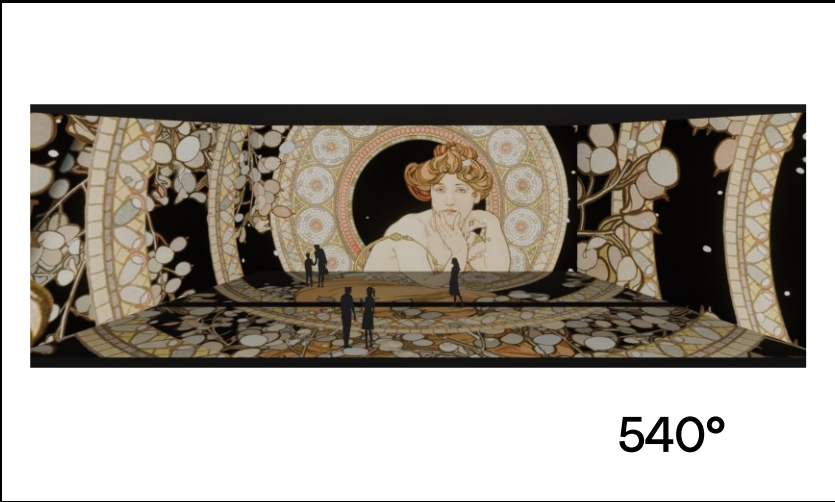
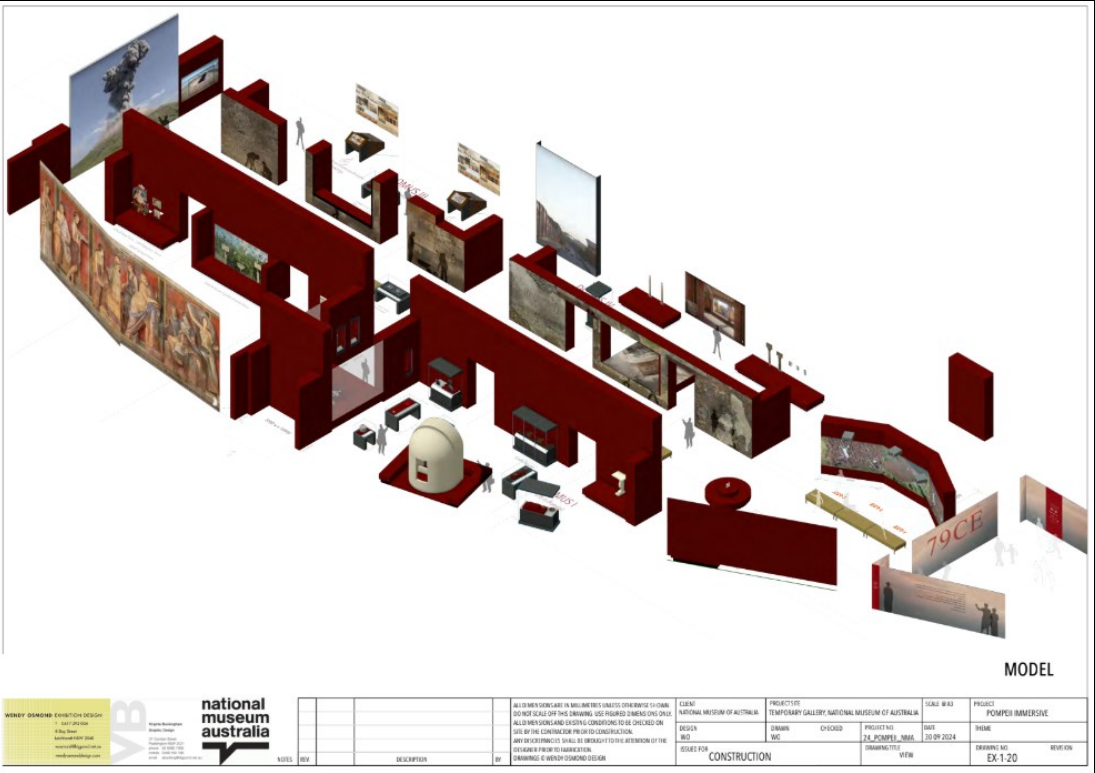
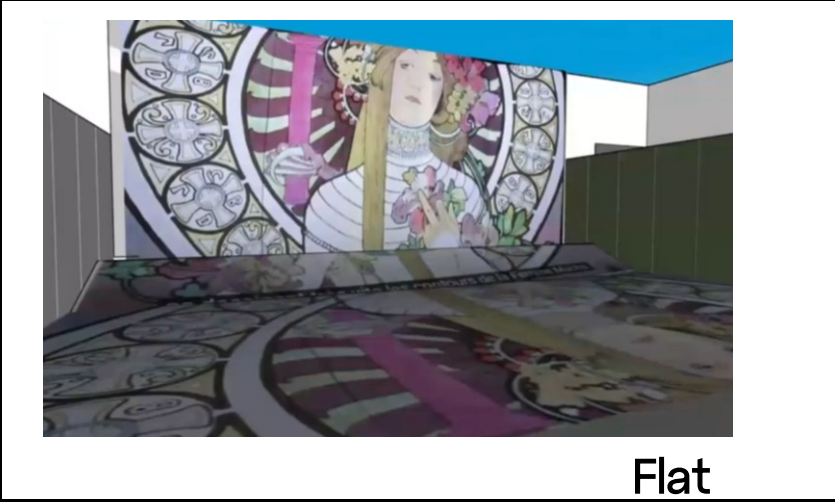
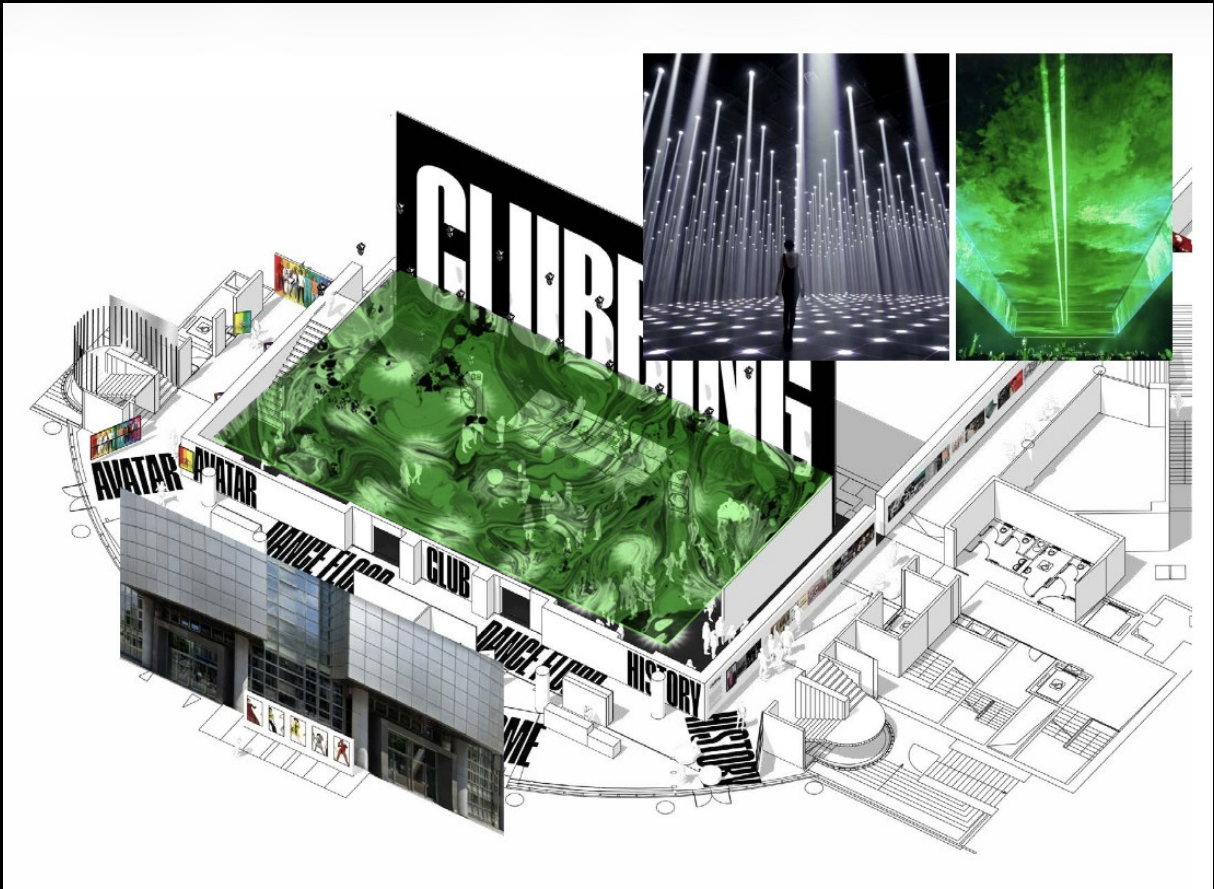
- Rely on research, specialists, and credible sources
- Connect popular culture with scientific / sociological knowledge



