

Louvain School of Management

The marketing and communication strategies used by modern and contemporary art museums/centers today. Comparison between the WIELS, the Centre Pompidou and the Tate Modern

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Introduction

Since 2000, the number of museums around the world has never been so high. Actually, more museums and art centers have been developed over the last 20 years, than in all previous centuries. Accordingly, the museums' market is very competitive, making it difficult for the institutions to create oneself a place. As a result, the implementation of effective marketing and communication strategies has never been so important to stand out from the crowd. Firstly, the settlement of a marketing strategy allows you to understand the competitive environment to which you belong, and to acquire indispensable insights into the needs and requirements of your consumers. The objective is to satisfy the visitors in an optimal way, while improving the performance of the institution in question. Secondly, it is important to develop a traditional and digital communication strategy, consistent with the marketing strategy defined earlier. Although traditional communication tools are still relevant, greater importance is currently given to digital ones. Indeed, the technological revolution has fundamentally impacted the way institutions and consumers act. Following the evolution of consumers' habits and needs, new ways of interacting have emerged, impacting the way institutions communicate with their audiences. Understanding and implementing these new communication tools not only allows to communicate effectively with your audience, but also increases the visibility of your institution, by attracting the consumer's awareness, interest and desire.

Having parents who are passionate about art and a father who is an artist, I have always been immersed into this world. The love for art is actually a family story, which has been passed on from generation to generation. On the other hand, I have always been interested by marketing and communication, because of their undeniable role in a company's success. My Master Degree in marketing at the Louvain School of Management and my internship in the communication agency Ogilvy & Social.Lab allowed me to acquire a good subject knowledge, but also gave me the desire and the motivation to further deepen my expertise. Actually, given my passion for art and my interest for marketing and communication, I decided to link these two subjects through my work. The research question to which I dedicated my thesis is the following: « *The marketing and communication strategies used by modern and contemporary art museums/centers today. Comparison between the WIELS, the Centre Pompidou and the*

Tate Modern ». Through the work, the objective is to identify the marketing and communication strategies implemented by the WIELS, the Centre Pompidou and the Tate Modern, both within their establishment and digitally. The first part of the work defines art, in order to understand what the concept consists of, its different movements, an economic vision of its market, and to get insights about its different actors, mainly museums. The second part describes the three institutions chosen for the analysis, in order to get an in-depth understanding of the history and functioning of each of them. The third part focuses on the importance of developing effective marketing and communication strategies within art centers and museums, as well as digitally, in order to differentiate from the competition. In the fourth part, the marketing and communication strategies of each museum or art center are analyzed and described. Before concluding the work, the penultimate part of the thesis compares the strategies implemented by each of the museums.

In order to answer to my research question as correctly as possible, several types of sources were used, including scientific articles, journals, books, and the websites of the three museums. Interviews were also conducted. Then, the analysis that was carried out in the practical part is based on a qualitative research, conducted by exploratory interviews. Activity reports and documentary resources, published by the institutions, were also used. Actually, the analysis of the Centre Pompidou and the Tate Modern is almost fully based on these, because obtaining answers to our questions wasn't always possible because of the current circumstances.

As we all know, the world is currently experiencing an unprecedented health crisis. The Covid-19 epidemic is having a severe impact on the entire population, including students. Although the lockdown has given me the opportunity to dedicate all of my time to the completion of the thesis on the one hand, it has also had a negative impact on the development of the research. Indeed, the reactivity of the interviewed people often took more time than I had imagined. Moreover, the people I was planning to interview often had other priorities, given the magnitude of the crisis, which we find totally legitimate. As a result, the collection of certain data was very slow and even inexistent sometimes, which negatively impacted the progress of the research. However, in spite of some difficulties encountered, I put all the means on my side to find alternatives and to carry out this work in the best possible way.

PART I: Definition of art, its market and its main actors

In order to understand the environment and context around museums, it is important to define art. The first part of the thesis is thus devoted to explaining that concept. In addition, a description of the various art's movements is given, as well as an art market's description. Finally, detailed information is provided about museums and their main characteristics.

1. Definition of art

Firstly, it is important to realize that defining art is not easy. Indeed, art is a really open, subjective and debatable concept, that has evolved over the centuries, leading to numerous possible interpretations and controversy (Maraviglia, 2010).

1.1 Art definitions

From the beginning of the 11th century until the end of the 17th one, art was defined as « *the technical capacity that was necessary for the realization of an object or the accomplishment of a specific activity* » (Prette et De Giorgis, 2001, p. 4). In order to be considered as an artist at that time, you needed experience, skills and talent. One century later, the definition of art already took a new dimension, by evoking the importance of emotions. Indeed, « *art began to be described as not just being something done with skill, but something that was also created in the pursuit of beauty and to express the artist's emotions* » (Marder, 2019, p. 3). Starting in 1850, « *artists pushed the boundaries of ideas and creativity, including the idea of the originality of visions into the art's definition* » (Marder, 2019, p. 3). Giving an innovative and creative approach to art was the main idea at that time.

During the various exploratory interviews with art professionals, different perceptions of art were noticed as well. Their different definitions supported the fact that art is highly subjective and that giving it a single definition is difficult. Although the collectors Xavier Hufkens and Hubert Bonnet agree that art is above all an emotional encounter, other characteristics were also mentioned by the different interviewees. Firstly, Ms. Christians interprets art as a way of looking at things, which generates questioning (Christians, 2020). On the other hand, Ms. Riga asserts that everything that is the fruit of an original creation can be considered art (Riga, 2020). Mr. Van der Vorst, for his part, evokes magic (Van der Vorst, 2020). Finally, Xavier Hufkens argues that behind every work of art, there is an intention from the

artist. He also claims that as soon as we talk about art, we necessarily talk about human action (Hufkens, 2020). However, please refer to the interviews' transcripts, in attachment, for a detailed and comprehensive overview of each provided definition (see pp.116-141).

Even though there is still no agreement on one universal definition of art between historians and artists, art could currently be described as an artistic representation, which purpose is to arouse emotions and feelings in those who look at it and those who are creating it. Although the aesthetic quality of an art piece is very subjective, it is also an element that has to be taken into account when defining the concept.

1.2 How I would define art

Given the fact that art is really subjective, we wanted to add our own vision of it. First of all, we believe that the perception of art is something very personal and that an art work can be felt in a totally different way by everyone, depending on one's sensitivity. Moreover, when analyzing the evolution of art since the Renaissance, we noticed a real evolution in the artistic skills. Before, it was necessary to have an artistic training and technical knowledge, in order to enter into predefined aesthetic academic codes. Today, this is not mandatory anymore, according to us. Although some artists still respect these codes, the majority uses more personal practices. Furthermore, we think that emotions are important in the definition of art. From the moment something creates an emotion, there must necessarily be an artistic side to it. We also believe that everything can be considered as art today, from the moment the artist is sharing an idea or a concept. We are actually convinced that the message that artists are trying to convey is more important than the usefulness of their work itself or their artistic skills and experience. Art puts the emphasis on originality and creativity above all. A good example to illustrate this is Marcel Duchamp's work "Fontaine", which highlights that you don't necessarily need an academic talent to be an artist, but that it is really the concept of the work that is important. Duchamp actually wanted to put forward that everything could be considered as art today. In order to carry out his idea, the artist chose to expose an existing urinal and made no changes to it. We can consider that his goal has been achieved, as his work is considered as an emblematic work of modern art today, which is worth a fortune (Centre Pompidou, 2020). To conclude, we consider that it is sometimes complicated for the general public to make sense of art and to really understand the artist's intention. Although art is not always appreciated by everyone, we believe that this is not the most important in the end.

What we actually find remarkable about art is that it is always a subject of debate as everyone will always have an opinion about it, whether they like it or not.

2. The different movements in art

When talking about art, it is important to differentiate its different art movements. Although a lot of them exist, such as the old masters, the art of the XIX century and the post-war art, we decided to focus only on the modern and contemporary art movements, as they are the only two periods of art exhibited in the WIELS, the Centre Pompidou and the Tate Modern.

2.1 Modern art

Modern art is the third art movement in the history of art, born in the 20th century, after the old masters and the XIX century art movements. Modern art is represented by the art works created by artists who are born between 1860 and 1919. Among them, the best known are Édouard Manet, Claude Monet, Alfred Sisley, Pablo Picasso and Georges Braque (Artprice, 2020).

Furthermore, modern art is marking a break with traditional and academic ancient art, by making place for more innovative and creative art pieces. Modern art no longer only consists of painted works, but is also represented by other disciplines, like photography, decorative arts or sculpture (IESA, 2020). What also differentiates modern art from the two previous art movements is the fact that its aim is no longer to represent things realistically, but to leave the artists room for imagination, creativity and innovation. Several artistic avant-gardist movements such as cubism, surrealism, impressionism and expressionism were also born during this modern art movement (Artsper, 2020).

2.2 Contemporary art

When we talk about art pieces created by artists from 1945 until now, we are talking about contemporary art. Among them, the one facing the greatest popularity are Andy Warhol, Jeff Koons, Louise Bourgeois and Francis Bacon (Artprice, 2020). Like it is the case for modern art, different types of artistic creations can be identified in contemporary art, including sculpture, painting, photography, drawing or publishing (Artsper, 2020). Finally, for the last 10 years, contemporary art has been a real success. In 2014, already nearly half of the art pieces on the market belonged to this art movement. Since then, the sector has continued to grow (Nahon, 2014).

3. The art market and its actors

Today, we can see that there is a close connection between art and economy. It is important to realize that both are mutually beneficial for each other, as the art market is playing an important role in the economical activities and vice versa (Alpagu, 2015).

3.1 Definition of the art market

Firstly, the art market can be defined as « *the market in which works of art are traded. This term encompasses the trade in works of art between different players: artists, collectors, galleries, art brokers or wealth management advisors, buyers, art lovers, collectors or museums. This market is segmented: ancient art, contemporary art, classical art, primitive art... It has been developing continuously since the second half of the 15th century and is distinguished by the evolution of numerous professions related to the appraisal, certification and sale of works of art* » (IESA, 2020, p. 1). Accordingly, the art market is represented by all of the transactions of art pieces, made between the different art actors, described underneath (see pp. 7-8).

3.2 The global art market in a few figures

Firstly, while the overall price index of art works increased by 5% during the first half of 2019, the amount of art pieces sold decreased by 17%, compared to the first semester of 2018. This phenomenon can be explained by a low supply, that could not keep up with an extremely high demand. Moreover, the global art market turnover at the end of 2019 amounted to USD 64,1 billion, which represents a decrease of 5%, compared to 2018. In order to have a complete overview of the evolution of the art market since 2009, please refer to Figure 1, provided in the appendix (McAndrew, 2020).

Furthermore, contemporary art is the best-selling art on the market today and has been leading sales since 2019 (Dusseine, 2019). Because of its high demand, its price index has risen by 40%, compared to 2018 (Artprice, 2020). This information is interesting to keep in mind as we know that the analyzed museums are only purchasing modern and contemporary art, in order to complete their collections. Accordingly, as the prices are rising, the museums need to collect more donations, in order to be able to still afford purchasing art. Moreover, in order to demonstrate the extent to which contemporary artists are experiencing fame, a comparison has been made between their value and the stock market's quotation. By

analyzing Figure 2, in appendix, we can see that the most renowned contemporary artists are currently as profitable as the S&P 500 or the NYSE: BID (de Kerros, 2020).

3.3 The major art actors

Talking about the art market without mentioning its main actors would make no sense, as they are playing a primordial role in the today's art world. In the following part of the thesis, the main insights of each art player are provided and a more in-depth explanation about museums is given, as this is the main subject of our work.

3.3.1 The artists

Firstly, « *artists are people who see things in the world and the times that are theirs that others do not see, and translate them in a new way through a medium such as painting, sculpture, drawing, photography, installations, videos, sound, performances etc.* » (Brière, 2015, p. 16). Being an artist today is not easy, as the strong competition is making it difficult to break through. Moreover, it is not because you know fame for a while that it will last forever, which is a real challenge. Today, we are even evoking three stages in the artist's life: "the emerging stage", when the artist is trying to make himself known to the local public, "the mid career stage", when the artist is aiming to expand his success nationally and "the established artist stage", when the artist's goal is to last in the coming years (Brière, 2015).

3.3.2 The art collectors

Alongside artists, art collectors also have an important role to play in an artist's career, since they are the ones who will buy their art pieces (Brière, 2015). Talking about the purchase of art, the Millennials, born between 1981 and 1996, are the ones currently investing the most in art. This can also be observed on Figure 3, in attachment (McAndrew, 2020). Moreover, four different types of collectors can be identified, each with different motivations. First, "the passionate" collector is buying art out of passion. The "trophy hunter" is only buying works from the most famous artists of the moment. On the other hand, the "investor" is buying art because he believes he is making a good long-term investment. For the "speculator", making short-term profit, by reselling the pieces he bought, is the only objective (Brière, 2015). A more complete overview about the given explanation is provided in attachment, Table 1. As far as Belgian collectors are concerned, they are known for being passionate ones. By interviewing several collectors, this has also been supported, as the "coup de coeur" was unanimously their

first selection criterion to buy an art work. In order to have an idea of the other mentioned criteria, please refer to the transcriptions of the interviews, in attachment (see pp. 116-141).

3.3.3 The art galleries

Thirdly, art galleries are of high importance as well, by working as intermediary between the artists and the collectors. Their mission consists in « *helping the artist emerge, build a long-term career, connect with art critics and museums* » (Brière, 2015, p. 27). Moreover, while galleries generally work with about fifteen artists, this can go up until forty, in large galleries. In order to have the opportunity, as an artist, to be exposed in a gallery, several criteria must be respected. Having great talent is not enough anymore today. Other elements such as the artist's commitment, his relational skills and reliability are also of high importance (Brière, 2015). For the gallerist Xavier Hufkens, for example, intuition and experience are the major factors when selecting an artist, as he mentioned during our interview (Hufkens, 2020).

3.3.4 The museums

Last but not least, let's focus on the art actor that is having the highest importance for our analysis. While museums dedicated to art have an important role to play in an artist's career, they also enable the general public to discover a cultural and artistic heritage.

3.3.4.1 The definition of art museums

Museums can be defined as « *a place where collections of works of art, cultural, scientific or technical property are assembled for conservation and presentation to the public* » (Larousse, 2020, p. 1). When talking about an art museum, it is important to point out that it is a place representing artists, open to the general public. In addition, a place can be considered as a museum when having its own private art collection, which has either been purchased by the museum itself or donated by individuals. Beside having an own permanent collection, museums are also proposing temporary exhibitions, where the entire selection of art works is not the museum's property. Indeed, some pieces have been loaned by other museums, art institutions, galleries or private collectors, for the purpose of the exhibition (Qu'est-ce qu'un musée?, 2020).

3.3.4.2 The missions and roles of art museums

The first mission of a museum is to « *act in the interest of the artists, so that their works join the museum's collection or find visibility via exhibitions* » (Brière, 2015, p. 23). Accordingly,

museums are playing an important role in an artist's career, as being exhibited in a museum is a prove of his accomplishment and success.

Secondly, as a museum, it is essential to conserve, ensure durability, restore, study but also to enrich its collections of art works. Studying and knowing the origin and history of the works is essential when exhibiting them, in order to educate the public properly. Enriching the museums' private collections is also important, as this will enable the public to discover an ever wider and more complete selection of art pieces and enhance its experience (Qu'est-ce qu'un musée?, 2020).

The last mission of a museum is to protect the cultural heritage of a country, by ensuring equal access to education and culture for everyone (Bardo Museum, 2012). Accordingly, museums are cultural places, whose role are to disseminate the culture to the widest possible public, regardless of his knowledge or interest in art. Museums are representing the cultural memory through their exhibitions, which makes it possible for the public to understand the evolution of our society over the years. Moreover, even if the acquisition of knowledge is promoted by museums, the aim is above all to provide emotions and pleasure to the public who admires the works (Qu'est-ce qu'un musée?, 2020). With regard to this, we can also see that the public interested in art has evolved over the past 20 years, not only regrouping a social elite or art collectors anymore. According to Mr. Hufkens, globalization also has an important role to play in the public's outreach. While the art world was very local and small before, it has become much larger and international today, in particular thanks to the Internet, which makes it possible to reach a larger and more diverse audience, all over the world (Hufkens, 2020).

4.3 The global museum market

The number of museums created around the world is not stopping to grow sharply. In fact, « *there are more museums being created since 2000 than in the entire 19th and 20th centuries* » (RTBF, 2018, p. 1). While a total of 22,000 museums could be counted in 1975, this figure stands at 55,000 now. Actually, the strong increase of cultural tourism has an important role to play in this development (UNESCO, 2020).

Hence, identifying the most qualitative ones among them is not an easy task. Therefore, the opinion of the interviewed art professionals on this matter interested us. However, even

though the interviewees were aware of our intention to analyze several modern and contemporary art museums or centers, we did not specify which ones, in order to not influence their answers. To our delight, the three museums that we have chosen to analyze were mentioned several times, which is really relevant for our analysis. Firstly, people like the WIELS for its very active communication strategy with its members, its implementation of a neighborhood's integration policy and the quality of its exhibitions. In addition, the Centre Pompidou, which was mentioned the most times, pleases for the quality of its collections and exhibitions, as well as for its surprising architecture. Finally, the Tate Modern's strength is the quality of its exhibitions and collections as well. However, all the other museums of modern and contemporary art cited by the art professionals during the interviews can be consulted, in attachment (see pp. 116-141).

In order to complete the purely theoretical definition of the museums' market, we also wanted to share art professionals' perception of the museum's role in the art world today. According to Ms. Riga, Ms. Christians and Mr. Hufkens, museums are playing a really important role in the society, as they are vectors of culture, allowing the public to learn more about the history of art and to understand our society through the works. In addition, they also evoked curiosity related to art and the fact that museums allow people to discover artists and learn more about their works. As far as Mr. Van der Vorst is concerned, galleries and museums are a meeting place for artists and visitors. Finally, Mr. Bonnet talked about the museum's important role in reminding us the fundamental values of the art sector, in a market that has become « *a financial market, a market of ego and trends* » (Bonnet, 2020, p. 125).

4.3.1 *The global museum market in a few figures*

Firstly, it is interesting to mention that since 2018, museums are the actor purchasing the most art works during auctions. Indeed, « *about three-quarters (72%) of purchases over \$1 million are now made by museums* » (RTBF, 2018, p. 1). This is supporting that museums are doing well nowadays, by having a good financial health.

Furthermore, the 2018's figures show that the attendance at the TOP 20's museums of the world has increased slightly. While the total number of visitors in those museums was of 108 million in 2017, it amounted to 108.1 in 2018. The complete list of the TOP 20's museums, as

well as the separate number of visitors for each museum, by country, is provided in attachment, Figure 4 and 5.

It is also interesting to note that 48% of the TOP 20's museums are European. Europe is therefore the world leader in the museums' market. At the European level, France and the United Kingdom are the leaders in terms of the number of museums and their attendance. This is very relevant information for my analysis, given that two of the three museums analyzed are located in these two countries (*TEA/AECOM, 2019*).

Finally, with regard to the art collectors, we can see from Figure 6, in attachment, that 33% of the cultural institutions or events attended by them are public and private museums, besides art galleries, art fairs and other artistic events (McAndrew, 2020).

4.4 The Belgian art and museum market

Given the fact that the WIELS is located in Belgium, we believe it is relevant to illustrate how the Belgian art market is doing, as well as the situation of museums in Belgium. Firstly, many internationally renowned artists are Belgian. Rene Magritte, Pierre Alechinsky, James Ensor, Paul Delvaux, Jan Fabre, Wim Delvoye and Luc Thuymans are just a glimpse of them. Those artists have marked or are still marking the history of art, as their works are still circulating on the market and being exhibited in the most famous museums worldwide (Radermecker, 2018).

With regards to the museums, another important element to mention is that Belgium, unlike France and the UK, has no central power involved in art and the culture. While in the two last mentioned countries it is the state that is influencing the culture, it is the individuals who are, in Belgium. The fact that the Belgian state is not investing money in culture mainly explains why the amount of museums is proportionally smaller here, compared to the other countries. As a result, instead of having a lot of museums, Belgium is one of the countries with the largest private art collections (Hufkens, 2020). Moreover, Ms. Riga, Mr. Van der Vorst and Mr. Hufkens affirmed that most of the Belgian collectors are real passionate ones and the ones collecting the most art, compared to France and the UK.

Moreover, it is important to realize that because of its small market size, Belgium started to internationalize its collections really early, compared to France and the UK. While those two much larger markets have only been focused on national artists, for a long time, they are now

evolving and becoming more global as well. This major difference between the countries is also felt in the museum's collections, as the French and English museums were for a long time only building up their collections with national artists. However, this trend is actually changing, like affirmed by Mr. Van der Vorst, during our interview (Van der Vorst, 2020).

Finally, as far as the attendance at the museums in Brussels is concerned, 2019 has been a real success, with a total of 4,2 million visitors recorded in the capital's museums, which represents an increase of 25%, compared to 2018 (RTBF, 2020).

4.5 The French art and museum market

Regarding the French art market, where the Centre Pompidou is located, it has never noticed such a success since the beginning of the art history. Actually, in 2019, the total sales increased by 7%, reaching a market turnover of \$4,2 billion, and the global art market share increased from 6% to 7%, compared to 2018 (McAndrew, 2020). With a total of 82,016 works of art sold in 2019, France was taking the second place, behind the USA, in terms of sales. Among the sold art works, we can see that contemporary art was the best selling art on the French market last year. While old masters were popular as well, this is less the case for modern art, due to a lack of supply (de Sakutin, 2020).

An interesting element concerning the French museums is the influence of the central power on culture. The fact that the French state is intervening in cultural decisions explains why the country has a bigger budget to invest in museums and their collections (Hufkens, 2020).

Finally, with regard to the French museums' attendance, we can identify of total of 48,99 million visitors in 2019, which represents an increase of 550,000 people compared with 2018 (CLIO, 2020).

4.6 The UK's art and museum market

Analyzing the English market is also relevant, given that the Tate Modern is located there. First of all, the UK is one of the three biggest international powers in today's art market, along with the USA and China, as it represents 20% of the global market by value. This can be noticed in Figure 7, provided in attachment. However, although the UK is a country with a lot of influence on the market, it has experienced a decline in turnover in 2019. Indeed, the UK's market sales revenue amounted to \$12,7 billion last year, which represents a decrease of 9% compared to

2018. However, due to the impact of Brexit, this turnover could continue to decrease in the coming years (McAndrew, 2020).

Moreover, while the number of museums' visitors were only decreasing over the last years, this figure has increased by 6% in 2018 (Gratien, 2019). This is probably related to the fact that more English museums are accessible for free recently, like it is the case for the Tate Modern, for example. This phenomenon is very rarely observed in Belgium, and occasionally in France, as Mr. affirmed during our interview (Hufkens, 2020).

Finally, unlike the Belgian market, which brings together a large number of passionate collectors, UK's collectors attach greater importance to the financial aspect of art, by being more investors, than admirers (Riga, 2020). Mr. Hufkens also explained that English people do not collect art, but that it is rather the foreigners living there who do (Hufkens, 2020).

PART II: Description of the chosen art institutions

Now that you have a clearer idea about what the concept of art is, as well as its actors, mainly museums, let's go deeper into the description of the WIELS, the Centre Pompidou and the Tate Modern.

1. WIELS

1.1 History of the museum

It all started in 1930, when the Wielemans family decided to purchase the building designed by Adrien Blomme, in order to brew their beers. Eight years later, the brewery was already forced to close, because of financial problems, and the last beer, called the "Wiels", was brewed. In 1989, the building was purchased by AMG Development, whose aim was to turn the brewery into a museum of industrial technology. In November 2001, the Region of Brussels-Capital initiated legal proceedings to purchase the building, with the aim of protecting the Brussels' heritage, by building a contemporary art center. Six years later, the WIELS Museum opened its doors to the public. The name of the museum has been chosen to commemorate the Wielemans brewery's beer. Today, the WIELS is a contemporary art institutions of reference in Brussels. Moreover, the building is one of the few that still has a modernist industrial architecture in Brussels (WIELS, 2020).

1.2 Description of the museum

First of all, the WIELS is a private « *international laboratory for the creation and dissemination of contemporary art* » (WIELS, 2020, p. 1), located in the city center of Brussels. The art center, which is a non-profit association, is directed by an administrator, appointed by the general assembly of members. What sets the WIELS apart from the two other museums, described underneath (see pp. 15-19), is the fact that it is only offering temporary exhibitions of art, made by national and international artists. Indeed, the institution does not have a permanent collection and can thus not be considered as a museum. Actually, the WIELS is a private art and architecture center, offering a mix of exhibitions, animations, production and education and socio-artistic functions. The WIELS is also proposing a large number of innovative and experimental activities, including several large-scale annual exhibitions, where the emphasis lies on information, analysis and sharing, with the aim of helping people to understand contemporary art. An international artists' residency program, connecting local and international artists, where the focus lies on innovation, research, creation and development is also proposed. Finally, mediation, workshops, educational projects and seminars for young people and schools, and parallel activities like conferences, debates, socio-cultural exchanges and trans disciplinary confrontations are organized as well (WIELS, 2020).

All of the above-listed activities and exhibitions have been put in place in order to meet the institutions' mission, which is to « *present contemporary art in all its diversity and to put the public in permanent contact and dialogue with the most recent developments and debates in the art world* » (WIELS, 2020, p. 1).

1.3 The museum in a few figures

As far as the collections are concerned, the WIELS has already presented more than 65 exhibitions, where the works of national and international artists, as well as emerging talents, are showcased. In addition, the center has already hosted more than 130 artists in residence (WIELS, 2020).

2. CENTRE POMPIDOU

2.1 History of the museum

In 1960, the President of the French Republic, Georges Pompidou, decided to create a multidisciplinary cultural center, by affirming « *I would passionately like Paris to have a cultural center, that is both a museum and a creative center, where the plastic arts would be combined with music, the cinema, books, audio-visual research, etc.* » (Découvrir l'architecture du Centre Pompidou, 2020, p. 3). In order to bring his project to life, the President decided to launch an international architectural contest in 1971, which would select the museum's architect. 681 architects from 49 different countries participated, but the project of the architects Renzo Piano and Richard Rogers got selected. What appealed to the jury members was the fact that the project made it possible for different activities to co-exist in the same building, while making exchange between them possible. This was consistent with the Centre Pompidou's aim of making the art and cultural center a place to live, where people could meet each other (Découvrir l'architecture du Centre Pompidou, 2020). Finally, the museum opened its doors in 1977 and was immediately a great success. This is still the case today, by being one of the most visited cultural places in the world (Centre Pompidou, 2020).

2.2 Description of the museum

The Centre Pompidou is a museum of modern and contemporary art, located in Paris, proposing a mix of plastic art, music, literature, cinema and research to the public. Actually, this multidisciplinary offer of artistic contents is what differentiates the Centre Pompidou from the two other institutions. The museum, which is a national public establishment of cultural nature with a legal personality and financed by the state, is directed by its director but under the supervision of the French Minister of Culture (The Centre Pompidou Strategic Direction, 2020).

In addition to the Centre Pompidou's museum itself, people are also invited to visit for free the Brancusi Atelier, a reconstruction of the artist's atelier, located next to the museum. The Centre Pompidou is also offering exhibitions outside the museum, in different French cities, where its master pieces are exposed (Découvrir l'architecture du Centre Pompidou, 2020). Finally, because the museum wanted to expand beyond Paris and to decentralize its collections, two new places were imagined. First, the Centre Pompidou-Metz opened in 2009, exposing parts

of the Centre Pompidou Paris's permanent collections, through regularly changing exhibitions. In the aftermath, they also decided to develop the Kanal-Centre Pompidou, in Brussels, that will open its doors in 2023 and will offer a mix of art, architecture, design and live performances (Bilan d'Activité Centre Pompidou, 2018).

2.2.1 Centre Pompidou's missions

The Centre Pompidou's main mission is about making art accessible for all. Indeed, the museum's primary objective is to « *constantly broaden its audiences in order to disseminate modern and contemporary art as widely as possible, by reaching audiences who do not have immediate access to culture* » (Bilan d'Activité Centre Pompidou, 2018, p. 1).

Moreover, the museum is also willing to « *participating in writing the history of art of the 20th and 21th centuries* » (The Centre Pompidou Strategic Direction, 2020, p. 21). In order to realize this, and to offer the visitors the most innovative experience and accurate information, the museum is updating its collections' presentations regularly.

Finally, « *supporting the French art scene throughout the world* » (The Centre Pompidou Strategic Direction, 2020, p. 22), is the last museum's objective. In order to make this happen, the Centre Pompidou is relying on its unique assets which are « *the scientific reputation of the museum, the know-how in terms of exhibitions, the capacity to be present internationally and the strength of their image* » (The Centre Pompidou Strategic Direction, 2020, p. 22).

2.2.2 The architecture of the Centre Pompidou.

One of the elements that characterizes the Centre Pompidou and that has made its success is its emblematic building's architecture, that is revolutionary for the period in which it was built. The first surprising element about the architecture is the visible structure on the outside of the building. Regarding the building's structure precisely, it is very colorful with four different identifiable colors, which are blue, green, red and yellow. Actually, each color has a specific function and meaning. Firstly, all of the air circulations of the building are blue, as this color represents the air. Regarding the water circulations, they are represented by the green color. Yellow is representing the electricity and is therefor regrouping all of the electric circulation. Finally, the escalators and elevators are in red, representing the circulation of people. For the little anecdote, since the objective of the architects was to create a meeting place between the public and culture, red refers to the public that circulates in staircases, like blood in

arteries. Another surprising element to be mentioned concerning the architecture of the Centre Pompidou is its 42 meters' height, which is higher than the average Parisian buildings, making the museum a landmark in the city (Découvrir l'architecture du Centre Pompidou, 2020).

2.3 The museum in a few figures

First of all, it is interesting to know that the Centre Pompidou is the third most visited cultural institution in France, who welcomed a little less than 6 million visitors in 2019. In 30 years, they have collected a total of 180 million visitors (Découvrir l'architecture du Centre Pompidou, 2020). Moreover, its collection amounts to 112,806 art pieces, making the Centre Pompidou the museum with the largest collection of modern and contemporary art in Europe. Finally, 12,210 m² are dedicated to permanent art collections and 5,900m² to temporary exhibitions (Bilan d'Activité Centre Pompidou, 2018).

3. TATE MODERN

3.1 History of the museum

The beginning of Tate's history began in 1889, when a rich sugar refiner, named Henry Tate, donated his entire art collection to the British nation. Besides offering his art works, he also decided to start fundraising money, in order to open an art gallery dedicated to British art, where his pieces could be exposed. After multiple years of donations and financial support, the first Tate gallery, the Tate Britain, opened its doors to the public, in 1897. Then, large extensions were added to the gallery, new art pieces were purchased and new galleries saw the day (History of Tate, 2020). In 1988, the second Tate's gallery, Tate Liverpool, opened its doors, with « *a different identity, and is dedicated to showing modern art and encouraging a new, younger audience through an active education program* » (History of Tate Liverpool, 2020, p. 1). Tate St Ives, Tate's third gallery, came to live in 1993 (History of Tate St Ives, 2020). Finally, the Tate Modern opened in London, in 2000, with the intention of creating a separated gallery, dedicated to modern and contemporary art. The original architecture of the building, which is a former power station, played an important role in the site's choice (Tate, 2020). Today, the Tate Modern is the most visited out of the four galleries, having welcomed more than 40 million visitors in 20 years. This is making it one of the three most renowned touristic attractions in the UK. Because of its highest popularity, the rest of the research will only be

dedicated to the Tate Modern gallery, and not to the three other ones (History of Tate Modern, 2020).

3.2 Description of the museum

The Tate Modern is one of the largest public museums of modern and contemporary art in the world, proposing permanent collections and temporary exhibitions of British and international art, from the 20th and 21st centuries (Bignon, 2016). The museum, which is an executive non-departmental public body financed by the government, is managed by a board of trustees, who is appointing a director to take care of the museum's day-to-day running, with the consent of the British Prime Minister (Tate, 2020).

3.2.1 Tate Modern's missions

Regarding Tate Modern's missions, it is all about « *promoting the public understanding and enjoyment of British, modern and contemporary art, championing the right for art for everyone. We want to serve as an artistically adventurous and culturally inclusive museum for the UK and the world* » (Tate Annual Report 2018/2019, 2020, p.5).

Another objective of the Tate is to propose galleries that are sites of creative learning and development, where people can think about art and its practices. While visiting the Tate's collections, the visitors should question themselves about how art is created, in order to develop their own creative potential and talent (Tate Annual Report 2018/2019, 2020, p.5).

Lastly, attracting a diversified public is really important for the gallery. As the museum is proposing cultural- and time-diversified art style collections, it want its visitors to be like that as well. Reaching a wide and international public is thus the third goal of the gallery (Tate Annual Report 2018/2019, 2020).

3.3 The museum in a few figures

First of all, it is important to notice that the four Tate's galleries have welcomed over 8,1 million people in 2019, together. As mentioned before, the Tate Modern gallery is the one collecting the highest amount of visitors annually, with a total of almost 5,8 visitors in 2019. The other galleries are laying far behind. Moreover, over the same period of time, the Tate's total income was of £142 million and £120,2 million operating incomes were collected, as you can notice on Figure 8 and Figure 9, in attachment (Tate Annual Report 2018/2019, 2020).

Regarding the Tate Modern only, it generates about £100 million income for London annually (History of Tate Modern, 2020). Finally, a lot of art pieces are bought and donated every year by or to the Tate, to complete its current collections. Actually, between 2018 and 2019, £7,4 million have been spend in the purchase of art works and different art pieces for a total value of £10,7 million have been donated to the Tate, as you can notice in attachment, on Figure 10 (Tate Annual Report 2018/2019, 2020).

PART III: The importance of developing an effective marketing and communication strategy for museums

Before going further to the practical analysis of the chosen institutions, it is primordial to highlight the importance of setting up a clear and effective marketing and communication strategy for art institutions, in order to stand out from the crowd, in an extremely competitive environment. Moreover, the implementation of these strategies enables the institutions to meet their objectives, including the increase of the institution's visibility and the attraction of the public (Beaulac, Colbert & Duhaime, 1991).

1. Strategic and operational marketing strategies

The first step in defining a marketing strategy is the implementation of the strategic marketing. This analysis-oriented and pro-active process consists in « *determining of the mission, the major objectives, the strategies and policies that govern the acquisition and allocation of resources to achieve organizational aims* » (Sahaf, 2019, p. 19).

When establishing the strategic marketing, four steps have to be considered;

1. Situation analysis: the aim is to analyze, externally and internally, the context in which the museum is located, in order to understand its environment, its competition, and its customers. Understand the customer in the best possible way is possible thanks to the Mc Kinsey's consumer decision journey model, made up of six steps, highlighting how the consumer informs himself and makes his choices. Understanding this consumer decision journey is fundamental for museums, as it will allow them to reach the right consumer target, at the right place and time and with the right message (Schuiling & Lambert, 2018-19).
2. Segmentation: the goal is to define segments, classified by criteria, which are homogeneous sub-groups of people with the same needs. Different segments have

therefor to be opposed to each other, by heterogeneous needs (Schuiling & Lambert, 2018-19).

3. Targeting: this step consists in choosing the segment that we want to reach through our strategy (Schuiling & Lambert, 2018-19).
4. Positioning: this final step will allow the institution to create unique differentiations in the segment itself (Schuiling & Lambert, 2018-19).

Overall, the goals of this analytical process are to get to know the consumer, by identifying his needs, as well as to create a marketing plan to satisfy the consumer on the one hand, and to increase business performance on the other hand (Schuiling & Lambert, 2018-19). Finally, the aim of this process is also to know where we are, by analyzing the competitive environment, where we want to go, by determining clear objectives and goals, to identify the strategies that will help us to get there and, lastly, to determine the indicators that will help us to know when we get there (Sahaf, 2019).

Once the strategic marketing has been identified, the second step is to determine the operational marketing. This action-oriented process is defined as « *a classical commercial process of achieving a target market share through the use of tactical means related to the product, distribution, price and communication decisions* » (Lambin, 2007, p. 8). Through this strategy, the marketing mix is determined, which includes the following variables: product, price, promotion and distribution. The operational marketing is a process of implementing the strategic marketing, through the different variables, in order to inform your potential consumers about your products or services. It is therefore essential that the strategic and operational marketing strategies are perfectly linked and coherent with each other (Schuiling & Lambert, 2018-19).

In a nutshell, through the implementation of a marketing strategy such as this, the aim is to link the museum's missions to the visitors' needs. Actually, the main objective is to put the museum in the spotlight, by increasing its performance and enhancing the consumers' experience (Beaulac, Colbert & Duhaime, 1991).

2. Communication strategies

Although communication strategies are still carried out through traditional communication tools, it is important to realize that this trend is increasingly giving room for digital tools. The

technological revolution has actually brought a fundamental shift in the environment and changed the way companies and consumers behave. Thanks to the Internet, everybody can be linked, at any time and from anywhere. On the one hand, new types of interactions occurred and new consumer's habits and desires saw the day. As a company, understanding those needs and adapting to better meet them is primordial, in order to reach the consumers in the most effective way (Schuiling & Lambert, 2019). On the other, digital tools have significantly changed the way companies are communicating with their consumers. Engaging with consumers has become easier, while being cheaper and more effective, compared to traditional communication tools (Hassan, Nadzim & Shiratuddin, 2014).

The digital age has also influenced the way art institutions communicate. Accordingly, new community manager positions were created, responsible for developing an online communication strategy, adapted to the institution's missions and target audiences. As learned through our LSM's Advanced Strategic Marketing course, it is primordial for community managers to understand the audience, in order to reach the right target, at the right time and with the appropriated message (Schuiling & Lambert, 2018-19).

By developing a digital presence and by gradually moving away from institutional communication strategies, since the birth of the Internet, museums managed to increase their visibility, by triggering people's awareness, interest, desire and action. They also managed to reach a much wider public, to communicate and to engage with their audiences, as well as to enhance the public's traditional physical cultural experience within the institution, through the website, social networks, newsletters, apps and campaigns (Mussat, 2015). During the various interviews with art professionals, these assertions were also supported. First, Ms. Christians and Mr. Hufkens mentioned the influence of the Internet on the public, as it enables to reach a much larger and international population. In addition, social networks, in particular, make it possible to target a younger audience as well. Moreover, as Mr. Hufkens mentioned, « *Internet is a way to get into everyone's home, anywhere in the world* » (Hufkens, 2020, p. 132), which represents real change, compared to before.

Moreover, in order to establish an effective online communication strategy, it is important to consider the AIDAA model, which is composed of five cognitive stages;

1. Awareness: the goal is to attract the public's attention, in order to make him aware about the museum's existence (Schuiling & Lambert, 2018-19).
2. Interest: in the second phase, the aim is to raise the consumers' interest and to make them consider the place, by finding out more about it (Schuiling & Lambert, 2018-19).
3. Desire: through various communication tools, the intention is to make consumers want to discover the museum or art center (Schuiling & Lambert, 2018-19).
4. Action: through the previous steps, the aim is to encourage consumers to take action by getting them to buy a ticket and to visit the museum (Schuiling & Lambert, 2018-19).
5. Advocacy: finally, the ultimate goal is having the visitors sharing their experience with the population, through online communication platforms, as the word of mouth is what people are trusting the most nowadays (Schuiling & Lambert, 2018-19).

In a nutshell, this model helps to determine how and when it is most convenient to communicate with the public, by identifying communication tools that have the greatest impact on the audience (Schuiling & Lambert, 2018-19). It also helps to assess the impact of the communication tools on the audience's purchasing behavior (Hassan, Nadzim & Shiratuddin, 2014).

2.1 Classification of the type of media: POEM

When we want to communicate digitally, this can be done through several types of media, classified under the POEM model;

1. Paid media: communication space purchased by the museum ex. advertising display.
2. Owned media: communication space owned by the museum ex. website, app.
3. Earned media: media dedicated to public relations: communication that the museum is receiving from external people for free ex. social media, blogs, word of mouth.

Overall, your communication strategy will be the most complete and effective when using all of them (Schuiling & Lambert, 2018-19).

2.2 Website communication strategies and performance indicators

Developing a website is an effective way for businesses to inform their visitors and to create a strong link with them. Through the website, museums also aim to support physical visits by offering additional digital experiences. However, two types of website strategies can be

identified for institutions today; minimalist website strategies on the one hand, and admiral websites on the other (Notebaert, Pulh, Mencarelli, Graillit, Bourgeon-Renault & Mencarelli, 2011).

1. Minimalist website: websites who primarily aim to be functional and useful for the visitor, by focusing only on the practical and logistical aspects of the museum, without offering additional services, so that he can prepare his museum's visit in the best possible conditions. These sites are often presented in a very simple way, with neutral colors and a user-friendly menu. Overall, the aim is thus not to enhance the visitor's experience, but to focus only on the essentials. Indeed, the public will not discover anything else via the website than what he could discover within the museum itself (Notebaert, Pulh, Mencarelli, Graillit, Bourgeon-Renault & Mencarelli, 2011).
2. Admiral website: websites who do not simply provide practical information to the visitors, but who also offer additional experiences and services to what can be discovered within the museum itself. However, two different logics can be identified among this type of websites;
 - a) Multimedia admiral sites offer a wide variety of functional content, but also a selection of educational and entertaining content, which allows different types of public to learn more about art and culture. Moreover, these contents are presented in innovative ways, in order to offer a real experience to the public, through alternative ways of visits.
 - b) Participative admiral sites have the main objective of developing a real interaction between the museum and its public. Personalization is an important facet of this type of website, pushing the public to contribute to the creation of content (Notebaert, Pulh, Mencarelli, Graillit, Bourgeon-Renault & Mencarelli, 2011).

In order to measure the website's performance, we have to analyze its ergonomic quality, based on three principles:

1. Utility: offer qualitative shared information that is meeting the visitor's needs, by being informative, appealing and entertaining, in order to offer a virtual experience to the public, besides informing him (Bressolles & Durrieu, 2011).
2. Usability: offer an easy to access and simple to use website, respecting three criteria;
 - a) Efficacy: the visitor must be able to find what he is looking for, through a user-friendly website. The menu has to be accessible and clear to use. The site's display must also

be adapted to any type of screen formats (Keacrea, 2020).

- b) **Efficiency:** the visitor must be able to carry out his desired actions, quickly. When the speed performance indicator is 0, your website is not performant. When the score ranges between 0 and 49, your site is slow, between 50 and 89, on average, and between 90 and 100, fast. A top-performing website has a score of 100, which is the ultimate goal (PageSpeedInsight, 2020).
 - c) **Satisfaction:** the visitor must be satisfied with his overall experience (Keacrea, 2020).
3. **Design:** offer a website that is visually attractive. The layout has to be pleasant and structured, using titles, subtitles and short paragraphs. The home page also has to be attractive and make people want to discover more. Interactive formats have to be used as well, including images, icons, animation, videos and illustrated windows. Finally, the most important elements of your website have to catch people's attention, by being highlighted with attractive colors or animated formats (Keacrea, 2020).

Overall, the interaction between the visitor and the website is optimal when all these criteria are met, which will have a positive impact on the consumer's return rate (Bressolles & Durrieu, 2011).

2.3 Social networks communication strategies and performance indicators

We can support that the social networks' communication strategy is optimal, when several criteria are respected;

1. **Sharing different content on each network:** when establishing an online communication strategy, it is important to choose the right network, that will allow us to communicate our positioning in the right way, and with the right target group. Each social network is actually dedicated to reach a different target group. The shared content must therefore be adapted to the target in question. Accordingly, different content on each of the networks must be shared, in order to be consistent with the audience (Schuiling & Lambert, 2018-19).
2. **Publishing engaging and various content formats:** sharing interactive and engaging text, images, videos, audios, live streams and user generated content is efficient, in order to reach the target audience in the best possible way (Hall, 2018).
3. **Creating different content pillars:** classifying content around several topics enables to create the foundation for the overall content strategy. In order to classify each content pillar in a clear way, the use of hashtags is also recommended (Barnhart, 2018).

4. Creating an interactive and engaged community: having a real exchange with the audience is recommended, as they are key contributors to your communication strategy (Schuiling & Lambert, 2018-19).

2.4 Newsletter communication strategies and performance indicators

Having an effective and relevant newsletter is essential for a good communication strategy, as it helps to improve the museum's visibility, attract new visitors, build loyalty among existing customers and increase the website's traffic. The purpose of a newsletter is to highlight the action you would like the reader to undertake, and to inform him about the institution's actuality. However, a newsletter's communication strategy is efficient when respecting several practices;

1. Adapting the layout to all screen formats: make sure your newsletter is readable on all types of screen formats (Barberis, 2018).
2. Creating story telling: use interactive and engaging text, images and call to action buttons. This will not only make your newsletter more dynamic and attractive, but also make it easier to attract the readers' attention and encourage them to take action (Barberis, 2018).
3. Ensuring a structured and pleasant design: the layout of your newsletter has to be visually attractive, easy to read and consistent with the layout of the other communication channels (Barberis, 2018).
4. Collecting consumer's information: having a deeper consumers' insights will help you to better adapt your strategy to the consumer's needs and to expand your database (Giraudier, 2013).

3. Digital tools effectiveness evaluation criteria

Once all the digital tools have been implemented through the communication strategies, it is important to measure their effectiveness, based on the consumer's engagement, defined as « *the ongoing interactions between company and customer and an estimation of the degree and depth of visitor interaction against a clearly defined set of goals* » (McEachern, 2019, p.1). As we have learned through the LSM's Advanced Strategic Marketing course, four components can be evaluated when talking about the consumer's engagement; the visitor's implication, his interaction with the community, his intimacy or share of opinion and his influence or recommendations. All those elements can be measured with simple and clear Key Performance Indicators, which enable the evaluation of the tools' performance, the

definition and measurement of the progress towards goals, the making of predictions for the future and the improvement of the strategy, if necessary (Schuiling & Lambert, 2018-19). Different types of KPI's also exist, depending on the analyzed platform. While for a website, the number of unique visitors, the visitor's return rate, the time spend on the website, the bounce rate or the dwell time are relevant, for social media we are considering the number of followers, likes and shares. When analyzing ad campaigns, the impression rate, the views, the cost per click rate, the click through rate and the cost per mile rate are interesting, while the the average screens per visits, the daily active users, the churn rate and the retention rate are of relevance for mobile apps (Schuiling & Lambert, 2018-19). Finally, those different KPI's can be measured by different tools. However, it is important to mention that the museums did not give access to their Google Analytics accounts, for the purpose of this analysis. Accordingly, measuring their digital tools' performance has not been possible. This information is thus added for information purposes only.

PART III: Analysis of the marketing and communication strategies implemented by the three art institutions

1. WIELS

1.1 Definition of the strategies

As we learned earlier (see pp. 19-26) it is essential to identify a marketing and communication strategy to differentiate oneself from the competition. Firstly, regarding the marketing strategy of the WIELS, and more precisely the strategic marketing process, several segments can be identified; children, students, adults, residents of Forest, artists and curators, all loving contemporary art. Based on this, the museum's target audience has been identified. Initially, the main audiences that the art center is trying to target are contemporary art lovers, artists and curators, through the exhibitions and the artists' residency program. However, the WIELS is now also trying to reach a wider audience, including kids, students, and the neighborhood, through its mediation and community activities. However, the art center is aware that by offering only contemporary art, it will never be able to reach a large audience, not interested in this type of art (Solé, 2020). What differentiates the WIELS from the other museums is its positioning of being a place of creation, reflection, exchange and interaction, that is willing to link the visitors directly with the artists, through exhibitions and mediation activities that are

putting forward innovative practices and ideologies, allowing artists and the public to have a different vision of art and the society. This strategic marketing is implemented through the operational marketing, which regroups its different programs and services, its entrance fee, the distribution of a brochure and press releases and the non-digital communication tools (Solé, 2020).

Secondly, although the WIELS is still using traditional tools, as part of its communication strategy, more resources are being invested in digital tools, which allows the public to be informed in a more diversified and interactive way. The WIELS is also adapting its communication strategy according to the type of public or project. People familiar with the center, including members, artists, neighbors and journalists, benefit from a more personal and personalized communication, through the newsletter and brochures. In order to reach the wider public, the website, social networks, press releases, radio and poster advertising are used to communicate. The communication tools implemented around the exhibitions are the newsletter, press releases, brochures and social networks. For more occasional events, flyers and posters are published in public places, frequented by the potential visitors the center wants to reach, in order to convince them to attend the event. Through the use of digital communication tools, the aim of the WIELS is to increase its number of visitors and attendees at events, to promote its programs and services, to enhance the overall visitor's experience while not replacing the visit within the center, and to create a cohesive community (Solé, 2020).

It is also important to mention that the WIELS is a private art center with smaller financial means and staff than the two other institutions. As a result, the art center cannot afford to invest as much resources in its marketing and communication strategies. However, the WIELS' audience is fully aware of this, and has therefore no extraordinary expectations in this respect. What brings the audiences to the art center is above all the quality of the exhibitions and the activities, which allows the public to question art and society in a different way, rather than the marketing and communication tools put forward, according to Ms. Solé (Solé, 2020).

1.2 Analysis of the offline marketing tools put in place to meet the strategy

In order to reach its target public and to meet its different marketing strategy's missions, the WIELS is setting up different actions, through its programs and services, its entrance fees, its

information distribution and its creation of non-digital marketing campaigns, described underneath.

1.2.1 Programs and services

Through its programs and services, the WIELS is trying to target different publics. Actually, the exhibitions are reaching an art-loving and art-expert public, the artists' residency program targets artists and curators, the mediation activities reach kids and students and the community activities target the Forest's neighborhood. This is consistent with its complete target group mission, composed of people loving contemporary art (Solé, 2020).

1.2.1.1 Exhibitions

The WIELS organizes between six and eight temporary exhibitions per year, representing emerging or recognized national and international artists. Through those exhibitions, the objective is to put forward innovative artistic and societal ideas and practices, in order to give the public and artists the opportunity to discover and think differently about contemporary art and society, through information sharing, analysis and dialogue between the public and the artists, which is in line with the art center's mission (Solé, 2020).