3. What we have learned

Adapt to the Venue, meet all specifics of the space and its audience

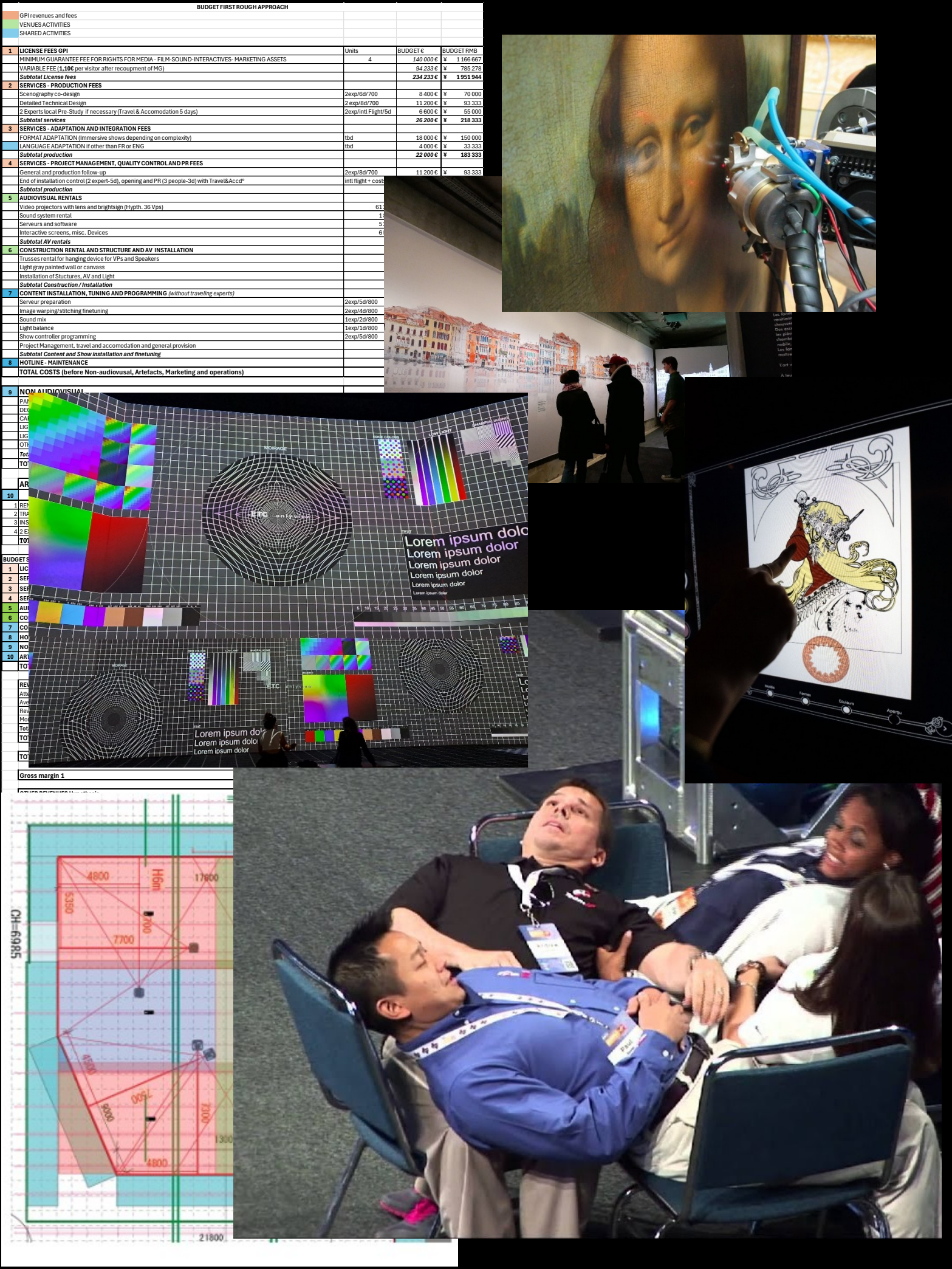
- Examine the architecture, preview
- Insist on visit wandering, present flows with variety of experiences
- Find the rhythm
- Deliver a full experience for all audiences and times of visit
- Anticipate content adaptations and turnkey solutions