1.2.1.2 Mediation activities

The art center is also organizing experimental mediation activities around the exhibitions and societal issues, including conferences, guided visits, debates, socio-cultural exchanges, workshops and educational activities, for all ages (Solé, 2020). Through the "WIELS Kids initiative", the center tries to stimulate children' and students' interest in art, through visits, workshops, courses and guided tours in French and Dutch. Holiday courses are also organized for children between 6 and 12 years old, in order to introduce them to the contemporary art world, as well as dance and football workshops, in partnership with ROSAS and BX Brussels. Baby weekends are implemented for babies between 6 months and 2 years old as well, where they can discover interactive and sensory installations and plays. The WIELS also organizes visits dedicated to students and schools, adapted to their knowledge. Finally, the WIELS takes part in the "Women's Paths through a Hidden Europe" project, where the artist Anouchka Oler and the students and teachers from the Institut Saint-Louis meet women that have marked the European history recently. Within the WIELS, workshops, conferences and exchanges are then taking place, allowing the public to discover the story of these women. Overall, those initiatives are consistent with the WIELS' aim of presenting the diversity of contemporary art

and society in an interactive way, enabling exchange and dialogue between the public and art professionals, while being consistent with the WIELS's target audiences (WIELS, 2020).

1.2.1.3 Residency Program

The WIELS is also proposing an artists' residency program, that invites several artists to have access to a six-months workshop within the WIELS, where they can create, innovate, exchange and exhibit. Artists are also supported by art curators and other artists in the realization of their work. Events, exhibitions and debates are then organized, in which these artists can take part. Thanks to this initiative, the artists have the chance to make themselves known to the public and to perfect their artistic experience, which represents a huge boost for their career. Overall, this program aims to reach artists and curators, part of the WIELS's target group, while being in line with the art center's mission (WIELS, 2020).

1.2.1.4 Community work

The WIELS has also implemented a strong integration policy into the area of Forest over the years, which enables it to reach its neighbors, part of its target group as well. Firstly, in partnership with the "Maison des Jeunes de Forest", the WIELS has created a collaborative garden "mille semences-Ceuppens", located in Forest. The objective of this action is to engage with the neighborhood, by sharing a common place where they can interact with each other. The free "SuperVliegSuperMouche" festival is also organized in Forest, during which activities around art and culture are organized for the whole family, regrouping theatre, poetry, music, dance and art workshops. This allows the WIELS to create a sense of community with the neighborhood, while enabling them to immerse into the artistic world. A "Welcome Pass" has also been created for people living within one kilometer of the WIELS, giving them free access to the art center's exhibitions and events and enabling them to learn more about contemporary art, which is in line with the WIELS' mission of integrating the neighbors (WIELS, 2020).

1.2.2 The entrance price

At the WIELS, the ticket's price varies between €4 and €10, depending on your age and status, as you can notice from the complete price list, added in the appendix, Table 2. However, minors and the neighbors possessing the "Welcome Pass" can always visit the museum for free. This enables the WIELS to meet its target, by reaching kids, students and the habitants of Forest. Moreover, every first Wednesday of the month, free visits are proposed as well,

which allows people from less privileged social classes or people less interested by contemporary art, to have access to culture by discovering art in a different way. This is also consistent with the art center's mission of presenting contemporary art to the public. However, since the WIELS is a private art center, not financed by the state, the entrance fees are an important means of generating income, enabling the art center to keep existing (WIELS, 2020).

1.2.3 Distribution

Several means of distribution are used by the WIELS, depending on the target they want to reach or the project put forward. Through its offline distribution, the WIELS is only reaching its most familiar audience. In order to inform the WIELS' members and neighbors about its actuality, exhibitions, events and mediation activities, the art center is sending personal and personalized brochures, by post. Sending brochure is an effective way for the center to attract its existing public and to increase its number of visitors, by triggering their desire to come to the art center, which is in line with its mission. While interesting information is shared through the brochure's 40 pages, the visual aspect of it is also effective, with a lot of images and colors, making the brochure dynamic and pleasant to read, while increasing people's interest. Secondly, press releases are published, in order to target journalists and people interested in contemporary art, who are also part of the center's target group (Solé, 2020).

1.2.4 Promotion through offline communication tools

In order to reach a wider public, not yet member of the museum nor living in Forest, traditional communication tools are used, regrouping press advertising, radio commercials and out-of-home posters, represented in appendix, Images 1, 2, 3 and 4. Through these tools, the aim is to highlight mediation activities or more specific projects in targeted public locations, in order to reach the potential audience that the art center is trying to attract (Solé, 2020).

1.2.5 Interpretation of the offline strategy performance

Through the previous analysis, we can see that the WIELS' marketing strategy seems to be performant, and in line with the center's target audiences and missions. While its exhibitions and residency programs are reaching contemporary art lovers, artists and curators, its mediation and community programs reach a wider audience, including kids, students and the neighbors. The strategic marketing process is also coherent with the operational one, as the innovative and experimental implemented programs and services are dedicated to people

from different ages, loving contemporary art, and respect the art center's intention of being a place of creation, reflection, exchange and interaction between the public and the artists. Free entry and visits are also occasionally organized, in order to reach people not willing or not able to pay for contemporary art exhibitions. In addition, while the distribution of personalized brochures and the redaction of press releases enable the existing audience to be informed about the center's actuality, the offline communication tools, including flyers, posters and radio spots enable the WIELS to reach a larger audience, not already familiar with the place. However, a comparative analysis grid, summarizing this information, has also been added, in attachment (see pp. 95-97).

1.3 Analysis of the online marketing tools put in place to meet the strategy

The active use of digital communication tools aims at promoting the center's programs and services in an interactive and diverse way, enhancing the overall visitor's experience, increasing the number of visitors and creating a strong sense of community. In order to do so, the communication strategy is adapted to the type of public and to the type of project.

1.3.1 The website

It is interesting to note that the WIELS's website is very different from the two other institution's websites. The WIELS is proposing a minimalist website strategy, offering only functional and useful content. Actually, this type of website is focusing only on the essentials, by offering nothing additional to what could be discovered within the establishment. Accordingly, the website's shared content is limited to practical information, a brief exhibitions' and activities' programming introduction, the museum's history and the possibility to book your ticket online. Moreover, an exhibition's visitor guide written in French, Dutch and English can also be downloaded for free from the website, describing the exhibited artist's works. However, the actual art pieces are not illustrated in the guide, meaning that you can't discover the exhibition only through the guide. Discovering documentary or research resources and virtual and interactive experiences is thus not possible on the site. Accordingly, the diversity and the interactivity of the content should be improved (WIELS, 2020).

Moreover, the WIELS is also trying to encourage the audience to support the art center by becoming a member of it, through its website. Three types of memberships actually exist, which are detailed in the appendix, Table 3, 4 and 5. Because the art center is not funded by

the state, memberships are of high importance, as the raised funds are helping the WIELS to develop, to offer a richer experience, and to deepen its residency program and socio-artistic activities, while offering unique benefits for the members (WIELS, 2020).

1.3.1.1 Interpretation of the website's ergonomic performance

1. Utility: more emphasis is placed on the practical and functional aspect of the minimalist website, rather than on the offer of an engaging and interactive additional experience. Based on this, we can see that the website's utility has a medium performance.
2. Usability: first, the menu is user-friendly and clear and the website is available in French, Dutch and English, making it easy for international people to quickly find the information they are looking for. The website's display is also adapted to all screen formats. Based on this, we can see that the website's efficacy is good. Secondly, the website's speed performance score is 100 and the research's average time is of 0,4 seconds, meaning that the website is top-performing in terms of research speed and that its efficiency is performant (PageSpeedInsights, 2020). However, while the public is able to find all of the needed practical information on the website, no additional virtual experience is offered to the public. The consumer's satisfaction is thus weak. Based on this, we can support that the overall website's usability is of medium performance.
3. Design: while the layout is very simple and uncluttered, that the homepage is attractive, colorful and makes us want to discover more, and that the website's most important elements are highlighted with colors, which is attracting our attention, the used formats are limited to non interactive text and images. Based on this, we can see that website's design is of medium performance.

Based on this analysis, we can consider that the website's communication strategy seems to be of medium performance. Regarding the WIELS's communication strategy missions, the website is not consistent with the center's mission of enhancing the visitor's experience, promoting its programs and services and creating an interaction with the public. However, a new website will be launched in August, with the aim of « *bringing more interactivity into the website. For the moment, our site is not really a tool made for that. It was made 10 years ago and hasn't evolved since. It is very static. There is no interactivity, only practical information can be found* » (Solé, 2020, p. 135). This is showing the WIELS's awareness about the identified

problems and its willingness to improve its communication strategy, in order to please the public, while meeting the center's objectives.

1.3.2 The social networks

Through its social media accounts, the WIELS is trying to trigger people's desire to visit the art center by promoting its programs and activities, and trying to develop a digital community. Moreover, the social networks' communication strategy is adapted to « *the realities of the platforms and the public that uses each platform, since the interests of the public are not the same on the different networks* » (Solé, 2020, p. 136).

1.3.2.1 Facebook

Facebook is the WIELS' most popular social network account, with 45,000 followers. With an average of one publication every two days, we can consider that the WIELS is active on Facebook. Moreover, the art center is publishing each post in 3 languages; French, Dutch and English, which enables to reach a large target group.

1. Content formats: different content formats are published, including text, video, images and user generated content. This helps to engage more with the audience. Soon, podcasts will also be shared (Facebook, 2020).
2. Content pillars: four content pillars have been identified. The first one is the “#WIELSfromHome” pillar, regrouping the content created in response to the Covid-19 crisis. A pillar is also dedicated to #exhibitions, gathering information about openings, nocturnes, guided tours, events, and closing days, as well as a pillar about #events, including festivals or courses. Finally, a #job offers content pillar is identifiable as well. All those content pillars are classified with hashtags, which is good (Facebook, 2020).
3. Community: a special section is dedicated to the WIELS's community, where they can share their experience and reviews. Based on 160 people's opinion, the WIELS received an overall rating of 4,7/5, which is the highest one compared with the two other institutions. Actually, all of the comments are really positive, which is good for the WIELS's image and for the visitors' attraction, as people are trusting word of mouth a lot currently. However, compared to the two other museums, we can see that the community is much less active, with a lower amount of likes, comments and shares, which remains however proportional to the smaller number of people who follow the page (Facebook, 2020).

According to Ms. Solé, the Facebook's audience is rather local, composed mainly of adults and parents. Accordingly, the WIELS is sharing content about its programs and services for children and families, in order to be consistent with this audience. The use of Facebook is a clever choice as it allows the center to communicate about its positioning in the right way, and to reach its target group, with the right message. The shared information is also in line with the WIELS's missions of promoting its programs and services and creating a sense of community. Overall, all those elements enable us to support that the WIELS's Facebook communication strategy seems to be good in terms of performance.

1.3.2.2 Instagram

On Instagram, the art center has 40,200 followers, which is slightly lower than on Facebook. However, Ms. Solé affirmed the Instagram's popularity is increasing, recently. According to Ms. Solé, the Instagram audience is less local, which explains why all of the posts are in English. The content on Instagram is also frequently updated, which is positive to keep the audience entertained on a daily basis.

1. Content formats: among the published 562 posts, the majority of formats are images, and only a few videos, including one IGTV. Two front page stories and regular stories are also shared (Instagram, 2020).
2. Content pillars: while the same content pillars are published than on Facebook, the publications' formats aren't the same. The WIELS is thus not cross-posting content. We can also notice that the WIELS is trying to convince its audiences to take action through Instagram, as they are invited to book their tickets on almost all the posts (Instagram, 2020).
3. Community: while the number of followers is smaller than on Facebook, their engagement rate is higher, with more likes and comments per post (Instagram, 2020).

Through the share of images, the WIELS manages to communicate its positioning in the right way, by reaching a younger and trendier audience, part of its target group. Moreover, the shared content is consistent with the WIELS' mission of promoting its programs and services. However, the mission of creating a sense of community is less felt through Instagram, as the audience is not invited to engage. Based on those criteria, we can see that Instagram's communication strategy seems to be of medium performance.

1.3.2.3 Social networks' communication strategy performance

Firstly, different content is offered on each platform, which makes it possible to reach different and complementary targets, on each of them. Several content formats are also proposed, which is in line with the center's desire to trigger people's interest in a diversified way. Regarding the low financial means and teams of the WIELS, limiting its digital presence on two networks seems to be a smart choice, as it enables the WIELS to reach its missions. Indeed, the art center manages to promote its complete programs and services through Instagram and Facebook, by informing the public and triggering its interest. Based on this, we can see that the social network's communication strategy seems to be performant globally. Creating a community sense through Instagram is the only element that could be improved in order for the strategy to be fully in line with the WIELS' mission.

1.3.3 The newsletter

Firstly, the WIELS is the most active institution in terms of the newsletter's sending frequency. The newsletter's format is also adapted to all types of screens, which is good. Informative text, images and call to action buttons, highlighted by attention-grabbing colors, can be identified as well, creating engaging story-telling. The newsletter is available in French, Dutch or English, in order to reach a large audience. As far as the layout is concerned, it is clean, structured, and the information is easily identifiable and readable. Its design is also consistent with the one on the other digital communication tools, which is good. When subscribing to the WIELS's newsletter, you will be asked for a lot of information: first name, surname, date of birth, postal code, language, email and your subscription's motivations. This is not only in line with the WIELS's mission of offering a personalized and personal communication for the ones familiar with the center, but it also enables to collect in-depth insights about the interested audience and to better respond to its needs. The newsletter is also respecting the WIELS's mission of promoting its programs and services. Based on these elements and the performance criteria learned earlier (see p. 25), we can see that the WIELS's newsletter's communication strategy seems to be performant.

1.3.4 The digital response to the Covid-19 crisis

The current health crisis is affecting the cultural sector in a dramatic way. In order to best respond to the Covid-19 pandemic, the WIELS has set up its "WIELS from Home" content marketing campaign, bringing the art center into everyone's home, through varied videos that

aim to help people understanding contemporary art and its context, through informative and engaging content, which is in line with its mission. Every Tuesday, a selection of videos, made or chosen by artists who have been or where supposed to be exhibited in the art center, or artists that have been or are part of the residency program, are proposed to the public. Among those, we can identify videos dedicated to the kids, students and adults, which is in line with the center's target group. A virtual 15-minutes guided tour and an artist's explanation of the exhibition "Today is the First Day" is proposed as well, highlighting Wolfgang Tillmans' most emblematic works. DIY videos made by the artist Kitty Kamp are also shared, as well as drawing books from Jef Geys, dedicated for the whole family. In order to interact with the public and create a sense of community, people are invited to share their creations on social networks with #JefGeysCovid19. However, only twelve publications have been shared for the moment, with shows that the museum's mission is actually not met. Finally, the WIELS is not making this content available through its website, but only through its newsletter and social networks. Based on this, we can see that the art center is mainly trying to reach its existing and familiar audience. This is different from the two other institutions' approach, who are trying to reach the widest possible audience. However, Ms. Solé explained that the crisis arrived too early and that the current website was not used anymore with the purpose of interacting with the public, but that the new one, launching in August, would (Solé, 2020).

Moreover, the WIELS is actually the only institution that has been allowed to reopen its doors to the public, since the 22th of May, following the health crisis. However, in order to guarantee a pleasant but safe experience for the visitors, a number of measures have been put in place. Actually, tickets must be reserved online and in advance, the number of visitors is limited to 35 people per floor, masks must be worn, the building is cleaned regularly and the exhibition hours have been extended. The nocturnes and guided tours are still cancelled as well, but a visitor's guide can be downloaded for free from the website. The fact that museums and art centers in Belgium have been allowed to reopen, before a lot of other entertaining places, actually underlines their importance in today's society. Unfortunately, no information concerning the reopening of the two other museums has been confirmed by each of them yet.

1.3.5 Interpretation of the online strategy performance

A communication strategy is effective when all of the AIDAA's model touch points are taken into consideration, which is the case here. While the brochures and press releases are rising

the awareness of the public already familiar with the WIELS, the promotion through offline communication tools is reaching a wider audience. Even though the actual website is not optimal and not in line with the WIELS' mission of improving the visitor's experience, we can see that the new website, opening in August, will trigger people's interest, by proposing more interactive content that will highlight the center's programs and services. The newsletter and the positive WOM on Facebook are also triggering people's desire to come to the art center, and the call to actions buttons invite people to act. Finally, social networks allow the public to share its experience, which will create loyalty and increase the number of visitors within the establishment, when positive. All these touch points are also targeted through earned, paid and owned media. Finally, the WIELS is respecting its mission of enhancing the visitor's experience and promoting its programs and services, through all of its communication tools, besides its website. While its mission of creating a sense of community has been respected, through Facebook, this is not the case on Instagram. Overall, based on those elements, we can see that the WIELS's communication strategy seems to be of medium performance. However, based on Ms. Solé's affirmations, we believe that the new website will enhance the global communication strategy. A comparative analysis grid is provided in attachment, summarizing all this information (see pp. 95-97).

2. CENTRE POMPIDOU

2.1 Definition of the strategies

Although the following information has not been directly communicated, nor confirmed, by the Centre Pompidou, due to its lack of availability following the Corona Virus, the hypothesis concerning its marketing and communication strategies has been deduced, based on extensive research and external documents, published by the museum.

The first step of the marketing strategy is the strategic marketing's definition. Firstly, in the case of the Centre Pompidou, a wide variety of segments can be identified; children, adolescents, students, adults, people with disabilities and people living in complicated social or economical conditions. However, the segments are not only limited to people of different ages or from diverse social classes, but also include people with diverse artistic tastes, including groups of people loving plastic arts, or people who prefer dance, music, cinema, theater or poetry. This leads us to the conclusion that the museum is trying to reach the widest

and most diverse public as possible, by sensitizing even those who do not have direct access to art and culture. What enables the Centre Pompidou to differentiate from its competitors, while achieving its objectives, is its positioning. The museum's brand image and reputation, its artistic knowledge, the quality of its collections and the interdisciplinary nature of its activities make it stand out from the crowd. Secondly, the operational marketing process is used to implement the strategic marketing, through educating and entertaining programs and services, the price of the museum's tickets, the distribution of brochures and the promotion through non-digital means of communication (Bilan d'Activité 2015, 2016).

Furthermore, it is important to identify the communication strategy implemented by the institution. Although the museum still communicates with its public in a non-digital way, digital communication tools are increasingly used, since 2015. Following the strong development of technologies, the museum decided to renew its digital content marketing strategy through its website, social networks, mobile app and video game (Bilan d'Activité 2015, 2016). The main objectives of its digital presence are to enhance the visitors' experience by cultivating and entertaining them, promoting the museum's programs and services and building a relationship and a dialogue with the largest possible audience. Creating a sense of community actually enables a better understanding of the audiences and thus a better ability to adapt to their needs (Le Centre Pompidou Virtuel, 2012).

Now that the marketing and communication strategies have been described, let's take a look at how these have been implemented in reality and whether the Centre Pompidou's missions are actually being achieved, through its strategies.

2.2 Analysis of the offline marketing tools put in place to meet the strategy

In order to achieve its mission of reaching a wide audience with educative and entertaining contents, the Centre Pompidou has set up different operations, through its programs and services, its entrance fees, the distribution of information content and the creation of non-digital marketing campaigns, described underneath.

2.2.1 Programs and services

The Centre Pompidou's mission is about « *Sharing the experience of art with all audiences, learning about curiosity, transmitting a taste for lively and multidisciplinary creation to a wide variety of visitors, in diverse and constantly renewed forms* » (Centre Pompidou, 2020, p. 1).

Through its programs and services, the institution aims to be as close as possible to the entire population and leave anybody aside, as you will notice through my analysis.

2.2.1.1 Strategic implementation of programs for people from all ages and social classes

Through its strategy, the museum's objective is to gain a better understanding of the desires, expectations and practices of each type of public, in order to ensure the most complete and flexible experience possible, appealing to people of all ages, health situations and social categories (Rapport d'Activité 2015, 2016).

2.2.1.1.1 Strategy dedicated to the minors

It is essential for the museum to stimulate people's interest in art from an early age and to target minors, as they are part of the museum's target group. Accordingly, different educative and entertaining activities have been developed for kids between 0 and 16 years old, offering them the possibility to discover art in many different innovative ways, depending on their age, tastes and backgrounds. Firstly, the "Mini Party" initiative introduces children between 0 and 5 years old to art, by inviting them to participate in festive, sound and sensory activities. "l'Atelier des Enfants" aims at developing the imagination and curiosity of children between 2 and 10, by introducing them to art in a playful and entertaining way. La "Galerie des Enfants" is an exhibition space for children from 4 years old, allowing them to discover many different artistic disciplines such as painting, architecture, dance, design, music and poetry. Through the "la Fabrique" initiative, children between 9 and 12 can realize a collective artistic group project, linking art and technology, by imagining, experimenting and manufacturing. The "Studio 13/16" enables teenagers between 13 and 16 years old to meet artists, create projects and participate in workshops and events, during which different types of art are discussed. Finally, in order to honor the children's creativity and to congratulate them on the work they have accomplished, the Centre Pompidou is organizing the "Viens avec nous au Centre Pompidou" initiative, once a year. Overall, all of those initiatives are in line with the museum's mission of educating and entertaining its younger target group (Centre Pompidou, 2020).

2.2.1.1.2 Strategy dedicated to the 18-30 ones

First, the "Art Sessions" initiative, run by volunteers, aims to develop the cultural life of the museum and to make the whole family discover art in a different way, by offering fun and entertaining activities, where the use of senses and intuition is needed (Art Sessions, 2020). The

“15 Minutes Chrono” action is dedicated to young readers of the Centre Pompidou's Public Information Library, to arouse their interest for art, by offering them the possibility to discover a part of the museum's collection for free, during a 15-minute guided tour. The “Museum Live” event, linking art with fun, by inviting special guest like artists, curators, cooks, musicians and DJ's, is the last initiative proposed by the Centre Pompidou for people between 18 and 30 years old. The objective is to reach a more festive audience, by bringing the public into a different universe. Overall, we can see that all those actions are in line with the museum's mission of educating and entertaining young adults, part of its target (Bilan d'Activité, 2015).

2.2.1.1.3 Strategy dedicated to the disabled ones

In order to guarantee the same access to culture for everybody and to exclude nobody, guided adapted guided tours have been designed for people with disabilities. For the visually impaired people, very detailed descriptions and comments are provided, in order to let them imagine the art works in a very realistic way. For hearing impaired people, the visit is made via audio phones equipped with magnetic loops and headphones. Finally, deaf people are guided with the sign language. Based on this, we can see that the museum is reaching its mission and target group (Centre Pompidou, 2020).

2.2.1.1.4 Strategy dedicated to people in social fragility situations

In order to be consistent with its mission of granting access to art and culture for the less privileged population, initiatives inside the museum and out-of-home territorial actions have been developed over the years. Firstly, the “Studio 13/16 au college” has been implemented in schools located in disadvantaged French areas, proposing workshops and discussions during one day, which is a way to bring out the students' creative side and to deepen their reflection around art (Bilan d'Activité 2018, 2019). Through the “Relais du Champ Social” initiative, the museum tries to play a major role in the social and educational integration of the socially or economically less privileged among us, by offering reduced rates and adapted activities (Braun, 2020). Finally, an annual and real-time initiative “Un Jour, Une Oeuvre” has been set up outside the museum, presenting different art works belonging to the museum's collections, in order to raise awareness of art among the general public, but more especially of people unfamiliar with art. All of those initiatives are reaching the museum's target, while being in line with its aim of educating and entertaining all types of publics (Centre Pompidou, 2020).

In a nutshell, all these complementary programs and services implemented by the museum are in line with its mission of reaching an audience with diverse ages, social classes and health situations. In addition to not forgetting anyone, a very wide selection of creative, educational and entertaining activities is proposed, which enhances the visitors' experience while cultivating and entertaining them, which is the museum's mission.

2.2.1.2 Strategic implementation of a very wide selection of artistic content

The Centre Pompidou is also offering a large selection of artistic content, including plastic art, music, dance, theatre, speeches, cinema or writing, in order to reach people loving not only plastic art and to be coherent with its target group. First, a large number of concerts and performances are organized within the establishment, in order to showcase dance, music and theatre representation. More than 80 speech-related experiments are also set up each year, through conferences, debates, conversations and meetings, in order to initiate a conversation between the guests and the public, by making them think about a whole range of different societal and artistic subjects. The Centre Pompidou also possesses different libraries with a very large selection of books, for the ones loving writing and poetry. Various cinema formats are also offered, ranging from the classic film screening or documentary to retrospectives, exhibition-installations or festivals. In addition, workshops are organized around experimental cinema, the creation of video content, and the use of new digital media. Finally, the Centre Pompidou's artistic school has been opened, in order to teach and share art, its history and practices with the general public who is willing to learn and develop its artistic skills, but also with professionals and businesses, through a free program of master classes, workshops and visits. Those activities not only enable the museum to reach its target, but also enable it to be coherent with its mission of educating and entertaining people (Centre Pompidou, 2020).

2.2.2 The entrance price

Like it is the case for the WIELS, the access to the museum's collections and exhibitions is subject to a charge. The ticket's price actually ranks between €11 and €14, as you can notice from Table 6 and 7, added in the appendix. The museum also offers the opportunity to visit the exhibitions for free, every first Sunday of the month. Free access to the Atelier Brancusi is also offered, through the whole year. This is in line with the museum's mission of making art and culture accessible to the public who may not necessarily have access to it. Although the Centre Pompidou is a public museum financed by the French state, entrance fees, as well as

membership subscriptions (see p. 45), are an important and necessary means of revenue (Centre Pompidou, 2020).