3. What we have learned

Design to cost, build a win-win-win model (producer + exhibitor + all audiences)

- Start with financial feasibility, encompassing all costs with the Venue
- Share / invent best solutions in face of License and Technical fees
- Present interactive, engaging, physical/sensorial proposals
- Listen to request for hybrid presentations with artefacts
- Envisage local artistic contributions cand content changes
- Demand compliance with and check quality requisites
- Work on content reformatting and technical adaptation
- Be prepared to deliver a “Turnkey solutions” with partner vendors
- Hire , keep and manage a super internal and external team



3. What we have learned

A virtuous circle identified

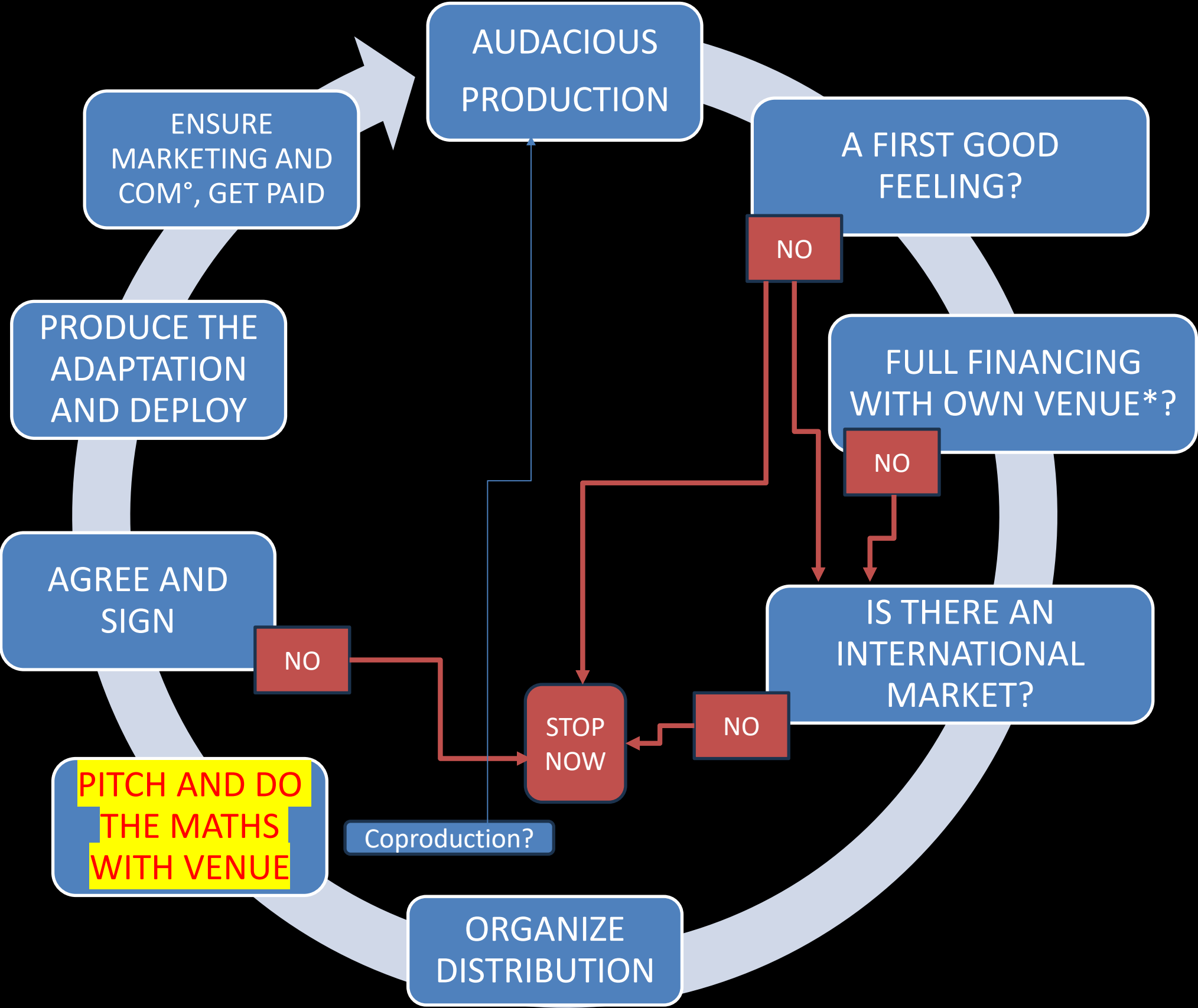
Never give up audacious Productions
(meaning of consistent investment).

Consider making profit for the one at stake but also for
next productions and to pay well your gang!

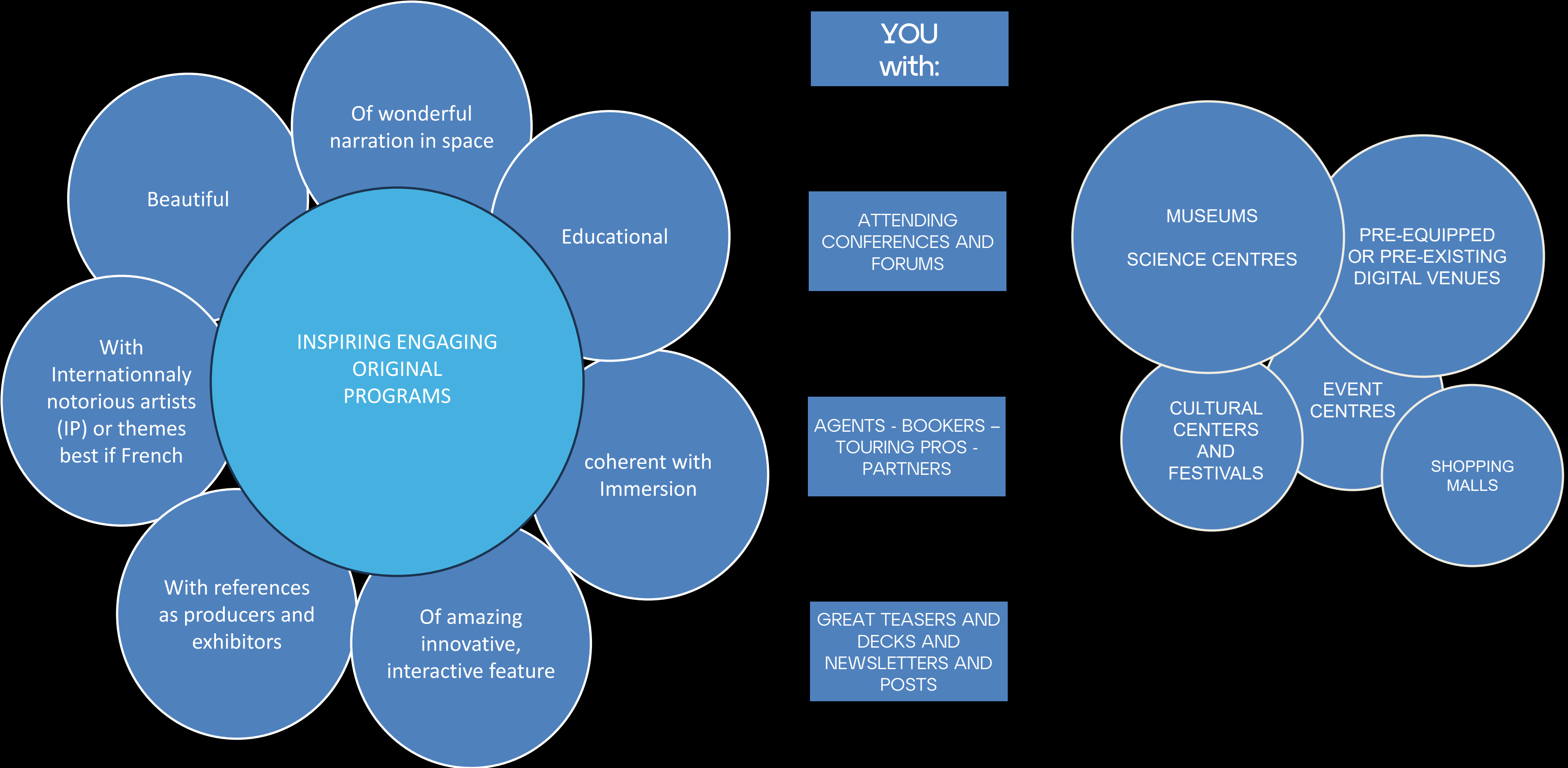
Insist on the win-win keys
Producer X Distributor X Venue

Use the circle to do it better at each round and propose
best suiting programs and conditions abroad.