2.2.3 Distribution

In order to reach the museum's members, to inform them about the museum's actuality and programs and to motivate them to discover more, the Centre Pompidou is using brochures, sent by the post several times a year. Unfortunately, having no response from the museum on this subject, no additional information concerning the practical and visual aspect of it can be provided. Secondly, press releases are also frequently published, enabling the museum to reach a wider audience. The museum's entire target group is thus met through the offline distribution tools.

2.2.4 Promotion through offline marketing campaigns

The Centre Pompidou is also not neglecting the importance of offline campaigns, in order to attract the general public's awareness and to make him want to discover the place. In 2018, the experiential out-of-home "Ikea s'installe à Pompidou" marketing campaign has been developed, in order to obtain a two-way interaction between the art institution and the visitors, and to create a direct physical immersion with them, which is consistent with the museum's mission of creating co-construction with the public. The campaign's principle was to make the visitors' waiting time more pleasant, by enabling them to sit on 200 different seats from the IKEA collection, displayed in front of the museum, as you can see from Image 5, in attachment. In addition, paper posters, highlighting the various exhibitions, were also displayed in public places, in order to attract the attention of a very wide public and encourage him to come to the museum. Some examples of posters are added in the appendix, Image 6 and 7. As you will notice, those prints are not recent, which let us believe that this communication tool is not used anymore, but replaced by digital ones (Crépils, 2018).

2.2.5 Interpretation of the offline strategy performance

As you can notice from the previous analysis, we can see that the museum's strategic marketing mission of being close to the entire public is a success thanks to the operational marketing implementations. Moreover, those two strategies are consistent, which is primordial for the success of the general marketing strategy. Indeed, people of all ages, social classes, health situations and artistic tastes can find what they are looking for at the Centre Pompidou, through a very wide selection of educative and entertaining programs and

activities. Moreover, while the visits are submitted to a fee, opportunities have been implemented to make it possible for people from lower social classes or people who do not want to invest money in culture to be in touch with art. The distribution of brochures also enables the museum to keep its members informed about its pluridisciplinary offers. Finally, the Centre Pompidou invested resources in a promotional offline marketing campaign, which enabled it to reach a large audience, in an original way. All those implementations are also consistent with the museum's mission of making art accessible for all, through educative and entertaining content. Overall, we can see that the Centre Pompidou's marketing strategy seems to be efficient. A comparative analysis grid has also been added in attachment, summarizing this information (see pp. 95-97).

2.3 Analysis of the online marketing tools put in place to meet the strategy

The renewal of the museum's communication strategy aims to reach a diverse audience, by proposing cultivating and entertaining content that will enhance the public's overall experience and promote the museum's programs and services. It also aims to implement a method of co-construction with the public, by building a strong relationship of exchange with it, through the website, social networks, app, mobile game and digital marketing campaigns (Le Centre Pompidou Virtuel, 2012).

2.3.1 The website

The museum's website aim is « *to break with institutional approaches that primarily target potential visitors, favoring a resolutely content-oriented approach. This new kind of website can certainly complement the in situ visit, but it can also be an experience of a different kind in itself. Without seeking to replace the direct experience of contact with the work by offering virtual tours, the Centre Pompidou's website affirms the institution's own digital identity. The Centre Pompidou online presence is not just a website, it is a new entity in its own right* » (Le Centre Pompidou Virtuel, 2012, p. 5). Accordingly, while the WIELS has chosen to implement a minimalist website strategy, the Centre Pompidou is using an admiral website strategy, which in addition to having a functional and useful role, offers additional experience and services to the public, by enabling him to discover a large variety of resources that cannot be consulted within the institution itself. Since the website is « *a resource center, a content distribution platform, a new space for sharing and knowledge* » (Bilan d'Activité 2015, 2016, p. 82), we can see that the website also corresponds to a content-oriented multimedia admiral website

strategy. The diversified content put forward on the platform is above all educational and entertaining, aiming to increase the large audience's knowledge about art and culture, ranging from art lovers to curious people, that have no clue about art, which is consistent with the museum's mission of leaving nobody aside (Le Centre Pompidou Virtuel, 2012).

2.3.1.1 Digitalization of the collections

The first asset of the museum's website is the opportunity to admire digitally and for free a part of the museum's art collections, at any time and from anywhere in the world, which is consistent with its mission of being a place of sharing and knowledge, for everyone. Firstly, twenty art pieces of the “#PompidouVIP Masterpieces Collection” are presented, through different engaging formats including images, written descriptions, podcasts and videos, in order to provide the most complete content-oriented experience. Moreover, through the Centre Pompidou's website, it is also possible to discover the history behind the other collections of the museum, but only through a written description (Centre Pompidou, 2020).

2.3.1.2 Audio-visual digitalization

The Centre Pompidou is also offering the possibility to access a wide range of cultivating but entertaining visual and audio contents, beside the one for the collections. Firstly, all the museum's events not to be missed are published under the “News of the Month in Video”, allowing the public to be aware of the exhibitions, cinema programs, debates, shows and concerts organized during the following month. Each event is briefly introduced through the video, which aims at arousing the interest of the spectators. Several live videos are also published, allowing visitors to follow exhibitions, master classes, interviews, debates and conferences with artists or art professionals, as if they were there. Exhibition's video trailers are shared as well, giving the spectators an overview of the exhibited art works and stimulating their interest. Finally, in order to not leave anyone aside, the Centre Pompidou has created the web series “Mon Oeil” dedicated to the younger generation, in order to arouse its interest in art in a fun and entertaining way, by covering a wide range of subjects. All those initiatives are in line with the museum's mission of improving the large public's experience, while cultivating and entertaining him (Centre Pompidou, 2020).

2.3.1.3 Digitalization of documentary resources

The visitors are also invited to consult documentary resources, that will enhance their experience, while cultivate them. Firstly, archives are published, classified per year and

category, in order to facilitate research. Moreover, the Centre Pompidou's Editions section contains all the content published by the museum, which can be purchased via the museum's online shop. A part of the website is also devoted to the press area, regrouping all the press releases published by the museum over the years, in order to give the public an idea of the new features recently introduced by the museum and information about emblematic exhibitions. Finally, through the museum's website, the activity reports since 1973, can be consulted and downloaded for free. Since all of those documentary resources are very educative, they helped me a lot for my research (Centre Pompidou, 2020).

2.3.1.4 Membership promotion

Today, the Centre Pompidou's private collection is one of the largest and most qualitative in the world. In order to ensure that the museum will be able to continue to acquire art works to complete its collections and enhance the overall visitor's experience, the museum needs funds and donors. Accordingly, the museum tries to convince people to become members, through call to action buttons, on the website. If you have a passion for art, or you would like to support the Centre Pompidou, while enjoying benefits and exclusivities, two possibilities exist. First, the "POP' Membership Program", whose prices are detailed in the appendix, Table 8, enables the members to benefit from priority access, reduced rates for the museum and other cultural places in Paris, free cinema and exclusive events. Secondly, "Les Amis du Centre Pompidou membership", detailed in attachment, Table 9, 10 and 11 offers an even more complete program, by giving access to a greater number of events (Centre Pompidou, 2020).

2.3.1.5 Interpretation of the website's ergonomic performance

1. Utility: the website's utility is performant, as informative and functional information, as well as additional experiences and services than the ones provided within the establishment, are proposed to the public, through the multimedia admiral website.
2. Usability: in terms of efficacy, the website is good. Actually, the menu is easy to use and the website is well structured with titles and subtitles, which makes it really easy to find the required information. The website's display is also adapted to all the different screen formats. Finally, the entire website is available in French, English and Spanish and the practical information in other twelve languages, which makes it possible to reach a diversified public. However, the efficiency is of medium performance, with a website's speed performance indicator of 35 and an average research speed is of 3,5 seconds,

meaning that the website's research speed is slow. However, when consulting the website, this is not something that has been felt. This speed could be improved by encoding the images more efficiently and by activating text compression (PageSpeedInsight, 2020). Overall, the consumer's satisfaction is positive. Based on those three criteria, the website's usability is of good performance.

3. Design: with a sober black and white layout, an attractive homepage with intergraded call to action buttons, that gives the visitor the motivation to discover more, diversified and interactive formats, including images, videos, animations and illustrated windows and with highlighted elements that are grabbing our attention, thanks to their formats and colors, we can see that the website is performant in terms of design.

Overall, we can see that the website's communication strategy performance is good. The only element that needs some improvement is the speed performance indicator, in order to be optimal. Moreover, the website's communication strategy is in line with the museum's mission of being a content-oriented website, that enhances the visitors' experience through educative and entertaining resources, and that raises people's interest about its programs and services.

2.3.2 The social networks

Through its social networks, the museum is trying to enhance people's experience with educative and entertaining content, promoting its global programs and services and creating a truly engaged digital community. Using an earned media is important in order to have a performant communication strategy, as this will trigger people's desire to visit the museum and give them the opportunity to share their experience, which will be beneficial for the museum's image and reputation, when positive. Finally, the Centre Pompidou is present on five different social networks, described underneath (Bilan d'Activité 2015, 2016).

2.3.2.1 Facebook

Compared to the WIELS, the Centre Pompidou's Facebook community is much larger, with 700,000 followers. The museum is very active on Facebook as the content is updated on a daily basis. The publications are only shared in French, which prevents the museum from reaching an international target audience. Considering writing posts in more languages could therefor be efficient (Facebook, 2020).

1. Content formats: different publication formats, including images, text, videos, audio, live streams and user generated content can be identified, which is good to entertain the public in interactive ways (Facebook, 2020).
2. Content pillars: the content is classified under different content pillars. The first pillar is bringing together all the actions put in place with regard to the Corona Virus. A pillar about the exhibitions and another one about the programming can also be identified. A pillar also illustrates sounds, and podcasts. In addition, a pillar is dedicated to non plastic art, including cinema, music and live performances. The last pillar includes all activities dedicated to children. Moreover, through the Facebook page, several call to actions can be identified, inciting the audience to buy a ticket or become a member of the museum. However, the museum does not use hashtags to differentiate its content pillars, unlike the WIELS, which prevents the audience from having a structured content overview. This could be improved for the future (Facebook, 2020).
3. Community: a section on the Facebook page is dedicated to the museum's community, where they can make reviews and recommendations based on their experience, but also share photos. After analyzing this, we can see that almost all visitors are recommending the museum, by sharing a positive WOM, which is effective to attract new visitors. The overall score given by 47,000 community members is 4,5/5, which is a little lower than the WIELS' score. The community managers are also interacting actively with the audiences, by liking and responding to their comments (Facebook, 2020).

As Facebook is a social network that aims to reach the general public, the use of this communication tool is consistent with the museum's target objective and allows the museum to communicate its message in the right way, by reaching the right general audience, with cultivating and entertaining content. Moreover, the shared content is also in line with the museum's missions of creating a strong sense of community with the public and promoting its complete programs and services. In a nutshell, all those elements enable us to consider that the museum's Facebook communication strategy seems to be performant. However, in order to be optimal, hashtags could be used to differentiate the content pillars and the shared content could be written in different languages.

2.3.2.2 Instagram

Instagram is the museum's most popular social network, with one million followers. While all the posts on Facebook are in French, the content shared on Instagram is written in French and English, which is better to target an international audience. However, the museum is not active at all on Instagram, publishing an average of three posts per month.

1. Content formats: we can identify interactive and engaging images, videos, live streams, stories, nine headline stories and a large selection IGTV's (Instagram, 2020).
2. Content pillars: the content shared on Instagram can be classified under several categories. The first pillar is related to the #architecture of the building. Posts are also related to #collections, #PompidouVIP, #artists, #exhibitions and #Brancusi. The last content pillar is #LeCentrePompidouVuParVous, which showcases content created by the community. Moreover, we can feel that the museum's willingness, through Instagram, is to inform followers by means of explanatory texts, highlighting the context behind each publication. The museum actually really tries to convince the public to come to the museum, by presenting the works in a very complete and precise way (Instagram, 2020).
3. Community: the objective of co-construction between the museum and its public is also reached, by re sharing the audiences' content and interacting with them (Instagram, 2020).

While using Instagram is an efficient way for the museum to reach its younger and more trendy audience, with different content than the one posted on Facebook, that its mission of creating a relation with its public is reached and that the visitor's overall experience is enhanced with educative and entertaining content, some negative elements can be identified in the strategy. The museum is posting content super occasionally, which is not a good way to keep the audience informed and entertained. Moreover, the shared content is not in line with the museum's mission of promoting its programs and services, as it only focusses on the museums' art collections and exhibitions. Based on this, we can see that the Instagram's communication strategy seems to be of medium performance.

2.3.2.3 Twitter

Since 2008, the Centre Pompidou is also active on Twitter, with a total of one million followers.

1. Content formats: In 12 years, a total of 28,200 tweets have been published, including photos and videos, under different formats, including text, images and videos (Twitter, 2020).

2. Content pillars: the content shared on Twitter, as well as the content pillars, are exactly the same than the ones on Facebook. As we saw earlier (see pp. 24-25), cross posting between social networks is not efficient, as the content is not adapted to the target of each social network (Twitter, 2020).

Based on this, we can see that being present on Twitter is not relevant for the museum. As the same content is posted on Facebook and Twitter, the museum should differentiate the content shared on each platform, or only remain present on one of both accounts. Accordingly, we can see that the Twitter's communication strategy seems to be weak (Twitter, 2020).

2.3.2.4 YouTube

The museum also has a YouTube account, with 13,500 subscribers and more than four million views across all the videos. Several videos are published per month, which is good to entertain the audience on a regular basis. Although all the videos are in French, subtitles in different languages are available, in order for everyone to be able to understand them.

1. Content formats: live streams, interviews, master classes, podcasts, DIY and informative videos are shared on the account, which are effective interactive formats (YouTube, 2020).
2. Content pillars: 24 different playlists can be identified, related to the art history, the collections, exhibitions, artistic performances and activities offered within the establishment (YouTube, 2020).

The museum's presence on YouTube is relevant, as it allows to reach a different audience than on the other social networks, offering longer and more complete video content, in different formats and adapted to different audiences from all ages, which is in line with the museum's target. In addition, the content is also respecting the museum's mission of promoting its complete program, while cultivating and entertaining the audience. Based on this, we can consider that the YouTube's communication strategy seems to be performant.

2.3.2.5 Sound Cloud

Unlike the other two institutions, the Centre Pompidou has a Sound Cloud account, with 1,500 subscribers.

1. Content formats: all the Sound Cloud's playlists are composed of podcasts (Sound Cloud, 2020).

2. Content pillars: 221 titles are published, regrouped under 23 different playlists and four key topics; society, art works, artists or exhibitions, and the sounds played in the museum. Unpublished educative and entertaining interviews and conferences are also used to complete the content posted on other social networks (Sound Cloud, 2020).

The presence on this social network is thus relevant, because the reached audience and the content published is different. We actually believe that the museum is trying to target an audience interested in discovering the museum in a different way, by listening to it instead of admiring it. Moreover, the purpose of these podcasts is to make the large public discover more about the museum, its works and programs, in an engaging way, which is relevant with the museum's mission of promoting its programs and services. Based on this, we can see that the museum's Sound Cloud communication strategy seems to be performant (Sound Cloud, 2020).

2.3.2.6 Deezer

Sound Cloud is actually not the only musical platform used by the museum.

1. Content formats: the music on Deezer is proposed in form of mixtapes (Deezer, 2020).
2. Content pillars: the museum's Deezer account is offering the public the opportunity to discover a selection of music mixtapes linked to the museum's programs and events (Deezer, 2020).

Even though the number of followers is limited, with only 120 subscribers, we believe the museum should continue to use this platform, as it allows to reach a different type of audience, by publishing different content, while enhancing the public's overall experience and knowledge. Based on this, we can see that the Deezer's communication strategy seems to be performant (Deezer, 2020).

2.3.2.7 Social networks' communication strategy performance

While different content is shared on Instagram, YouTube, Sound Cloud and Deezer, which enables the museum to reach a different audience on each network, which is consistent with its desire of reaching a large audience, that educative and entertaining content is shared under different engaging formats, enhancing the visitor's overall experience, and that the museum's mission of creating a strong sense of community and positive WOM is met, mainly through Facebook and Instagram, some elements are preventing us from believing that the communication strategy is optimal. Actually, content is cross posted between Facebook and

Twitter, which is bad. The use of Instagram is not optimal either, as the museum is not active at all on the network. The content shared on Instagram is also not respecting the museum's mission of promoting its complete programs and offers. Based on those elements, we can see that the social networks' communication strategy seems to be of medium performance.

2.3.3 The newsletter

Firstly, the Centre Pompidou sends out newsletters less regularly than the WIELS. Moreover, its format is suitable for computers, tablets and smartphones. The content of the e-mail is also composed of entertaining text, images and videos, that informs the reader about the latest museum's programs and actuality in a story-telling way, which is consistent with the museum's mission of promoting its activities. The layout is also very structured and in line with the one of the other digital communication tools, and the information is easily readable. Although those elements are good and that the newsletter is complete and interesting, we believe it is not optimal yet. Actually, the sending time between newsletters should be shorter and call to action buttons should be integrated, in order to increase the public's interest and desire, but also to awaken its desire to take action. Moreover, only your name and surname is required when subscribing to the newsletter on the website. Asking more personal information could enable the museum to extend its data base, and to adapt its communication according to the public's needs, which would be more performant. Accordingly, based on those criteria, described earlier (see p. 25), we can see that the newsletter's communication strategy seems to be of medium performance.

2.3.4 The app

The museum developed its free mobile app, "e.guidez-vous", available in English, French and Spanish, which is in line with its mission of enhancing the visitor's experience, while reaching a wider audience. According to Alain Seban, the President of the museum, « *the new application offers everyone a new, mobile, dynamic, rich and intuitive visitor experience. This new tool offers privileged access to the Centre Pompidou's incomparable collection, the richness and diversity of its exhibitions, its iconic building, and the history of art of the 20th and 21st centuries, through an unprecedented active chronological frieze* » (Pereira, 2015, p. 1). Besides a wide range of cultivating and entertaining written, audio, video content and practical information, that is promoting the museum's programs and services, the app also contains a personal space section, allowing the user to save its favorite art works, to publish

them on social networks or to set up its own path to follow in the museum. This is not only enhancing the visitor's experience, but also enabling the museum to engage with the public, which is coherent with its missions (Centre Pompidou, 2020). In order to increase people's awareness about the app, its launch was supported by a media marketing campaign, added in appendix, Image 8 (Pereira, 2015). A survey has also been set up by the museum, to measure the application's success. In 4 months, the app had been downloaded 30,991 times. Out of all users, 88% were satisfied with the project and 54% logged into the application several times, which allows us to believe that the communication strategy around the mobile application is globally performant and in line with the museum's missions (Bilan d'Activité 2015, 2016).

2.3.5 Video Game Prisme 7

The Centre Pompidou is the only institution who has launched its first video game "Prisme 7", in April 2020, available for free on IOS or Android smartphones or on PC or Mac computers. The game allows players to immerse themselves into the museum's artistic universe, by discovering and interacting with forty different art works, belonging to the museum's collections, through six different universes. In addition to making the players discover the art pieces in an interactive way, the game is also offering a more complete set of resources, in order to cultivate and entertain everyone, by integrating podcasts, videos and educational files into the game. The game is thus aimed at adults, teenagers and student who want to learn more about modern and contemporary art, in a fun way, which is consistent with the museum's mission and target group. The game also promotes the museum's collection, while creating a relation and exchange with the public, which is in line with its mission as well (Communiqué de presse Prisme 7, 2020).

2.3.6 Digital marketing campaigns

The Centre Pompidou also believes in the importance of paid media and digital marketing campaigns, in order to raise the large and international public's awareness. In 2018, the museum set up the "#SouvenirDeParis" marketing campaign. While the museum was very well known among the local population, a large number of international tourists did not know it. To ensure that the institution would also be considered as a must-see by tourists, the museum created its own interactive museum's #SouvenirsDeParis figure, with an integrated QR code, sold in Parisian souvenir shops and streets. Once the QR code was scanned by a smartphone, the people's current location was detected and they could then automatically

be guided to the museum. Several mini buses were also running in Paris, bringing tourists to the museum, for free. Finally, to support the various out-of-home initiatives, the museum published a video on its social networks, highlighting its below-the-line efforts using the campaign hashtag #SouvenirsDeParis. Overall, this campaign is coherent with the fun, fresh and entertaining image of the museum, as well as with its mission of creating an exchange with the public and enhancing its experience. Overall, the tools used for the campaign were effective, as they enabled the museum to increase its visibility among tourists, by proposing an interactive and engaging campaign (Contagious, 2018).

2.3.7 Response to the Covid-19 crisis

In order to respond to the Covid-19 crisis in the best way, the Centre Pompidou decided to transform its website and social networks into digital content platforms, for the purpose of its “#RestezChezVous” campaign. In opposition with the WIELS, the museum is highlighting its different actions on its website, where a wide selection of free content is made available for the public, ranging from past and present exhibitions, videos, podcasts, master classes, training courses, virtual guided tours about the museum’s emblematic works and DIY, providing insights about artistic notions of 20th and 21st century, while being entertaining. Filmmakers and directors also agreed to publish their various interviews with the museum, in order to make it possible for the public to learn more about their professions and their ways of working (Centre Pompidou, 2020). A virtual movie is also broadcasted every Wednesday, ranging from documentaries to artists' films. According to the Centre Pompidou, discovering the museum in this form is an entertaining way for the public to discover art and becoming an active player in it. The museum’s strategy put in place as response to the Covid-19 crisis is in line with its general public target group, as the content is free and dedicated to people from all ages, but is also consistent with its intention of creating a strong exchange and interaction with the public, by proposing educative and entertaining content (Laurent, P, 2020). Finally, the museum has announced that the #RestezChezVous action is a great success. In 10 days, « *the Centre Pompidou's YouTube channel has increased its audience by ten and the reach and engagement rate of its Facebook account by 300%. The Centre has registered more than 200,000 views for the Bacon exhibition and has more than 7,500 new subscribers to its Moocs courses on modern and contemporary art. The website also has an above-average number of visitors* » (Communiqué de Presse Offre Numérique du Centre Pompidou, 2020, p. 3).

Furthermore, the action implemented by the Kanal-Centre Pompidou, in Brussels, is also worth to be mentioned. In order to continue to introduce the public to art works, in a non-virtual way, the museum is participating in the "#Windowmuseum" operation, which aims to expose art through window displays and building facades, during the lockdown period. Currently, an exhibition is actually proposed behind the six windows on the ground floor of the Kanal-Centre Pompidou's building, which allows the audiences to stay in contact with real art works, in a physical place, instead of behind their screens (RTBF, 2020).

2.3.8 Interpretation of the online strategy performance

Through the Tate's communication strategy, all the touch points of the AIDAA model have been taken into account, which is good. The marketing campaign raises the public's awareness, the website stimulates its interest, the newsletters and the positive WOM on social networks make the public want to visit the museum, the online shop and the various call to actions buttons invite the consumers to take action and the social networks allow the public to share its experience. In addition, all these touch points are targeted, through earned, paid and owned media. Overall, the communication strategy implemented through the Centre Pompidou's website, its mobile app and its video game seems to be performant and in line with the museum's missions of promoting its different programs and services to a very large population, enhancing the visitors' experience by providing cultivating and entertaining diversified content, and creating a real exchange and dialogue with the audience. However, this is not the case for its strategies implemented through its social networks and its newsletter, which are of medium performance. Based on those elements, we can thus consider that the museum's global communication strategy seems to be of medium performance.

3. TATE MODERN

3.1 Definition of the strategies

The first step of the strategic marketing process is composed by the definition of the segments. Four of them can be identified for the Tate Modern; the kids, the youth, the students and the adults from everywhere, all loving plastic art. Based on this, we believe that the museum is trying to target a wide and international public, by raising everyone's knowledge and enjoyment of modern and contemporary art, through creative learning

initiatives. Reaching those objectives, while standing out from the crowd, is possible thanks to the museum's positioning. Its positive reputation of being one of the most qualitative public museum of the world, proposing the right art for everyone for free, and the quality of its cultural- & time-diverse art style collections, enable the Tate to differentiate from the competition. Secondly, the operational marketing is developed, composed of the marketing mix's variables, which are the museum's programs and services, its tickets' prices, the distribution of brochures and the promotion through non-digital means of communication, in order to implement the strategic marketing in a coherent way (Tate Annual Report 2018/2019, 2020).

Once the marketing strategy has been identified, the communication strategy has to be defined as well. Although the museum still communicates with its public in a traditional way, a high importance is given to digital within its strategy, since 2013. The museum actually believes it is the best way to reach existing and new audiences. Through its recent digital communication strategy, the Tate aims to « *provide rich content for existing and new audiences for art, to create and nurture an engaged arts community and to maximize the associated revenue opportunities* » (Tate Digital Strategy 2013-2015, 2016, p. 1). Moreover, having a digital presence is also an efficient way to entertain the public, by providing him constant access to renewed and educative information. It is also a good way to promote the museum's programs and initiatives, while convincing people to visit the museum, to become a member of it or to make donations (Tate Digital Strategy 2013-2015, 2016).

However, the just mentioned information has not been confirmed by the Tate Modern, because of the actual circumstances. Actually, our marketing and communication strategy's hypothesis is based on extensive research and external documents, published by the museum. Finally, now that we have an insight of the museum's marketing and communication strategies, let's analyze how they are implemented within the museum and digitally, and whether those strategies are enabling the museum to reach its missions and objectives.

3.2 Analysis of the offline marketing tools put in place to meet the strategy

In order to reach its mission of targeting a wide and international public, by raising people's awareness and enjoyment about art, a set of operations have been implemented by the

museum, through its programs and services, its entrance fees, the distribution of informative content and the creation of non-digital marketing campaigns, described underneath.

3.2.1 Programs and services

In order to reach a diverse and international audience, different creative learning programs have been implemented inside the museum, through its collections and exhibitions but also through special initiatives.

3.2.1.1 Collections and exhibitions

With the objective of meeting its missions of bringing art to a wide public, and to arouse people's cultural and artistic interest, the Tate Modern offers the opportunity to discover its collections of modern and contemporary art for free, and the possibility to visit temporary exhibitions, submitted to a fee. In order to bring an additional creative learning experience to the public, besides the collections and exhibitions, a large number of workshops, talks, debates, lectures and performances are organized in conjunction with them, allowing the visitors to discover the artists and their works from a different perspective (Tate, 2020).

In order to attract children of all ages and to develop their creativity and interest for art, free interactive events are organized. Activities dedicated to people between 15 and 25 years old are also proposed, in order to develop their artistic knowledge and experience, and to create opportunities for the ones interested in a creative career, by giving them advices and by helping them realizing their dreams. Activities for adults are set up as well, aiming to develop their knowledge about art and societal issues. In addition to offering activities for the whole family, the Tate also invites schools to discover for free the collections through guided tours, or to participate in workshops. Finally, besides offering free visits, the museum also provides an optimal visitor's experience by offering collection's free guided tours. This does not only make it possible to attract a wide audience from all social classes, but also ensure equal access the culture for, al in the best possible way. In a nutshell, those initiatives are in line with the museum's mission of reaching a large audience of all ages, by proposing educative and entertaining creative learning initiatives, for free (Tate, 2020).

3.2.1.2 Tate Exchange

Tate Exchange is a program set up by the Tate Modern, aiming to question the role of art in today's world. Through this initiative, the diversified public is invited to be actively involved

by reflecting, giving its opinion and debating around a predefined theme each year, in order to make a difference in the world we are living, for free. This creative and interactive learning initiative is committed « *to creating a welcoming and dynamic space for all, and to creating a new model of museum that is more open, inclusive and sustainable for the 21st century* » (Tate Exchange, 2020, p. 1), which is in line with the museum's objective of being a place of exchange and dialogue where a large public can learn and engage with each other (Tate, 2020).

3.2.1.3 Tate's UK and International programs

The Tate is also developing collaborative programs and initiatives in the UK and internationally, in order to « *engage a wide audience in art and dialogue through partnerships and projects with museums, galleries and art institutions for mutual benefit and exchange and to reflect and contribute to new understandings of historic, modern and contemporary art through research, use of the collection, temporary exhibitions and public programs* » (Tate, 2020, p. 1). People can take part to collaborative events, projects, talks, debates, tour exhibitions and workshops led by contemporary art professionals, within the museum or in other institutions. Through this initiatives, the Tate Modern wants to stimulate new forms of collaborative, international and cultural dialogues and exchanges between international artists, institutions and audiences, in order to enable people to be more aware and to enjoy art, in an innovate way, which is line with its mission (Tate, 2020).

3.2.2 The entrance price

Providing access to art for everyone is one of the Tate's prior objectives, as it believes that having access to art is a human universal right. Accordingly, the museum is offering free entry, as well as free guided tours, to all of its permanent art collections, which differentiates the Tate from the other two institutions. Only the temporary exhibitions are subject to a fee. An overview of the tariffs is provided in attachment, Table 12 (Tate Annual Report 2018/2019, 2020).

3.2.3 Distribution

In order to inform the existing audience about the museum's actuality and programs and to convince the members to visit the museum, the Tate is sending brochures by the post, several times a year. Unfortunately, while not being a member of the Tate and not having been able to contact them, we cannot provide more details on this subject. Moreover, the Tate is also frequently publishing press releases, in order to reach a wider audience.

3.2.4 Promotion through offline marketing campaigns

Although offline marketing campaigns have been created in the past by the Tate, the museum is now making place for digital campaigns, as you will notice further (see pp. 69-70). In fact, the last traditional marketing campaign put in place by the Tate, namely the “Tate Tracks” campaign, dates back to 2008. After having noticed that young Londoners had little interest in art, in contrary to music, the museum wanted to target this generation, by linking art and music in an innovative way. The museum collaborated with 12 musicians, whose mission was to create a song inspired by an art work exhibited at the Tate. In order to guarantee PR, well-known artists were selected, and in order to build credibility, the museum worked with emerging artists. In order to involve and engage with the public, a 13th Track was added to the project, that had to be created by the youth. Offline communication methods were also used to raise people’s awareness; ads, flyers and posters in music related magazines, record shops, and bars, and radio ads on music stations. After a few months, more than 10,000 young people had listened to at least one song in the museum, and two thirds of them came to the museum especially with this intention. The campaign also received an estimated £1,3 million in PR stories. Finally, the campaign won several awards; the Best of Show at the “One Show” in the US and silver at the Clio and Andy Awards (Springate, 2008). Based on this, we can see that using traditional marketing campaigns was a great initiative to raise people’s awareness and enjoyment of art, and thus to reach the museum’s mission. Secondly, traditional printed posters are also placed in public areas, added in the appendix, Image 9 and 10, in order to promote the exhibitions and to raise the general public’s awareness. As you will notice, those prints are not recent, which let us believe that this communication tool is not used anymore, but replaced by digital ones.

3.2.5 Interpretation of the offline strategy performance

As you can notice from the previous analysis, we can see that the Tate’s strategic marketing mission of reaching a wide and international public, by raising its awareness and enjoyment of art through educating and entertaining creative learning initiatives, is a success thanks to the coherence between the strategic marketing and operational marketing implementations. Indeed, learning programs and activities are implemented for kids, the youth, students, adults and families. The free access to the museum’s collections is also an efficient way to increase all type of audiences’ desire to learn more about art and the distribution of brochures enables

the museum to keep its members informed about its initiatives. Lastly, the Tate's promotional offline marketing campaign was an effective way to reach a younger public audience, part of its target. Overall, we can see that the museum's marketing strategy seems to be performant. A summarized comparative analysis grid has also been added, in attachment (see pp. 95-97).

3.3 Analysis of the online marketing tools put in place to meet the strategy

The Tate's digital communication strategy aims to reach existing and new audiences, to provide rich educative and entertaining content, to raise people's desire to visit the museum or to become member of it, by promoting its programs and services in an engaging way, to increase its associated revenue opportunities and to create a strong sense of community and exchange with the public. Moreover, the digital strategy implemented by the Tate Modern is focusing on three areas; content, community and revenue (Tate Digital Strategy 2013-2015, 2016).

3.3.1 Digital content

The primary aspect on which the digital strategy has an influence is the content. Making digital content available, through various platforms, is an effective way to engage the general public's interest for art and to attract its attention, in an engaging way.

3.3.1.1 The Website

"Tate Online" aims to support the museum's mission of rising the large public's awareness and enjoyment about art, by being « *the most engaging and most social arts website, to match this with the richest, deepest arts content found anywhere on the web, and to pair this with an increased presence for Tate beyond our own website, so that we engage with Tate audiences wherever they are active online* » (Tate Online Strategy 2010-12, 2013, p. 1). Moreover, in order to be fully consistent with the museum's missions, it is important to mention that the website's strategy has been developed around several principles. Firstly, the website's desire is to reach existing and new audiences. Its objective is also to be an interactive platform with a strong sense of community, where the audience is participating. Through the share of frequently updated content, the Tate also wants to improve the public's experience, by taking into account its expectations and wishes. Making sure that the site is clear and easy to use is also part of the principles. The objective is to make information accessible to the public, which can then easily be reused for personal needs. Personalization and customization are also implemented, in order to get insights on the audience and to identify the best way to

communicate with it and to meet its needs. Finally, the promotion of the e-commerce platform and the memberships are also of high importance for the museum, in order to generate associated revenues (Tate Online Strategy 2010-12, 2013). Moreover, the Tate has an admiral website strategy, like the Centre Pompidou. In addition to publishing functional and informative content, the website also offers a digital experience and complementary services to what can be observed within the establishment. While the Centre Pompidou is a multimedia admiral website, the Tate has chosen for the participative website's option, whose major aim is to develop interaction between the museum and its public. The digital strategy implemented for the website aims to reach new audiences through an interactive platform and engage with it, in innovative and personalized ways. Although the website's primary goal is to create a strong relation with the public, educational and entertaining content is also shared through the platform (Tate, 2020).

3.3.1.1.1 Digitalization of the collections

The Tate's website allows the general public to consult more than 123,200 items belonging to the museum's collections, in order to deepen its knowledge and interest about art but also to promote the museum's art pieces and giving people the desire to discover them in reality, which is in line with its mission. To accompany the works' descriptions, a wide selection of complementary written, visual and multimedia resources, like articles, papers, videos, audios, films, podcasts and playlists, are provided. This enables the public to be educated, while consulting entertaining, varied and comprehensive rich content, under different formats. A selection of artists or works in the same register, which you might like or be interested in, is also proposed in order to provide a personalized experience, adapted to the public's tastes. All of those initiatives are consistent with the museum's intention of improving the people's experience, while educate and entertain him. The personalization principle has been respected as well, as the website's perspective feature enables the visitors to customize the way they want to discover the collection, according to their knowledge and desires. Accordingly, all those elements allow us to consider that Tate's mission of providing rich educative and entertaining contents to the large public, in order to enhance its experience and knowledge, is respected (Tate, 2020).

3.3.1.1.2 Digital research publications

Generating innovative and qualitative research and sharing it with the online audience is part of the Tate's ambitions. Having insights about art history, conservation, collections management, museology and research methods allow the museum to strengthen its knowledge about art and to facilitate its decision making, which will have a positive impact on the visitors' experience and learning. All of Tate's research are available on the website under various sections. First, "Tate Publications" brings together all the large-scale research related to the museum's key areas of interest. "In Focus" allows you to explore research related to the collections' art works. Through the "Research Features" section, short articles and interviews about the different subjects and types of research undertaken by the museum can be consulted. "Tate Papers" is a digital research journal that publishes scientific articles and the museum's collections, exhibitions and activities. In order to provide the richest content to the public, art specialists are contributing to the journal as well. Those research enable the museum to share the artists' and curators' knowledge in a digital way, by providing varied and educative content that the audience could reuse for personal needs. A lot of those resources were actually used for the realization of this work, which supports that the museum's willingness of sharing educative content that can be reused for personal needs is respected (Tate, 2020).

3.3.1.1.3 Digital lifelong learning promotion

Through the digital communication strategy, the museum also aims to cultivate and entertain a diversified audience. Actually, the Tate aims to « *focus on creativity, social interaction, play and participation, by offering opportunities to engage in dialogue, generate their own responses and content and to build communities of interest* » (Tate Online Strategy 2010-12, 2013, p. 8), which is in line with its intention of building an interactive platform, where people are participating, interacting and learning.

Firstly, "Tate Kids" is about teaching children art in a fun way, by awakening their creativity. Paintings, sculptures, colorings, collages and performances are proposed, as well as advice on how to realize them. Children also have the opportunity to publish their work on the Tate Kids Gallery and to discover works made by others, which enable them to interact with each other and to create a relation of exchange with the museum. Children can also play games, take quizzes, and explore the history of art, artists and their works, through videos and written

descriptions. By this initiative, the Tate really encourages the youngest public to interact, while being cultivated et entertained, which is in line with its mission (Tate Kids, 2020). The “Tate Collective” program aims to improve the artistic knowledge, skills and creativity of people between 15 and 25 years old, through playful activities and digital resources including free videos, articles, podcasts, tutorials, games, quizzes and resources for young people who want to embark on a creative career. This illustrates the Tate’s intention to improve the audience’s experience, by providing entertaining and creative learning initiatives. Through the website, young people also have the opportunity to share their work and interact with each other, which is once again consistent with the Tate’s mission. Finally, the “Schools and Teachers program” offers the opportunity to download e-learning resources and to participate in online art projects. Among them we can identify the “Tate Movie Project”, inviting students to participate in an online movie making process, and “Turbinegeneration”, aiming to link schools, galleries and artists, through contemporary art, internationally. While being fun and interactive, it is also a way for the museum to reach its mission of improving students’ knowledge and enjoyment about art (Tate, 2020).

3.3.1.1.4 Interpretation of the website’s ergonomic performance

Through external resources published by the museum, we learned that the Tate is normally using three KPI’s to measure its website’s digital strategy performance; the number of visits, the amount of repeated visits and the dwell time between those visits. Unfortunately, those indicators could not be measured, as the Tate would not give access to its Google Analytics accounts (Tate Digital Strategy 2013-2015, 2016). However, the performance has been measured based on other criteria, defined earlier (see pp. 23-24).

1. Utility: the website’s utility is performant. Beside sharing informational and functional content, the Tate’s participative admiral website is actually also offering personalized additional digital experiences to the public, enabling him to develop its knowledge and creativity while being entertained, through varied and comprehensive learning contents.
2. Usability: while the website’s display is adapted to all screen formats and that the website is available in French, English, Dutch, Italian and Spanish, in order to reach an international audience, the menu is not that user-friendly and finding information clearly is not always easy, even though the information is classified with titles and subtitles. Accordingly, the website’s efficacy is of medium performance. However, the website’s efficiency is good,

with a speed performance indicator of 95 and an average research time is of 1,1 seconds, which means that the research speed is fast. However, in order to be perfect, the image's format could be updated (PageSpeed Insights). The overall consumer's satisfaction is positive as well. Based on those three criteria, we can see that the website's usability is of medium performance.

3. Design: with an animated and colorful layout, an attractive homepage that gives the visitor the desire to discover more, the share of different interactive formats including text, images, videos, animations and illustrated windows and the highlight of a lot of colorful and animated call to action buttons that are triggering people's attention, we can support that the website's design is performant.

Accordingly, we can see that the overall website's communication strategy is of medium performance. The only criteria that needs some improvement is the website's structure, which should be more user-friendly. Moreover, the website's communication strategy is in line with the museum's mission of rising the existing and new audiences' awareness and enjoyment about art, through educative and entertaining rich content, which enhances their overall experience. It is also consistent with its mission of being an interactive platform that enables the community to engage, as well as with its principle of generating associated revenues, through the e-commerce platform and the membership promotions.

3.3.1.2 The newsletter

Compared to the other institutions, the newsletter's sending frequency is the lowest, with only one newsletter sent per month. However, the newsletter is available in 50 languages, which enables to reach an international existing target audience. The newsletter's format is also compatible with all screen formats. Through the newsletter, we can also discover a lot of colorful texts, images and call to actions buttons. Even if those elements are good and that the newsletter is informative, invites the audience to act and is adapted to an international public, the layout could be improved. The newsletter is actually quite busy and thus not that easy to read. The design is also not consistent with the one of the other communication tools, which is not good. When subscribing to the newsletter, people's email address is the only requested information. Accordingly, the museum misses the opportunity to collect more in-depth insights about the interested public's needs. The newsletter's subscription is not clearly highlighted on the website either. Accordingly, based on those performance criteria,

described earlier (see p. 25), we believe that the newsletter's communication strategy is of medium performance.

3.3.1.3 The mobile app

In 2017, the Tate Modern launched its free mobile app. According to the Managing Director of the Tate, « *we are always looking for new ways to give our visitors the best experience possible. The Tate app is designed to be simple, useful and fun, putting the whole gallery in the palm of your hand for free. Our museums are becoming increasingly active spaces with even more diverse programs, so it is important for us to provide an easy way for everyone to get the most from Tate. This is just one of the projects we have created, using new technologies to help people enjoy and engage with great art* » (Tate Modern, 2020, p. 1). Through the app, the public can discover educative and entertaining content about the museum's history, collections, exhibitions, masterpieces and practical information, under different interactive formats. Tourist guides to key London landmarks are also available, which is a great initiative to promote the English culture. Maps facilitating people's access to and within the museum are proposed as well. The iBeacons installed in the building actually enable to locate visitors in real time and to direct them where they want, through the app. Augmented reality facilities are also offered, allowing the audience to live an interactive experience. In order to convince people to take action, it is also possible to buy tickets and to book guided tours, which is in line with the museum's mission of creating associated revenues. Overall, we can see that the app is consistent with the Tate's objectives of improving the visitors' experience and raising their awareness and enjoyment about art, in an engaging way, through an interactive app offering personalization and customization features (Tate Modern App, 2020).

3.3.1.4 The digital museum's experience

Over the last years, the visitor's experience within the museum has been transformed and enhanced thanks to the technological progress. Free access to the Wi-Fi within the museum enables the visitors to access Tate's website's extensions, which provide rich information to the visitors and improve their visit experience. Computer tablets are also proposed, allowing the public to increase its knowledge about art, while enhancing its visit's quality. Interactive commentary walls inside the Tate, linked to the museum's social network accounts, are proposed as well. This is an effective way to engage the visitors while creating a real sense of

community and exchange, which is in line with the museum's mission (Tate Digital Strategy 2013-2015, 2016).

3.3.2 Digital community through social networks

Through its social networks, the Tate is trying to « *offer new ways to distribute content, to reach and to engage with existing and new audiences, because social networks are offering significant opportunities to revolutionize the visitor's experience as well as transform the practices of learning, research, curating and fundraising within the museum* » (Tate Digital Strategy 2013-15, 2016, p. 4). Building a digital community is also « *fundamental to achieve the organization's mission of engaging audiences with art* » (Tate Digital Strategy 2013-15, 2016, p. 4). The Tate actually believes that earned media are important to trigger people's desire to visit the museum, and give them the opportunity to share their experience and to engage with the community. The Tate's communication strategy is applied across five different social networks, described underneath.

3.2.1.1 Facebook

The Tate is the most followed museum on Facebook, with almost 1,1 million followers. The museum is also active on the network, by publishing daily content, in English.

1. Content formats: different interactive and engaging formats are identifiable, including text, audios, images, videos, live streams, virtual reality and user generated content, which are efficient to reach an existing and new audience (Facebook, 2020).
2. Content pillars: five content pillars can be identified, all focusing on art. Indeed, "Work of the week", "Art words", "Who is making art this weekend", "Tate Weather" and "Tate exhibitions and collections" are only providing very descriptive and explanatory information about the museum's art works collections. While this is consistent with its mission of educating and engaging the audience with art, it is not in line with its mission of promoting its programs and services. What also differentiates the Tate from the other institutions is that the actions put in place as response to the Corona Virus are not highlighted on Facebook (Facebook, 2020).
3. Community: a section is also dedicated to the Tate's community, where they can make reviews, recommendations and share pictures. Overall, a really positive WOM is shared by the community, which is a performant way to attract new visitors. Actually, the museum's average score attributed by 50,000 people is 4,5/5, which is the same as for the Centre

Pompidou. The community managers are also reactive in commenting and liking the community's comments and posts (Facebook, 2020).

Being present on Facebook is relevant for the Tate, as it enables it to communicate its positioning in the right way, by reaching existing and new wide general audiences. However, while the shared information is in line with the museum's missions of enhancing the public's experience with educating and entertaining content and creating a sense of community with the audience, its mission of promoting the museum's programs and services digitally is not met here. Based on this, we can see that the Facebook's communication strategy seems to be of medium performance.

3.2.1.2 Instagram

Instagram is more popular than Facebook, with 3,5 million followers. Content is also posted in English, on a daily basis, which is an effective way to keep the audience entertained.

1. Content formats: different interactive and engaging formats are identifiable, including text, images, videos, IGTV's, stories and UGC, which are efficient to reach an existing and new audience (Instagram, 2020).
2. Content pillars: the same content is posted than on Facebook. Cross posting content on different networks is not efficient, because it prevents the museum from sharing the right message with the right audience. However, while all the posts are the same, different content is proposed through the IGTV formats, including exhibition tours, artist introductions, interviews with art professionals and audio descriptions about art pieces. A series of headline stories are also available, dedicated to art works (Instagram, 2020).
3. Community: the museum is engaging with its audiences and creating a relationship with them by launching challenges and by asking them questions (Instagram, 2020).

While the shared content is in line with the museum's missions of educating and entertaining the audiences, while enhancing their experience, and creating a sense of community with them, its mission of reaching existing and new audiences is not met, as the museum is publishing the same content than on Facebook. The content is also not in line with the museum's intention of promoting its programs and services through online communication tools. Based on this, we can see that the Instagram's communication strategy seems to be of medium performance.

3.2.1.3 YouTube

The Tate also has a YouTube channel, with 121,000 subscribers, frequently updated.

1. Content formats: different videos formats, including interviews, exhibition previews, art fans and live performances are identifiable (YouTube, 2020).
2. Content pillars: all the videos are grouped under 23 playlists, all related to art. Among them, we can identify interviews with artists, a "How to" playlist highlighting how artists create their works, "Tate talks" highlighting discussions on artistic topics, "Tate Shots" presenting an artist and his work, as well as some playlists dedicated to a specific type of art, including African, Chinese or Australian art and art made by women (YouTube, 2020).

The use of YouTube is relevant for the Tate, as it enables the museum to reach a large and different audience, through videos. However, while the communication strategy allows the museum to reach its mission of improving the people's knowledge and enjoyment about art, through differentiated educative and entertaining content, it is not consistent with its mission of promoting its complete programs and services. Based on this, we can see that the YouTube's communication strategy seems to be of medium performance.

3.2.1.4 Twitter

Tate Modern's Twitter page is the most followed one, with 4,8 million followers. The museum is frequently publishing content on Twitter, all in English.

1. Content formats: over the past 13 years, a total of 17,000 tweets have been published, of which 6,000 are accompanied by a photo or video. Text, images and videos are the only formats identifiable on the network (Twitter, 2020).
2. Content pillars: no distinction is made between the content posted on Facebook and the one posted on Twitter, and the same content pillars are thus identifiable (Twitter, 2020).

In order to make the use of Twitter relevant, the posted content must be different than the one published on the other platforms. Only this will enable the museum to convey the right message with the right audience. Moreover, the museum's mission of promoting its programs and services, through Twitter, is not met either. Based on this, we can see that the Twitter's communication strategy is weak (Twitter, 2020).

3.2.1.5 Pinterest

The Tate Modern is the only institution to have a Pinterest account, with 1,2 million monthly visitors. The Tate is also active on the network, by publishing content regularly.

1. Content formats: images, text and videos are published (Pinterest, 2020).
2. Content pillars: 29 different categories are presented on Pinterest. While all of the content pillars are dedicated to art, architecture, fashion, children's art, animals, food and DIY art inspirations are also proposed, in addition to showcasing only plastic art (Pinterest, 2020).

By proposing different interactive and engaging content than the one shared on the other platforms, the museum is able to target a different audience. However, while the museum's mission of educating and entertaining the audience with rich content is met, this is not the case for its mission of promoting its programs and services. Based on this, we can see that the Pinterest's communication strategy seems to be of medium performance.

3.2.1.6 Social networks' communication strategy performance

With regard to the Tate's social networks communication strategy performance, three different KPI's are normally measured by the museum; the number of followers, the number of comments, and the number of shares. Unfortunately, those indicators could not be evaluated, as the Tate did not give access to its Google Analytics account (Tate Digital Strategy 2013-2015, 2016). However, the external research allows us to evaluate the communication strategy's performance, based on other criteria (see pp. 24-25). While the Tate manages to enhance the visitors' experience with educational and entertaining content, and manages to engage with the public by creating a sense of community and exchange with it, mainly through Facebook and Instagram, certain elements prevent us from believing that the communication strategy is effective. Actually, the museum publishes the same content on Facebook, Twitter and Instagram, which is not relevant. Instead of expanding its presence on so many different networks, the museum should focus on a smaller number of networks and diversify the published content on each network, in order to convey the right message with the right audience. Moreover, the museum's mission of promoting its programs and services is not met either, as only content related to its art works is proposed. Based on this, we can see that the social networks' communication strategy seems to be of medium performance.

3.3.3 Revenue generated thanks to digital facilities

Developing a digital presence also represents a real opportunity for the Tate to increase its revenues, while meeting its mission of improving the visitor's experience and knowledge about art. First, the online self-service ticket sales system is an efficient way to generate revenues, while improving the visitor's waiting time experience. The Tate Online shop, selling

objects, books, guides and accessories, is also an important source of revenue for the museum, while improving people's knowledge. As the number of visitors with smartphones has increased over the years, the museum is also offering the possibility for the public to buy multimedia visit tours, which is an educative but entertaining way to improve people's experience. The Tate's digital strategy also enables the museum to raise funds, by encouraging people to become member or to donate money, through several call to action buttons, on the website or the newsletter (Tate Digital Strategy 2013-2015, 2016). By becoming a member, you support the museum, while enjoying a lot of advantages. A complete overview of the advantages and the prices is provided in attachment, Table 13 and 14. By becoming a Tate Patron, which is more expensive, you are helping the Tate to acquire art pieces, fund exhibitions, conserve its collections, and organize learning opportunities. Finally, people are also invited to make donations, which « *help us to make art accessible to everyone, fund educational programs and enable us to keep our national collection free for everyone to discover and enjoy. Donations also make it possible to invest in projects, programs, and spaces that allow us to share art with even more people* » (Tate Modern, 2020, p. 1).

In order to measure the performance of the digital strategy implemented for the gathering of revenues, three KPI's are normally measured by the Tate Modern; the sales rate, the number of money collected through donations, and the consumer data are analyzed in order to have a detailed overview of the strategy's success. Once again, those KPI's could not be measured (Tate Digital Strategy 2013-2015, 2016).