* “Destination” venues and major Media Group venues
with other economies are apart



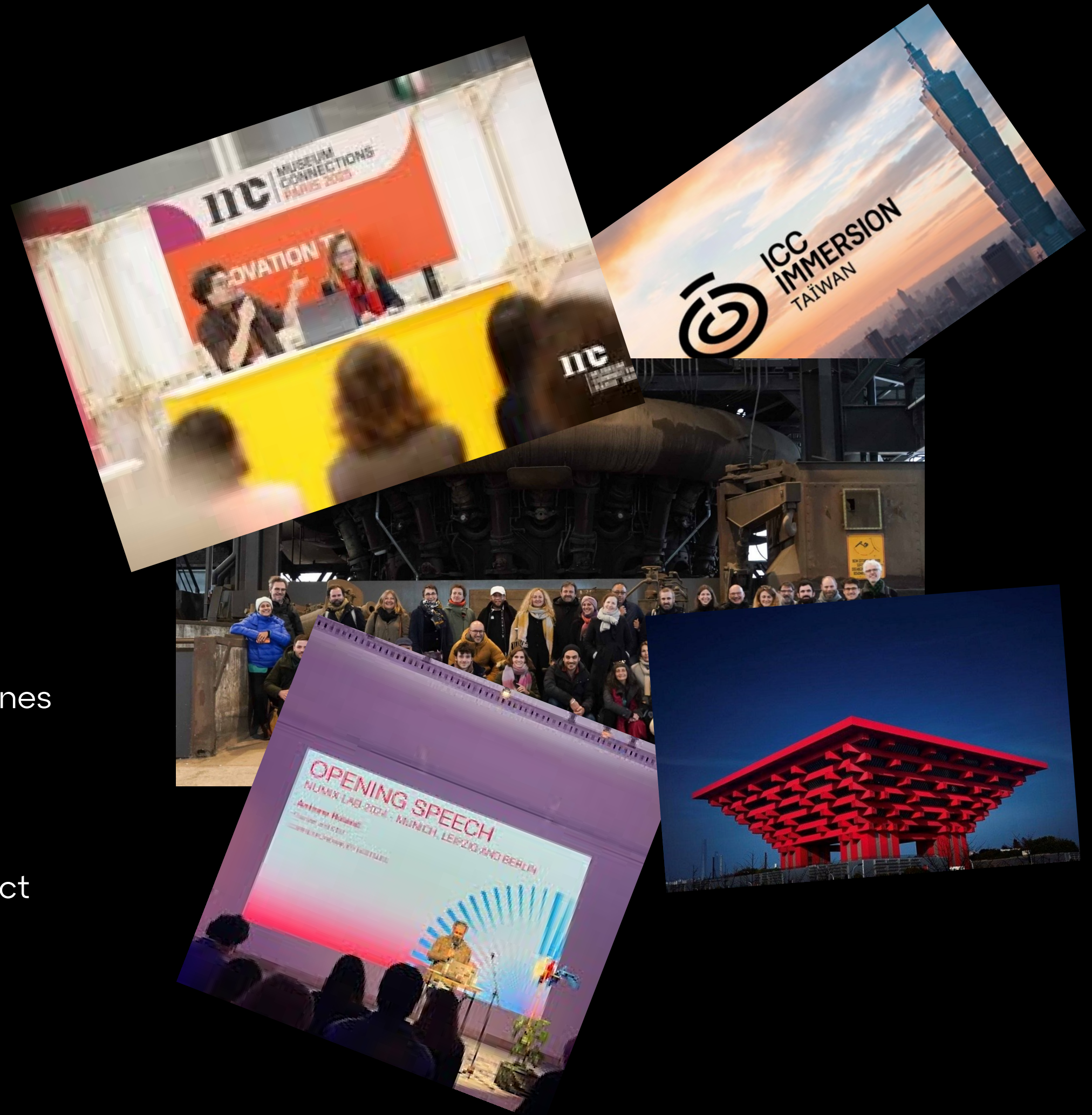
3. What we have learned – Make and organize the bridge



3. What we believe

Touring is smart, fun and useful

- Outreach with purpose
- Listen with major local input
- Adapt and transform
- Learn from experience and peers
- Make the deal in great connivance
- Serve the initiators of the original project
- Amortize productions to breakeven, and allow new ones
- Be part of and contribute to a great community
- Measure and enjoy the result of outreach and promoting cultural practices of great social impact



Thank you

Contact

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