3.3.4 Digital marketing campaigns

The museum also believes in the importance of offering innovative, creative and engaging digital marketing campaigns, in order to bring art to life and to raise the general public's awareness. Actually, « *digital advertising gives Tate the opportunity to take the spirit, movement and personality of a lesser-known artist to a wider, urban audience* » (Still, 2015, p. 2). “#TateWeather” is the first digital outdoor campaign set up by the Tate and the advertising agency Extortion, in 2014, aimed at promoting the weather, in real-time, in the London's underground, through art works. This campaign was a way to introduce art to a large public, which is consistent with the museums mission (Still, 2015). Moreover, the “Welcome to London” campaign aimed to highlight the road and weather conditions for Londoners and tourists, on two towers on the motorway leading to London. In order to define which artwork

would be displayed, the Tate used real-time data, including the time of the day, the traffic flow, the flight arrivals and the weather. With both campaigns, the purpose of the Tate was to « *embrace location and personalization technologies to deliver large-scale ad campaigns that inform, educate and invite participation with the gallery* », which is in line with its mission of engaging with the public (Still, 2015, p.1). The Tate has been rewarded for the creative and innovate techniques of its campaign, by winning the Art of Outdoor Digital Competition, which is supporting its success (Griggs, 2014). Moreover, the interactive and digital “Tate Modern Time Machine” campaign was launched in 2016, in order to « *challenge the conventional way in which galleries tell stories about art, by showing people why the art was made and how it has affected society* » (Dawood, 2016, p. 1). The aim was to take visitors on a journey through time, by introducing them to hundred years of art history, through forty art pieces. The machine also invited the public to predict its future, by answering to some questions. One year later, an email was sent to all those who filled in the questionnaire, reminding them their predictions. This was a way for the Tate to meet its mission, by strengthening its relationship with its audiences and to engage with them, in an interactive way. Finally, the marketing campaign’s success has been supported by the rewarding of the W3 Award, the Lovie Award and the Webby Award (Blue State Digital, 2016).

3.3.6 Digital response to the Covid-19 crisis

In order to keep in touch with its visitors, and to respect its mission of raising people’s awareness and enjoyment about art, the Tate is proposing free educative and entertaining activities, games and resources, through its website, as response to the Covid-19 crisis. The primary objective of this is to encourage people to stay creative, even at home. The target that the Tate is trying to reach is very large, ranging from kids to adults, which is consistent with its strategy (Clio, 2020). Firstly, the Tate wants to help parents who have to take care of their children, by proposing artistic activities and educational content dedicated to them. Videos aiming at teaching artistic techniques to the most creative among us, interviews with artists and recordings of past conferences and events are also proposed to the public. The performance that was originally planned during this period has also been transformed into a video, in order for the public to still be able to enjoy it. The museum also released two films, highlighting the exhibitions that should have taken place in the museum for the moment. Digital booklets, with texts and reproductions of art works are also available. In order to keep

the audience entertained and to interact with its community, the museum also proposes challenges, by encouraging the public to make artistic creations and to share them. The best of them are then selected and published on the institution's various social networks, which is an efficient way to engage with the public, by creating a real sense of community with them, which is one of the museum's mission. Its aim of keeping people creative, while educated, as well as its mission of engaging with the audience in an interactive way, by promoting its program and activities is thus met. Finally, between the 20th and the 27th of March, the website's number of visitors has increased by 137%. During the same week, a total of 1,500 works of art made by children were published on the Tate Kids Gallery as well, which is an absolute record. Overall, this is supporting that the implemented strategy is efficient (Clio, 2020).

3.3.7 Interpretation of the online strategy performance

In order to have a performant communication strategy, it is important to consider all the touch points of the AIDAA model, which is the case for the Tate Modern. The digital marketing campaigns enable to raise the general public's awareness, the website stimulates its interest, the newsletters, the app and the positive word of mouth on social networks make the public want to visit the museum, the e-commerce facilities invite the consumers to take action, and the social networks allow the public to share its experience and to generate loyalty. In addition, all these touch points are targeted, through earned, paid and owned media. Moreover, the Tate's communication strategies, with regard to the digital content and revenue, seems to be effective, besides the newsletter's strategy that is of medium performance, and in line with the museum's missions of reaching an existing and new audience, with educative and entertaining content, promoting the museum's programs and services, developing the people's awareness and enjoyment about art, creating a sense of community and exchange with the audience and, finally, increasing its revenue opportunities. However, this is not the case for the strategy implemented through the social networks. Actually, the Tate is cross posting content on different networks and is not reaching its objective of promoting its complete programs and services, digitally. Based on this, we can see that the Tate's global online communication strategy seems to be of medium performance. A comparative analysis grid has also been added in attachment, summarizing this information (see pp. 95-97).

Part IIII: The marketing and communication strategies used by each art institution. Comparison between the WIELS, the Centre Pompidou and the Tate Modern

Following the analysis made in the previous part of the work, we are now able to identify and to compare the marketing and communication strategies currently implemented by the WIELS, the Centre Pompidou and the Tate Modern, in order to stand out from the crowd.

Firstly, the marketing strategies implemented by each institution are different, starting with the target group. The WIELS mainly tries to target an audience of contemporary art lovers, artists and curators, through its exhibitions and activities, but the target also extends to children, students and the neighborhood, all loving contemporary art. However, this desire of reaching a smaller audience than the other institutions is consistent with the art center's size and budget. The Centre Pompidou is the museum with the largest target group, integrating people of all ages, health situations, social classes and with artistic tastes, not only limited to plastic art. The Tate Modern also has a very broad target audience, covering people of all ages and nationalities. Moreover, each institution also has its own positioning. The WIELS is an art center of creation, reflection and exchange that is linking the public with the artists through experimental programs and activities and presenting contemporary art and our society in an innovative way, making people think differently. The WIELS is also the only institution involving actively artists and the neighborhoods within its strategy. On the other hand, the Centre Pompidou has a positive brand image and reputation, thanks to the quality of its collections and exhibitions, its pluridisciplinary offer and its qualitative artistic knowledge. Finally, the Tate is considered as one of the most qualitative museums of modern and contemporary art in the world, proposing cultural- and time-diverse art style collections, for everyone. Those positive reputations are, in itself, already an efficient means of attracting the public and increasing the number of visitors. On the contrary, by not having such a strong established international reputation, the WIELS has to promote its art center more proactively.

Secondly, the institutions' communication strategies are different as well. On the one hand, the WIELS is the only institution adapting its communication strategy to the type of public and project. In order to continue to exist, the center needs funds and donations from individuals. Accordingly, the WIELS is investing more in communication tools that encourage people to come to the art center and become or stay members or donors of it. In order to give them the

best possible experience and to build their loyalty, people who are familiar with the WIELS are benefiting from a more personal and personalized communication, through paper brochures, the newsletter, and press releases, which highlights the WIELS' intention of favoring its existing audience. However, the center is also investing in print displays, radio spots, its website and its social network, in order to reach a wider audience, but on a much smaller scale than the other two museums. The WIELS is the also only institution still displaying posters in public places, in order to reach a wider public. Furthermore, the very static current minimalist website is not offering interactive experiences to the public, and seems thus not performant. Fortunately, a more interactive website will be launched in August. Although the center is only present on two social networks, the strategy implemented there seems to be effective. Even though the WIELS' community is not the most active one, the most positive WOM is identified on its Facebook account. Furthermore, the low budget is preventing the center to create online marketing campaigns or a mobile app. However, the WIELS remains a family-friendly place, where direct contact between staff members, the public and the artists, as well as the community's positive word of mouth is key, which is not the case of the other institutions, mainly because of their size.

Contrariwise, the Centre Pompidou and the Tate Modern are investing on a larger scale in marketing and communication tools, both within their establishment and digitally. On the one hand, the Centre Pompidou's strengths are the offer of the most diverse and pluridisciplinary programs, as well as the largest digital presence between the three institutions, with the aim of being as close as possible to the entire population. While having a performant multimedia admiral website, that is offering a complementary experience to the public, through engaging, educational and entertaining content, its speed performance indicator is the lowest among the three websites, which should be improved in order to be performant. Moreover, through its six different social networks, the museum not only manages to reach a very wide target audience, by offering different content on each platform, under different formats, which is not the Tate's case, but has also manages to create an active and loyal digital community. However, the Centre Pompidou is the less active institution on Instagram, which let us believe that this communication tool is not the most relevant one. Through the use of marketing campaigns and a mobile app, the museum manages to attract the attention of wide audiences, while enhancing their experience. Finally, the Centre Pompidou is also the only museum to offer a video game, allowing visitors to cultivate their

knowledge, in a fun way. While the WIELS focuses its communication mainly on the existing public, this seems less to be the case for the Centre Pompidou, as lower attention is granted to the newsletter, which is sent out more occasionally and which communication strategy seems to be less effective.

Furthermore, although both museums are implementing a quite similar communication and marketing strategy, some differences can still be observed between the Centre Pompidou and the Tate Modern. Firstly, the Tate is mainly differentiating itself from the other institutions by offering free collections' visits, which is an effective way to attract people and to be in line with its mission of giving equal access to art for everyone. While both the Tate and the Centre Pompidou are trying to educate and entertain their audiences through their different strategies, the Tate accords high importance to the creation of real interactions and engagements with its public. This can be felt through its programs and services, its marketing campaigns, but most importantly through its participative digital website, where interactive creative learning resources are made available for the public, in order to stimulate its creativity. In the same way, it is also the only museum to invite its audience to share its work through the website, which is an efficient way to create a relationship with the public. However, while all of the initiatives proposed through the website seem to be performant, the Tate's website is the less structured one, which could be improved. The museum is also present on social networks. While the Tate has the biggest online community among the three institutions, its communication strategy seems to be of medium performance. In addition of cross posting content between networks, its mission of promoting its programs and services is not met, as only works from the museum's collection are featured, online. Moreover, the museum's newsletter communication strategy seems to be of medium performance, which gives the impression that the existing public is not the main target that the museum is trying to reach. Finally, the Tate's app is the only one offering personalization, customization, and augmented reality features, which is in line with the museum's ambition of cultivating and entertaining the audiences in an interactive way, while improving their overall experience.

However, although comparing the WIELS, which is a small and familiar center, with internationally renowned museums such as the Centre Pompidou and the Tate Modern might seem unrealistic at first glance, due to their big differences in terms of financial means, teams and reputation, we believe that the art center is able to reach its missions just as well as the

two other institutions, through its marketing and communication strategies. Actually, the WIELS has succeeded in creating oneself a place within the Belgian cultural world over the last ten years and is even considered by Belgian art lovers as a reference place in terms of contemporary art, today.

Conclusion

We started the work by explaining the major role played by art in the culture, since the eleventh century. Different art movements have emerged over the years, reflecting the society's trends at the time. However, art is not an easy concept to define, due to its subjectivity and controversy. Even though art is actually mainly described as a representation that is triggering people's emotions, the perception of art is still very personal. However, having an insight about the concept is essential in order to understand the actual role of the different art actors, the main ones being artists, collectors, galleries and museums.

Through the work, the first objective was to describe museums and their roles. In addition to having a significant impact on an artist's career, museums are mainly vectors sharing the society's cultural heritage, by giving equal access to culture, for the large population. The importance of museums is actually demonstrated by their unprecedented growth over the past twenty years, in terms of numbers and visitors. Moreover, out of the twenty currently most visited museums worldwide, nearly 50% are European, making Europe, but more especially France and the UK, leaders on the market. Taking this into consideration, we decided to analyze the most popular museum of these two countries, namely the Centre Pompidou and the Tate Modern, as well as the WIELS, a Belgian contemporary art center.

In the second part, the three chosen institutions were profiled, in order to get the major insights of each of them. Firstly, the WIELS is an art center, not a museum, offering temporary exhibitions of contemporary art, experimental mediation activities, as well as artists' residency and community's integration programs, whose aim is to encourage art lovers and professionals to create, interact and think about contemporary art and today's society, in an innovative way and based on new practices. The Centre Pompidou is a museum, renowned for its surprising architecture, which offers educative and entertaining permanent collections and temporary exhibitions of modern and contemporary art, as well as pluridisciplinary activities around music, cinema, literature and theatre, with the aim of reaching the widest

possible audience, regardless of age, social conditions, health situations and artistic preferences. Thirdly, the Tate Modern is a museum offering free collections of modern and contemporary and temporary exhibitions, submitted to a fee, in order to raise a diverse and international public's awareness and interest about art, through educative and entertaining creative learning initiatives. Moreover, while the Centre Pompidou and the Tate Modern are public museums, supported by the state, the WIELS is a private art center, not financed by the government, with much smaller financial means. The individual's funds and donations are actually enabling the center to develop. This budget imbalance between the institutions has a significant impact on their collections. While the Centre Pompidou and the Tate Modern have managed to acquire their own art works over the years, enabling them to strengthen their image of being part of the museums with the largest and most impressive collections of modern and contemporary art, worldwide, the WIELS, on the contrary, cannot afford to acquire its own permanent art collection, and therefore only offers temporary exhibitions of art works they do not possess.

Thirdly, the importance of identifying a performant marketing and communication strategy, in order to differentiate oneself from the competitors in a very competitive environment, has been highlighted. Firstly, a marketing strategy is effective when the various stages of the strategic marketing are respected, namely the situation analysis, the segmentations, the targeting and the positioning. This strategy must then be implemented through a coherent operational marketing process, which allows the company to achieve its professional objectives, while offering the best experience to the visitors, taking into account their needs. Secondly, a communication strategy must be defined, which is efficient when respecting the public's awareness, interest, desire, action and advocacy steps of the AIDAA model. The analysis is also evoking the influence of Internet on the way companies and consumers interact with each other, and the importance of integrating digital tools into the communication strategy, in order to attract the public and increase the institution's visibility. Among the most recognized digital tools currently used by the institutions, we can identify a website, social networks, a newsletter, and a mobile app. Performance indicators are then used to measure the communication tools' effectiveness. In order to answer the research question, the analysis of the three institutions was based on the evaluation of the marketing and communication strategies implemented by each of them.

Through the exploratory analysis, in the fourth and fifth part of the work, the aim was to identify the strategies implemented by each of the institutions, within their establishment as well as digitally, and to compare them.

Firstly, the WIELS is differentiating its marketing and communication strategy according to its target audiences and its projects. On the one hand, art-lovers and art professionals are targeted through the center's exhibitions and the artists' residency program. On the other hand, a wider audience, including kids, students and the neighborhood, all loving contemporary art, is reached through the mediation activities and the community's integration policies. This objective of attracting an existing and new public, interested by contemporary art, by linking the public and the artists and making them create, think and interact in an innovative way, seems to be achieved through the museum's innovative and experiential programs and services. While personal and personalized newsletters and brochures are used to promote the exhibitions among the public already familiar with the WIELS, social networks and flyers are used to promote them to a wider audience. More occasional activities are highlighted through posters in public places, with the aim of targeting a potential interested public. The constant free access for minors and the neighbors and the occasional opportunities to visit the art center for free is also in line with the WIELS's mission of increasing its number of visitors, composed of a wider audience. Based on this, the marketing strategy seems to be efficient. However, while the communication strategy implemented through the social networks and the newsletter seems to be effective and consistent the WIELS's missions of reaching existing and new audiences, while enhancing their experience, promoting its complete programs and services, and creating a loyal visitor's community, the strategy implemented through the minimalist website, which is static, not interactive and not offering an enhanced experience to the public, seems to be of medium performance. Improving the website's utility, usability and design, which are for the moment of medium performance, would be my main recommendation in order to make the website's communication strategy optimal. In that respect, the more interactive and engaging website, that will be launched in August, highlights the center's willingness of integrating a more efficient communication strategy, in order to improve the visitors' overall experience, by adapting to their needs.

Secondly, the Centre Pompidou's marketing strategy aims to reach the widest possible audience, which is respected through the implementation of multidisciplinary programs and

services for people of all ages, social classes, health situations and artistic tastes, not only limited to plastic art. This aim of being as close as possible to the entire population is also noticed through the museum's pricing, where the public is given the opportunity to visit the museum occasionally for free. Brochures and press releases are also used to trigger the existing audience and offline marketing campaigns are developed, in order to attract the general public's attention. Based on those elements, we can see that the marketing strategy is consistent with the museum's objectives of proposing educative and entertaining content to the largest possible audiences, while improving their experience. Through its communication strategy, the museum's aim is to reach existing and new audiences, enhancing their experience, by cultivating and entertaining them, promoting its programs and services, and building an exchange with the public. The multimedia admiral website seems to be performant, by being qualitative in terms of utility, usability and design. The shared content is also consistent with the museum's mission of educating and entertaining the audience. The mobile app, the video game and the digital marketing campaigns enable the museum to entertain and educate the public in an engaging way, and a great sense of community is achieved through engaging, interactive and different shared content on social networks. However, some elements prevent us from thinking that the communication strategy is optimal. Regarding the social networks' communication strategy, the Centre Pompidou should be more active on Instagram, in order to fully use the potential of the network, and should also promote the museum's programs and activities more proactively, in order to be in line with its mission. The museum should publish its content in more languages and use hashtags on Facebook, , in order to classify its different content pillars. Moreover, the museum should also stop cross posting content on Facebook and Twitter. While the website's communication strategy seems to be performant, improving its research speed would make it even better. My last recommendation would be to enhance the newsletter's communication strategy, which is currently of medium performance, by improving its sending frequency, integrating call to action buttons, in order to convince people to make the action the museum wants them to undertake, and requesting more subscriber's information, as this will allow the museum to collect more in-depth insights about its visitors and thus better adapt to their needs.

Thirdly, the Tate Modern's marketing strategy aims to reach a general public of all ages and nationalities, by increasing the people's awareness and enjoyment about art. Through its programs and services, the museum is reaching those missions, by proposing creative and

interactive learning activities, for all ages. The museum is also the only one to offer a free entry for its own collections, which is in line with its mission of providing equal access to culture for all. Through its communication strategy, which is mainly digital, the museum wants to educate and entertain its existing and new audiences with rich content, promote its complete programs and services, create interactivity and a strong sense of community with its public and maximize its associated revenues opportunities. This can mainly be noticed through the museum's interactive and engaging participative admiral website, which is proposing rich content, while improving the public's overall experience. The implementation of a digital strategy also allows the museum to collect associated revenues, through its different call to actions buttons, leading to its online shops or memberships subscriptions. The museum is also using brochures, press releases, newsletters, social networks, an application and marketing campaigns, in order to inform the public and to make people want to visit the museum. However, while the communication strategy implemented through the content and the revenue seems to be effective and in line with the museum's mission of educating and entertaining the audience with rich content, we can also see, through the analysis, that this is less the case for the strategy implemented around the social networks, which is of medium performance. While the museum's mission of creating a strong sense of community and engaging with its audience is respected, its intention of promoting the museum's offers and programs through the networks is not met, as only content related to art work is shared. Moreover, the content is cross posted on the different networks, which is not optimal in order to share the right message with the right target. Accordingly, in order to have a better social network communication strategy, I would recommend the museum to differentiate the shared content on each platform or to limit its digital presence, in case this is not possible. The museum should also diversify the type of content shared, by not only focusing on information related to its art works, in order to meet its mission of promoting its programs and activities. My last recommendation would be to improve the newsletter's communication strategy, which is currently of medium performance, by enhancing its sending frequency, by making it more easy to read and by collecting more visitor's information, when he is subscribing to the newsletter, as this will enable the museum to get a deeper insight about the consumer's needs. Overall, improving those elements would improve the global communication strategy implemented by the Tate.

Moreover, in view of the health crisis that the planet is currently facing, some limitations had to be faced during the thesis' realization. Actually, the WIELS is the only institution that has agreed to grant me an interview. While a lot of information is already available on their websites, having direct contact with the Centre Pompidou and the Tate Modern would have enabled me to collect more precise data, and to go into a more in-depth research, regarding their marketing and communication strategies, which would have been beneficial for the exploratory analysis. Having access to the institution's Google Analytics accounts would also have enabled me to measure their communication tools' performance more accurately, with predefined Key Performance Indicators. Unfortunately, this has not been possible. However, further studies could integrate those different elements, in order to bring the analysis a step further.

Finally, although the circumstances have influenced the quality of my research, they are also impacting the cultural sector, and affecting the artistic institutions in an unprecedented way. Although each institution has tried to respond in the best possible way to the crisis, by setting up specific digital actions, in order to offer the public a visual alternative and to engage with them, I believe that the Corona Virus will leave undeniable traces, for many years to come. According to me, recovering from the crisis is one of the most complicated challenges that artistic institutions have to face, since many years. Accordingly, it is more than ever essential for them to put in place specific and effective marketing and communication strategies, gradually making it possible to welcome back the public, make people want to rediscover art and revive their establishments "as before", in a safe but performant way.

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Comparative analytical grid of the three institutions

	WIELS	CENTRE POMPIDOU	TATE MODEN
M A R K E T I N G S T R A T E G Y	<u>Strategic marketing</u> <i>Target segments:</i> children, students, adults, artists, curators, residents of Forest, all loving contemporary art <i>Positioning:</i> a laboratory of creation, reflection and exchange that is linking the public with the artists, through experimental exhibitions and activities, presenting art and the society with an innovative approach, that makes people think differently <i>Objective:</i> present contemporary art and the society in an innovative way, by promoting contact and dialogue between the public and the artists	<u>Strategic marketing</u> <i>Target segments:</i> children, the youth, students and adults from different ages, social and economic classes, health situations and with different artistic tastes, not only limited to plastic art <i>Positioning:</i> a museum with a positive reputation and brand image, having a qualitative artistic knowledge and offering collections, exhibitions and pluridisciplinary activities of quality <i>Objective:</i> making art accessible for all, through educative and entertaining pluridisciplinary content	<u>Strategic marketing</u> <i>Target segments:</i> international kids, the youth, students and adults, all loving plastic art <i>Positioning:</i> one of the most qualitative museums in the world, proposing cultural- and time-diverse art style collection, for everyone and for free <i>Objective:</i> rising the large public's awareness and enjoyment about art, through creative learning opportunities
	<u>Operational marketing</u> <i>Programs and services:</i> - Exhibitions: art lovers - Mediation activities: kids & students - Residency program: artists & curators - Community work: neighborhood GOOD: in line with target and objectives <i>Price:</i> - Normal price: €4 - €10 - Minors and neighbors: €0 - 1x/month: €0 GOOD: in line with target and objectives	<u>Operational marketing</u> <i>Programs and services:</i> - For minors, 18-30 years old, and adults - For disabled ones - For people in social fragility situations - Programs around music, cinema, literature, dance, talk GOOD: in line with target and objectives <i>Price:</i> - Normal price: €11-€14 - Atelier Brancusi: €0 - 1x/month: €0 GOOD: in line with target and objectives	<u>Operational marketing</u> <i>Programs and services:</i> - Collections and exhibitions: all ages - Tate exchange: youth and adults - Tate's UK and International programs: youth and adults GOOD: in line with target and objectives <i>Price:</i> - Collections: €0 - Exhibitions: subjected to a fee GOOD: in line with target and objectives
	⇒ Operational marketing in line with strategic marketing. The marketing strategy seems performant	⇒ Operational marketing in line with strategic marketing. The marketing strategy seems	⇒ Operational marketing in line with strategic marketing. The marketing strategy seems performant

C O M M U N I C A T I O N S T R A T E G Y	<i>Objectives:</i> - Increase the number of visitors - Improve the overall visitor's experience - Promoting the programs and services - Create a strong sense of community <i>Minimalist website:</i> - Utility: medium - Usability: medium - o Efficacy: good - o Efficiency: good - o Satisfaction: weak - Design: medium MEDIUM performance and not in line with the objectives <i>Social networks:</i> - Facebook: 45K: good - Active - 3 languages - ≠ formats - ≠ pillars - Community sense - Instagram: 40,2K: medium - Active - 1 language - ≠ formats - ≠ pillars - No community sense GOOD performance: ≠ shared content + reach the right audience with the right message on each platform + positive WOM + in line with objectives. More community sense could be implemented on Instagram, however.	<i>Objectives:</i> - Enhancing the visitors' experience, by cultivating and entertaining them - Promoting the programs and services - Building an exchange between the museum and its public <i>Multimedia admiral website:</i> - Utility: good - Usability: good - o Efficacy: good - o Efficiency: medium - o Satisfaction: good - Design: good GOOD performance and in line with the objectives <i>Social networks:</i> - Instagram: 1M: medium - Not active - 2 languages - ≠ formats - ≠ pillars - Community sense - Twitter: 1M: weak - Active - Cross posting - Facebook: 700K: good - Active - 1 language - ≠ formats - ≠ pillars - Community sense - YouTube: 13,5K: good - Active - 1 language - ≠ formats - ≠ playlists - Sound Cloud: 1,5K: good - Active - ≠ formats - ≠ playlists - Deezer: 120: good - Active - ≠ formats - ≠ mixtapes MEDIUM performance: not active and not promoting the programs and services on Instagram + cross posting between Facebook and Twitter	<i>Objectives:</i> - Entertain and educate the existing and new audiences with rich content - Promoting the programs and services - Create a strong sense of community with the public - Maximize the associated revenues <i>Participative admiral website:</i> - Utility: good - Usability: medium - o Efficacy: medium - o Efficiency: good - o Satisfaction: good - Design: good MEDIUM performance and in line with the objectives <i>Social networks:</i> - Twitter: 4,8M: weak - Active - 1 language - Cross posting - Instagram: 3,5M: medium - Active - 1 language - Cross posting - Community sense - Pinterest: 1,2M: medium - Active - ≠ formats - ≠ playlists - Facebook: 1,1M: medium - Active - 1 language - ≠ formats - ≠ pillars - Community sense - YouTube: 112K: medium - Active - ≠ formats - ≠ playlists MEDIUM performance: cross posting between Facebook, Twitter and Instagram + never meeting its mission of promoting the programs and services
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	<i>Newsletter: good</i> ⇒ Global communication strategy of MEDIUM performance	<i>Newsletter: medium</i> <i>Mobile app: good</i> <i>Video game: good</i> ⇒ Global communication strategy of MEDIUM performance	<i>Newsletter: medium</i> <i>Mobile app: good</i> ⇒ Global communication strategy of MEDIUM performance
R E C O M M E N D A T I O N S	- <i>Website</i>: sharing more engaging and interactive content and diversifying the quantity of information. - <i>Instagram</i>: interact more with the audience, through engaging content.	- <i>Website</i>: improving its research speed. - <i>Instagram</i>: being more active and promoting the programs and services more. - <i>Facebook</i>: writing the posts in more languages, in order to reach a wider public and using hashtags to classify the content pillars. - <i>Social media</i>: stop cross posting content on Facebook and Twitter or remain present on one of both networks. - <i>Newsletter</i>: including more call to action buttons, improve the sending frequency and request more information to subscribing people.	- <i>Website</i>: making it more user-friendly. - <i>Social networks</i>: promoting its whole programs and services and stop cross posting content between Instagram, Facebook and Twitter. - <i>Newsletter</i>: improve its sending frequency, make it more easy to read, and asking more information to the public while subscribing to it.

Appendix

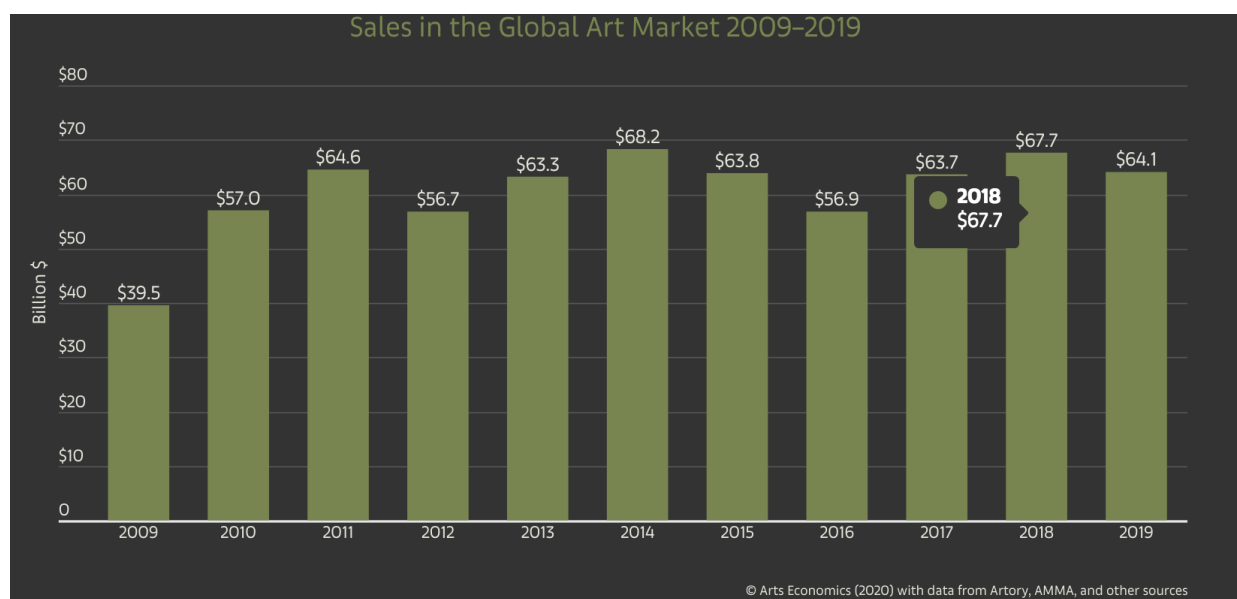


Figure 1: The Art Basel and UBS Global Art Market Report. Chapter 1: The Global Art Market in 2019, sales in the Global Art Market 2009-2019 (McAndrew, 2020, p. 1)

Indice Artprice de l'Art Contemporain vs. marchés financiers

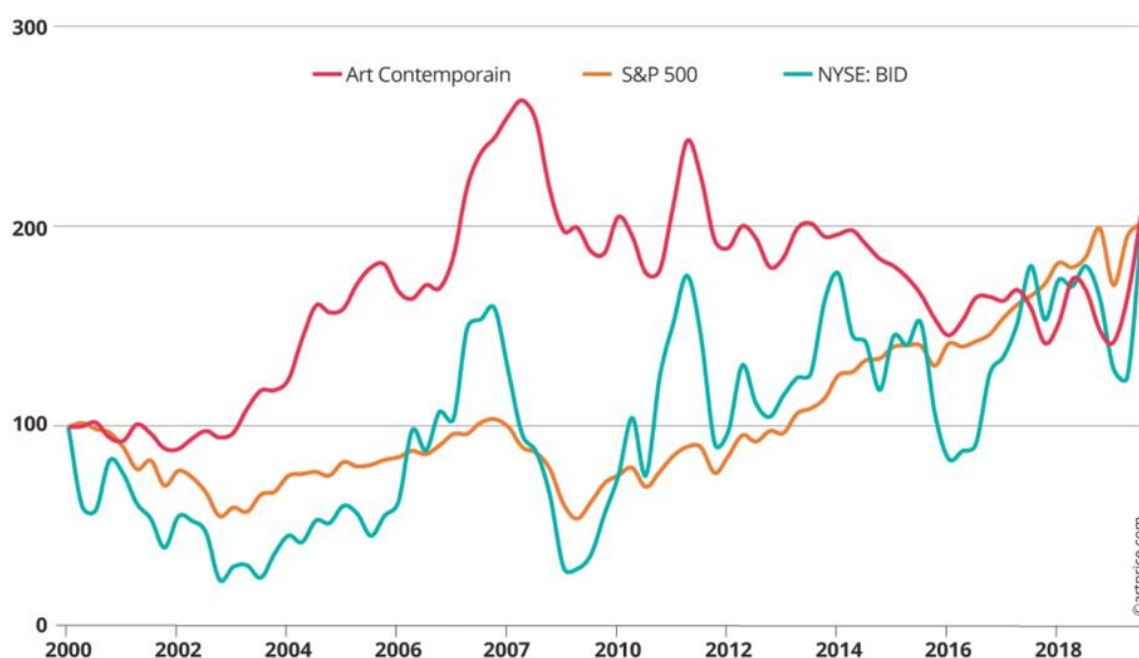


Figure 2: Indice Artprice de l'Art Contemporain vs. les marchés financiers (Artprice, 2020, p. 18)

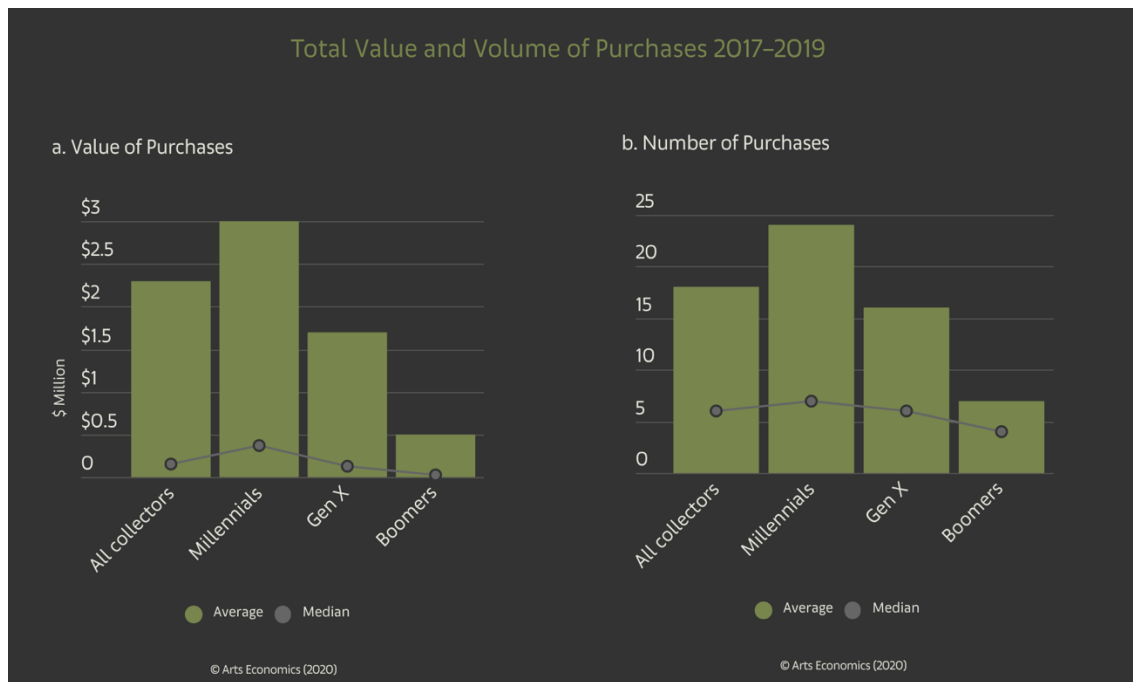


Figure 3: The Art Basel and UBS Global Art Market Report. Chapter 6: Global Wealth and the Art Buyers, Total Value and Volume of Purchases 2017–2019 (McAndrew, 2020, p. 1)

TYPES DE COLLECTIONNEURS	LE PASSIONNÉ	LE CHASSEUR DE TROPHÉES	L'INVESTISSEUR	LE SPÉCULATEUR	LE DÉCORATEUR
MOTIVATIONS	Orientation, esthétique, quête personnelle, discernement	Compétition, réussite sociale, excellence	Diversifier ses placements, constituer un stock, circuit social	Maximiser son profit, constituer un stock, circuit social	Décorer son intérieur, vivre dans la culture moderne
RISQUES / ARTISTES ÉMERGENTS	Oui	Non	Non	Oui et non	Oui
DURÉE DE CONSERVATION	Longue	Longue	Moyenne (5 ans)	Courte (6 mois, 2 ans)	Longue
DESTINATION DES ŒUVRES	Murs, fondations privées, musées	Murs, fondations privées, musées	Murs, storage, revente	Storage, port franc, revente	Murs
PROVENANCE DES ŒUVRES	Partout (toutes galeries, foires, biennales)	Gagosian, White Cube, Christie's, Sotheby's, Art Basel, Biennale Venise	Grandes et moyennes galeries, Christie's, Sotheby's, foires, art advisors	Toutes galeries, Christie's, Sotheby's, foires, art advisors	Galeries de peinture, édition
DESTINATION	Du milliardaire au simple inconnu	Businessman, grosse fortune	Hedge fund manager, marchand, PM fortunes	Hedge fund manager, marchand	Cadre bobo, jeune notable (avocat, médecin)

Table 1: Les différents types de collectionneurs d'art contemporain et leurs motivations (Brière, 2015, p. 70)

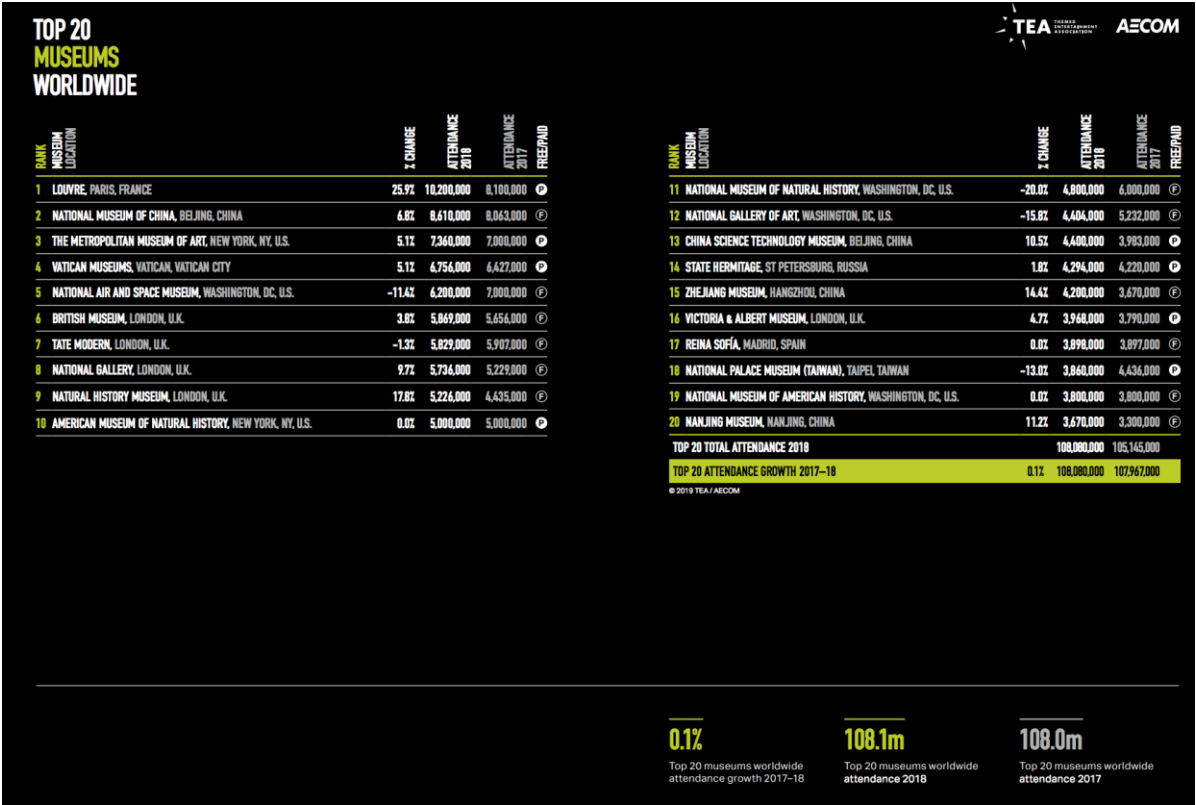


Figure 4: Theme Index and Museum Index 2018: The Global Attractions Attendance Report, TOP 20 Museums Worldwide (TEA/AECOM, 2019, p. 18)

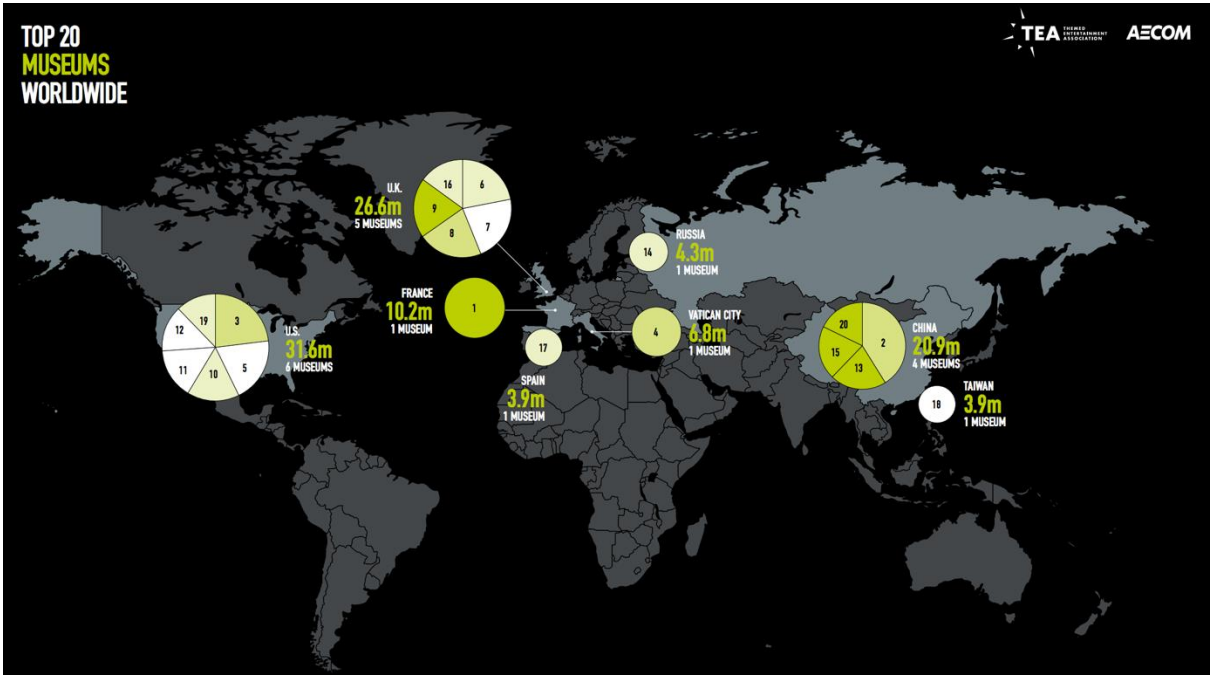


Figure 5: Theme Index and Museum Index 2018: The Global Attractions Attendance Report, TOP 20 Museums Worldwide (TEA/AECOM, 2019, p. 19)

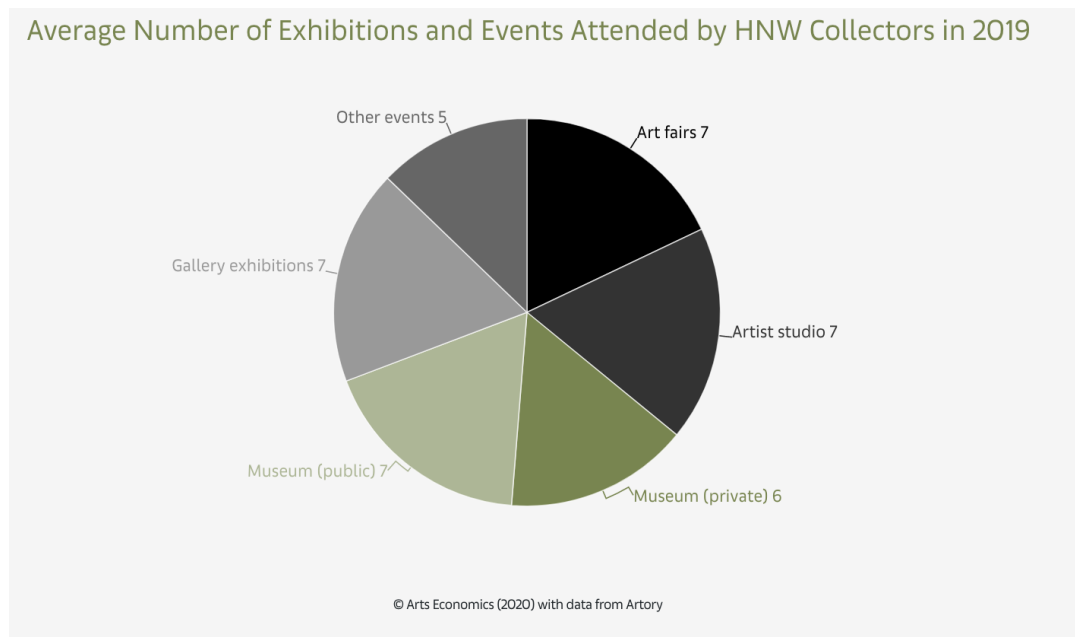


Figure 6: The Art Basel and UBS Global Art Market Report. Chapter 4: Art Fairs, Average Number of Exhibitions and Events Attended by HNW Collectors in 2019 (McAndrew, 2020, p. 6)

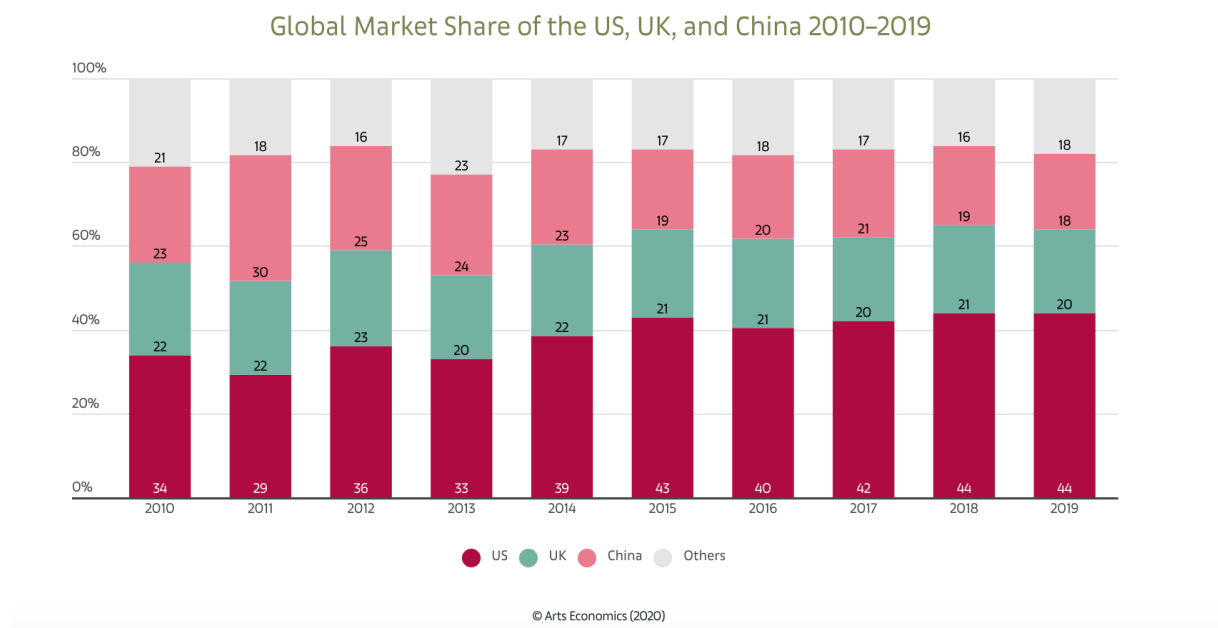


Figure 7: The Art Basel and UBS Global Art Market Report. Chapter 1: The Global Art Market in 2019, Global Market Share of the US, UK and China 2010-2019 (McAndrew, 2020, p. 2)

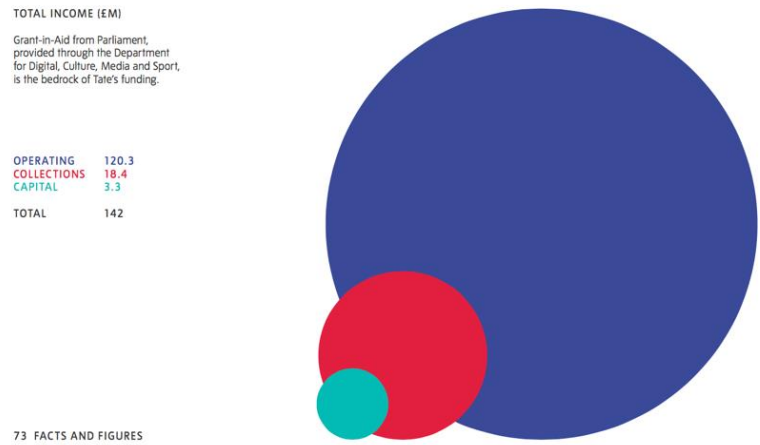


Figure 8: Tate’s Total Income, Facts and Figures (Tate Annual Report 2018/2019, 2020, p. 73)

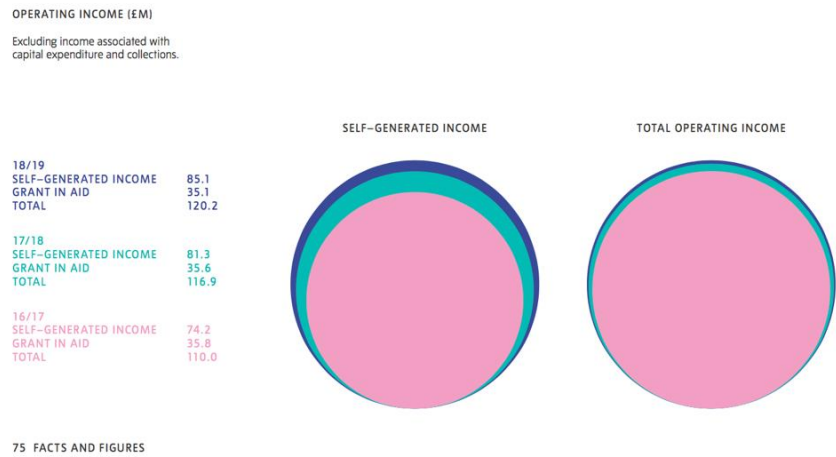


Figure 9: Tate’s Operating Income, Facts and Figures (Tate Annual Report 2018/2019, 2020, p. 75)

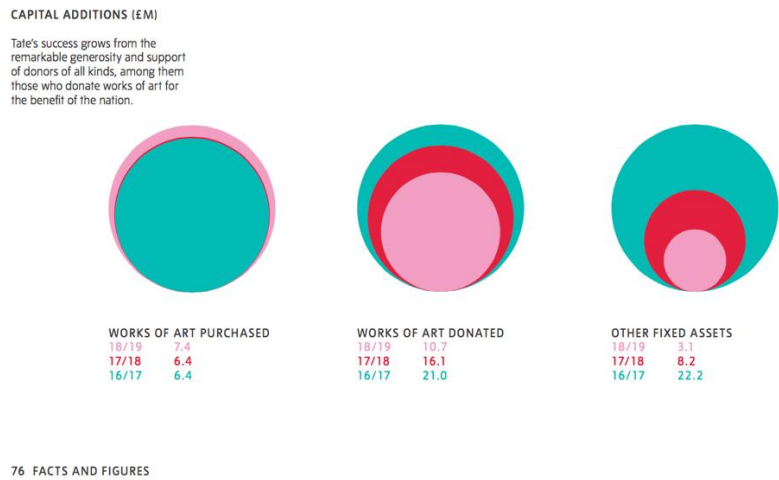


Figure 10: Tate’s Capital Additions, Facts and Figures (Tate Annual Report 2018/2019, 2020, p. 76)

Address & Opening hours

WIELS, Contemporary Art Centre
Avenue Van Volxemlaan 354
1190 Brussels

T +32 (0)2 340 00 53

Open: Tuesday – Sunday: 11:00 – 18:00
 The 24.12 and 31.12 until 16:00

Closed: Monday, the 25.12 and 01.01. WIELS exhibitions are under construction from 06.01.2020. The exhibitions will be open as of 01.02.2020. Café Kamilou and the WIELS bookstore will be open from 21.01.2020, 11:00-15:00 and back to normal opening times from 01.02.2020.

Nocturne: every 1st and 3rd Wednesday of the Month: 11:00 – 21:00

Roof terrace is accessible without entrance ticket

Tickets

10 € Individual visitor

7 € Teachers, seniors (+60), groups (> 10 pers)

4 € Students (18+), schoolgroups, unemployed, disabled

1,25 € Ticket 'Article 27'

0 € Children and youngsters up to 18 years old

0 € WELCOME pass for neighbors

0 € Every first Wednesday of the month

0 € museumPASSmusées, Brussels Museum Pass, ICOM

Buy your museumPASSmusées at WIELS for 59 € and visit all participating Belgian museums during one year

WIELS is partner of Paspatoe
 Members of the Lottery Club receive a reduction of 2 € per exhibition ticket

Guided tours

Max 20 persons

More information: +32 (0) 2 340 00 52

70 € Group (entrytickets not included) - 1:15

50 € Schoolgroup (entrytickets not included) - 1:15

8 € per pupil/student (~18 years old) for workshop + guided tour (free for supervisors of the group) - 2:30

Free guided tours every sunday at 15:00 (FR/NL) with ticket

MORE INFO

Table 2: WIELS, Practical Information (WIELS, 2020, p. 1)



Image 1: WIELS, Baby Weekend (WIELS, 2020, p. 1)



Image 2: WIELS, May Baby (WIELS, 2020, p. 1)



Image 3: WIELS, The Other Tradition (WIELS, 2020, p. 1)

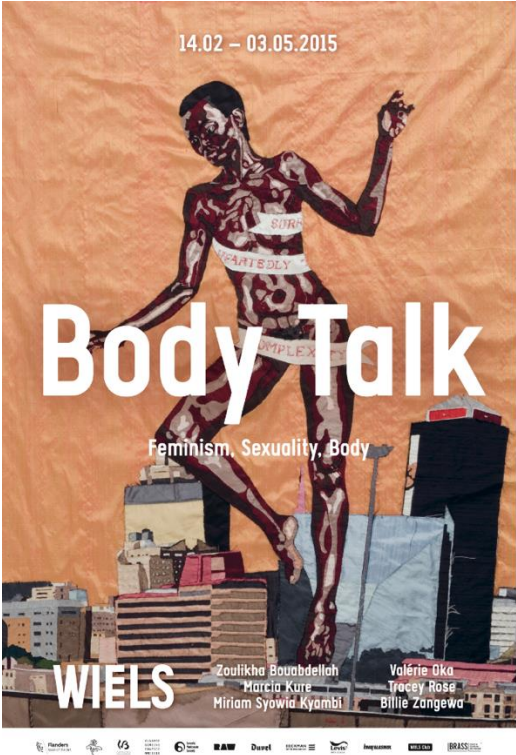


Image 4: WIELS, Body Talks (WIELS, 2020, p. 1)

SUPPORT US Structural Partners Partenaires 2020 WIELS Business Club WIELS Club WE Club		
Proposals Members Contact		
Gold Business Member: 10.000 € • 8 invitations to the exclusive previews of the WIELS Club • WIELS Club Membership for up to 8 persons • Free rental of the brewing hall and/or rooftop terrace for 2 private events • Free rental of the meeting rooms during the work week (4 x year) • Mention of your company name in the building, in our brochure and on our website • 4 private guided tours of exhibitions • 20 free admissions under your company name for every exhibition • 4 copies of every catalogue published by WIELS	Blue Business Member: 6.000 € • 4 invitations to the exclusive previews of the WIELS Club • WIELS Club Membership Blue for up to 4 persons • Free rental of the brewing hall and/or rooftop terrace for a private event • Free rental of the meeting rooms during the work week (2 x year) • Mention of your company name in the building, in our annual brochure and on our website • 2 private guided tours of exhibitions • 10 free admissions under your company name for every exhibition • 2 copies of every catalogue published by WIELS	White Business Member: 3.000 € • 2 invitations to the exclusive previews of the WIELS Club • WIELS Club Membership Blue for 2 persons • Mention of your company name in the building, in our brochure and on our website • A private guided tour of an exhibition • 5 free admissions under your company name for every exhibition • 1 copy of every catalogue published by WIELS WIELS Business Club Bank account: 001-4002137-90 IBAN: BE34 0014 0021 3790 BIC/SWIFT: GEBABEBB

Table 3: Support Us, WIELS Business Club, proposals (WIELS, 2020, p. 1)


Gold Member: 2.500 €
 (of which 2.350 € is tax deductible)*

- Priority access to exclusive events and exhibition previews at WIELS
- Visits to the most exciting private collections and artists' studios
- Priority access to tours of major international art events, led by the director of WIELS or the curators
- Private guided tour at WIELS by the director or the curator for your selected group of guests
- Privileged relationship with the exhibiting artists and the artists in residence
- A copy of every catalogue published by WIELS, signed by the artist
- Free access to all WIELS exhibitions, lectures and activities
- Your name listed on our website and in our biannual brochure

*** With tax deduction:**
GOLD:

- 2.350 € via the King Baudouin Foundation
- 150 € via WIELS

BLUE:

- 950 € via the King Baudouin Foundation
- 150 € via WIELS

WHITE:

- 450 € via the King Baudouin Foundation
- 100 € via WIELS

Blue Member: 1.100 €
 (of which 950 € is tax deductible)

- Exclusive events and exhibition previews at WIELS
- Visits to the most exciting private collections and artists' studios
- Curator-led tours of some major international art events
- A copy of every catalogue published by WIELS
- Free access to all WIELS exhibitions, lectures and activities
- Your name listed on our website and in our biannual brochure

King Baudouin Foundation

 IBAN BE10 0000 0000 0404
 Communication: 018/0850/00096

WIELS
 IBAN BE34 0014 0021 3790
 Communication: WIELS Club 2019

Paypal

Gold : €2 500,00 EUR - annuel

Subscribe


White Member: 550 €
 (of which 450 € is tax deductible)

- Exclusive events and exhibition previews at WIELS
- Free access to all WIELS exhibitions, lectures and activities
- Your name listed on our website and in our biannual brochure

Contact:
 Michèle Rolé
 T +32 (0)477 573 489
 club@wiels.org

Download

Avantages / Voordelen / Advantages 2020 (.png)

Table 4: Support Us, WIELS Club, Proposals (WIELS, 2020, p. 1)


The **WE Club** connects and inspires young art lovers, emerging artists and personalities at the forefront of creativity. Young creative minds and emerging artists are at the heart of the programme.

By joining the **WE Club**, you provide WIELS with a crucial support to offer the opportunity to emerging artists to work and live in the heart of Brussels art scene.

ENJOY

Benefit from an exclusive programme based on three axes:

- **Discover WIELS behind the scenes:** exhibitions in installation, artists in residency
- **Meet the person behind :** artists, collectors, designers, performers and other personalities

- **Think & talk:** exchange ideas with personalities from various artistic scenes

Enjoy free entrance to WIELS & our partner institutions with the **WE Pass**:

 Museum Dhondt Dhaenens
 Palais de Tokyo
 Kunsthalle Basel

JOIN THE WE CLUB

Join us and support the WIELS Residency Programme!

1 year membership:

 €300 via WIELS
 IBAN BE34 0014 0021 3790 / BIC: GEBABEBB -
 Communication : WE CLUB

Membership with tax deductibility:

- € 250 via King Baudouin Foundation
 IBAN BE10 0000 0000 0404 mededeling -
 Communication: 018/0850/00096
- €50 via WIELS
 IBAN BE34 0014 0021 3790 / BIC: GEBABEBB -
 Communication: WE CLUB

Questions?
 Diane van Impe
 weclub@wiels.org

Table 5: Support Us, WE Club (WIELS, 2020, p. 1)

PRICES

On the first Sunday of every month, admission to the museum, the View of Paris and the Galerie des enfants is free for everyone.

	Full price	Reduced price
Museum + Galleries 3 and 4 The ticket is valid on the day indicated for a single admission to the museum, the Galleries 3 and 4, the Kids Gallery and the View of Paris.	€14	€11
"Boltanski, Faire son temps" + Museum and exhibitions <i>The ticket is valid for a single admission to the exhibition "Boltanski, Faire son temps" at the chosen time slot.</i> <i>Access to all exhibitions, the museum, the Galleries 3 and 4, the Kids Gallery and the View of Paris, for the rest of the day.</i>	€14	€11
+ booking fees of 1 euro for each ticket		

	Full price	Reduced price
"View of Paris" ticket <i>This ticket does not give admission to the museum or exhibitions.</i>	€5	
"Show and concert" ticket <i>Price according to show</i>	€18 €14 €10	€14/9 €10/5 -
"Cinema" ticket	€5	€3
Paris Museum Pass <i>Pass valid for 60 museums and monuments in Paris and the Ile-de-France area, including the Museum of the Centre Pompidou.</i>	2 days: €52 4 days: €66 6 days: €78	

	Price	
"Guided tour" ticket - "Centre Pompidou Masterpieces" - Guided tours of exhibitions	€4,50	
	Full price	Reduced price
Ticket for a "Face aux œuvres " cycle (3 sessions)	Cycle: €32 Session: €10	Session: €9 (for those under 26 and members)

Table 6: Centre Pompidou, Visit, Practical Information, Prices (Centre Pompidou, 2020, p. 1)

CONDITIONS FOR DISCOUNTS AND FREE ADMISSION												
	Museum and Exhibitions' ticket (10 €)			Museum' ticket			View of Paris' ticket			Shows and Concerts' ticket		
	Museum' ticket			Shows and Concerts' ticket			Cinema' ticket			Family tour and workshop ticket		
	Youth tour and workshop ticket			Workshop tour' ticket			*4x Cinema Un dimanche une œuvre' ticket			*Cycle Face aux œuvres' ticket		
	*4x Cinema Un dimanche une œuvre' ticket			*Cycle Face aux œuvres' ticket			*Globe tour' ticket			*Tours for visitors with a disability' ticket		
	Valid proof to be provided											
ALL AUDIENCES												
FIRST SUNDAY OF EACH MONTH	14 €	0 €	0 €	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
ANY DAY EXCEPT FIRST SUNDAYS OF EACH MONTH	14 €	-	5 €	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
BASED ON AGE												
Under 14 years	0 €	0 €	0 €	9/5€	3 €		8 €	10 €	-	20 €	9 €	4,5 €
Under 18 years	0 €	0 €	0 €	14/10€	3 €		8 €	10 €	45 €	20 €	9 €	4,5 €
18-25 year-old EU + EEA nationals, residents or fam. (1)	11 €	0 €	0 €	14/10€	5 €		10 €	10 €	45 €	20 €	9 €	4,5 €
18-25 year-old non-EU + non-EEA nationals (2)	11 €	-	5 €	14/10€	5 €		10 €	10 €	45 €	20 €	9 €	4,5 €
BASED ON SOCIAL BENEFITS												
Sentinel Operation military personnel	14 €	0 €	0 €	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
Civilians and military personnel with disabilities	0 €	0 €	0 €	14/10€	3 €		8 €	8 €	45 €	20 €	9 €	4,5 €
Persons accompanying people with disabilities	0 €	0 €	0 €	14/10€	3 €		10 €	10 €	55 €	24 €	10 €	4,5 €
Job seekers	0 €	0 €	0 €	14/10€	3 €		8 €	8 €	45 €	20 €	9 €	4,5 €
RSA, CMU or ASS benefit recipients (B)	0 €	0 €	0 €	14/10€	3 €		8 €	8 €	45 €	20 €	9 €	4,5 €
Holders of Chèque-vacances	14 €	-	5 €	14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
ASPA (Solidarity Allowance for the Elderly (Allocation de solidarité aux personnes âgées) recipients	0 €	0 €	0 €	14/10€	3 €		8 €	8 €	45 €	20 €	9 €	4,5 €
MEMBERSHIP CARDS AND PMP												
Centre Pompidou Members	0 €	-	-	14/10€	0 € (A)		8 €	8 €	45 €	20 €	9 €	4,5 €
Friend of the Centre Pompidou	0 €	0 €	0 €	14/10€	0 €		8 €	8 €	45 €	20 €	9 €	4,5 €
IRCAM members	14 €	-	5 €	14/10/5€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
Holders of the Centre Pompidou Metz Pass	11 € (+1 gratuit)	-	-	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
Members of Kanal-Centre Pompidou	11 €	-	-	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
EIC (Ensemble Intercontemporain) subscribers	14 €	-	5 €	14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
Paris Museum Pass	14 €	0 €	0 €	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
WITH BUSINESS CARDS												
National and regional interpreter-guides	0 €	0 €	0 €	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
ICOM or CIMAM members	0 €	0 €	0 €	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
Ministry of Culture staff	0 € x 2 pers	0 € x 2 pers	0 € x 2 pers	14/10€	3€ x 2 pers		8 €	8 €	55 €	24 €	10 €	4,5 €
Members of the Maison des Artistes or AGESEA	0 €	0 €	0 €	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
Members of the Cité Internationale des Arts	14 €	0 €	0 €	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
French and foreign journalists	0 €	0 €	0 €	18/14/10€	0 €		10 €	10 €	55 €	24 €	10 €	4,5 €
Member of AICA (International Association of Art Critics)	0 €	0 €	0 €	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
Sotheby's Preferred members	0 € x 4 pers	0 € x 4 pers	0 € x 4 pers	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
FOR THE EDUCATIONAL COMMUNITY												
Primary + secondary education teachers (France) and school and educational institution staff	11 €	0 €	0 €	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
Higher education teachers (France)	11 €	-	5 €	18/14/10€	5 €		10 €	10 €	55 €	24 €	10 €	4,5 €
Students (France)	14 €	-	5 €	14/10€	3 €		10 €	10 €	45 €	20 €	9 €	4,5 €
Art school and conservatory students (France) (3)	11 €	0 €	0 €	14/10€	3 €		10 €	10 €	45 €	20 €	9 €	4,5 €

(1) Based on age (UE + EEA)
 18-25 year olds who are nationals of an EU Member State or another State party to the Agreement on the European Economic Area (Iceland, Liechtenstein and Norway)
 18-25 year olds who are treated as nationals of an EU or EEA Member State
 18-25 year olds who are family members of an EEA or EU national (spouse, partner, descendants)
 18-25 year olds who are long-term residents of an EU or EEA country and hold a residence permit or long-stay visa from an EU or EEA Member State
 (2) 18-25 year olds who are not nationals of an EU Member State or another State party to the Agreement on the European Economic Area (Iceland, Liechtenstein and Norway) and are not treated as nationals of an EU or EEA Member State
 (3) Students of national schools and conservatories of theatre, dance and music in France
 (4) Centre Pompidou and Bpi screenings only within the limit of the number of places available, except Cinéma du Réel. Free ticket available at the box office an hour before each screening.
 (5) A booking fee of an additional euro is applied per ticket to any order placed online or by phone for the following tickets: the ticket for the exhibition "Bacon en toutes lettres" and for the exhibition "Boltanski".
 (6) Temporary offers will only be featured of our website : <https://www.centrepompidou.fr/~lajspenda/>

Table 7: Centre Pompidou, Visit, Practical Information, Conditions for discounts and free admission (Centre Pompidou, 2020)



Image 5: Le Figaro, IKEA réinvente la file d'attente à Beaubourg (Blondel, 2018, p. 1)

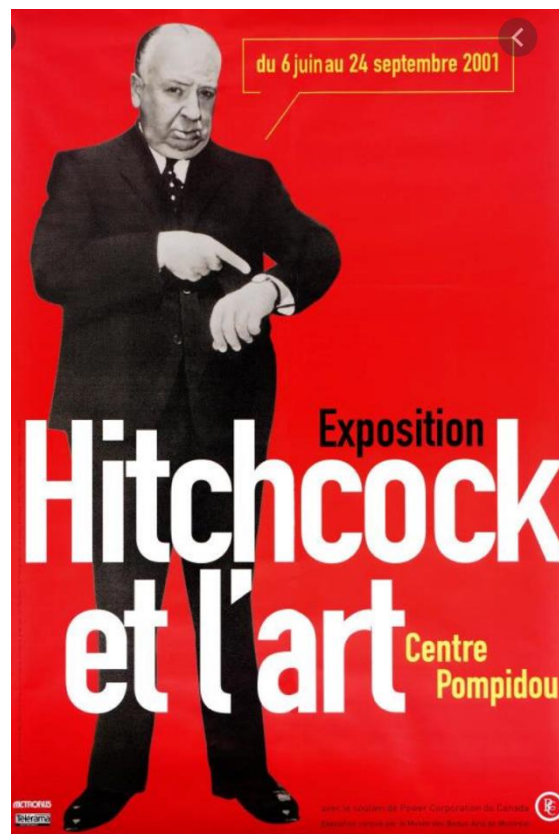


Image 6: Centre Pompidou, Hitchcock et l'art (Centre Pompidou, 2020, p.1)

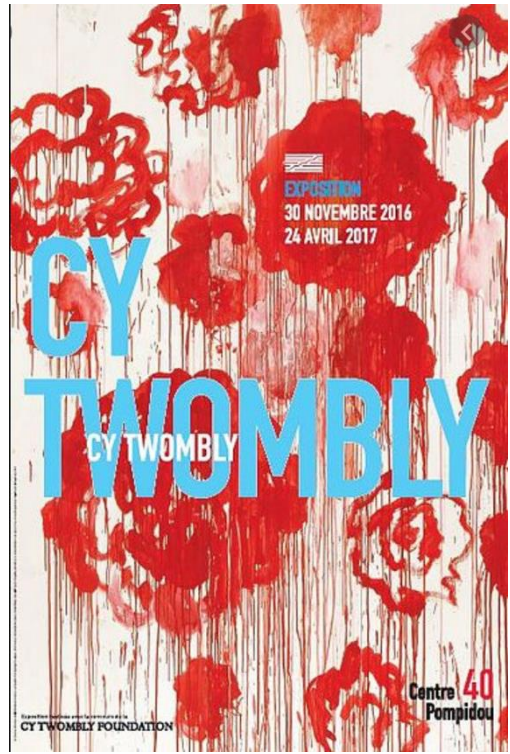


Image 7: Centre Pompidou, CY Twombly (Centre Pompidou, 2020, p.1)

Formule solo 1 an	
Tarif tout public	49€
Tarif jeune *	24€
Tarif artiste *	27€
Tarif enseignant et relais **	27€
Formule solo 2 ans	
Tarif tout public	74€
Formule duo 1 an	
<i>Invitez la personne de votre choix</i>	
Tarif tout public	76€
Tarif Jeune*	39€
Formule duo 2 ans	
<i>Invitez la personne de votre choix</i>	
Tarif tout public	125€

Table 8: Devenir adhérent Centre Pompidou, Trouvez la bonne formule (Centre Pompidou, 2020, p. 3)

ami

à partir de 300 €

En plus d'un accès illimité et prioritaire au Centre Pompidou, profitez de l'expertise des conservateurs lors de visites privées. Vernissages, expositions, rencontres : bénéficiez d'une nouvelle programmation culturelle tous les mois.

ami bienfaiteur

à partir de 800 €

Impliquez-vous dans les temps forts de l'année culturelle grâce aux avant-premières du Centre Pompidou, aux visites d'ateliers d'artistes, aux accès privilégiés aux foires françaises, et lors des séjours culturels en France et à l'étranger : autant de rendez-vous inédits avec le monde de l'art.

ami donateur

à partir de 3 500 €

Rencontres avec des artistes renommés, discussions avec des experts du monde de l'art, tours guidés de foires (FIAC, Paris Photo) ou visite du Musée organisée pour vos invités. Bénéficiez d'instantanés d'exception et offrez ainsi à votre passion les moyens de s'assouvir dans le cadre d'une institution emblématique.

ami grand donateur

10 000 €

Devenez un complice du Musée national d'art moderne. Rencontrez son Directeur et son Directeur adjoint lors de déjeuners, et échangez avec les membres du conseil stratégique des amis du Centre Pompidou sur les enjeux de l'institution. Vous bénéficiez également de pré-réservations de tables au dîner de gala et d'une visibilité sur nos supports de communication.

ADHÉSIONS 18 – 40 ANS**ami perspective**

à partir de 250 €

Conjuguez amour des arts et moments festifs, en soirée ou le weekend, et rejoignez la communauté de passionnés qui vibre au rythme d'une programmation éclectique et audacieuse.

ami perspective bienfaiteur

à partir de 600 €

Aiguisez votre regard grâce au savoir des conservateurs du Centre Pompidou lors de visites exclusives d'expositions, d'ateliers d'artistes, de lieux inédits. Sans oublier les accès privilégiés aux foires en France et à l'étranger : une immersion totale dans le monde de l'art.

Table 9: Devenir ami du Centre Pompidou, Catégories (Brochure les Amis du Centre Pompidou, 2020, p. 2)

Bulletin d'adhésion

	Solo	Couple	Duo
ami	☐ 300 €	☐ 500 €	☐ 500 €
ami bienfaiteur	☐ 800 €	☐ 1 300 €	☐ 1 300 €
ami donateur	☐ 3 500 €	☐ 5 500 €	☐ 5 500 €
ami grand donateur		☐ 10 000 €	☐ 10 000 €
CATÉGORIES RÉSERVÉES AUX 18 – 40 ANS			
ami perspective	☐ 250 €	☐ 400 €	☐ 400 €
ami perspective bienfaiteur	☐ 600 €	☐ 1 000 €	☐ 1 000 €

Table 10: Devenir ami du Centre Pompidou, Bulletin d'Adhésion (Brochure les Amis du Centre Pompidou, 2020, p. 4)

ADHÉSIONS 18 – 40 ANS			
ami perspective 18 – 40 ans	à partir de 250 €		
	à partir de 600 €		
	*	**	
ami bienfaiteur 18 – 40 ans	à partir de 300 €		
	à partir de 800 €		
	à partir de 1500 €		
	10 000 €		
	*	**	**
ami donateur			
ami grand donateur			

Table 11: Devenir ami du Centre Pompidou, Avantages (Brochure les Amis du Centre Pompidou, 2020, p. 5)



Image 8: La Nouvelle Application du Centre Pompidou, une campagne de lancement in-situ et dans les médias (Dossier de Presse Application Centre Pompidou, 2015, p. 9)

ENTRY DETAILS

Free Entry

Entry is free – some exhibitions and events will be charged separately. Visitors with a disability pay a concessionary rate, and entrance for companions is free. [Tate Members](#) and [Tate Patrons](#) get free entry to exhibitions. Visitors aged 16–25 can join [Tate Collective](#) to access £5 exhibition tickets. Under 12s go free (up to four per parent or guardian) and £5 family child tickets are available for children aged 12 – 18 years.

Table 12: Tate Modern, Admission Information, Entry Details (Tate Modern, 2020)

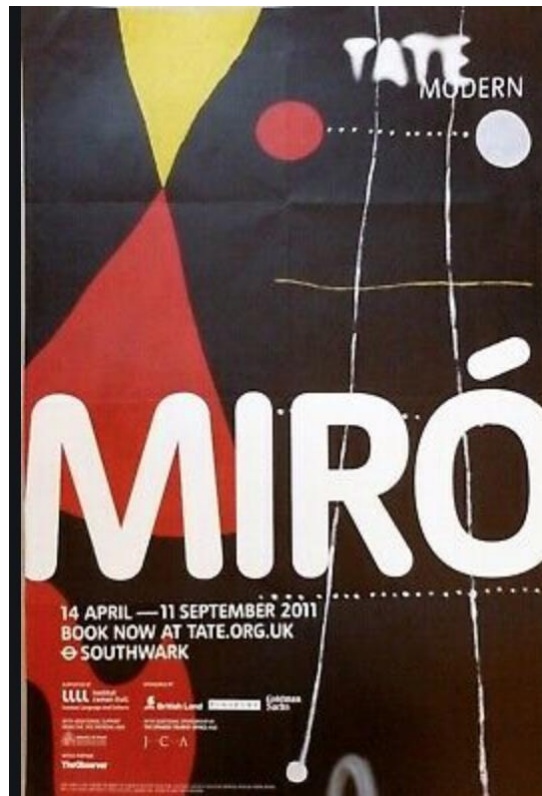


Image 9: Tate Modern, Miro (Tate Modern, 2020)

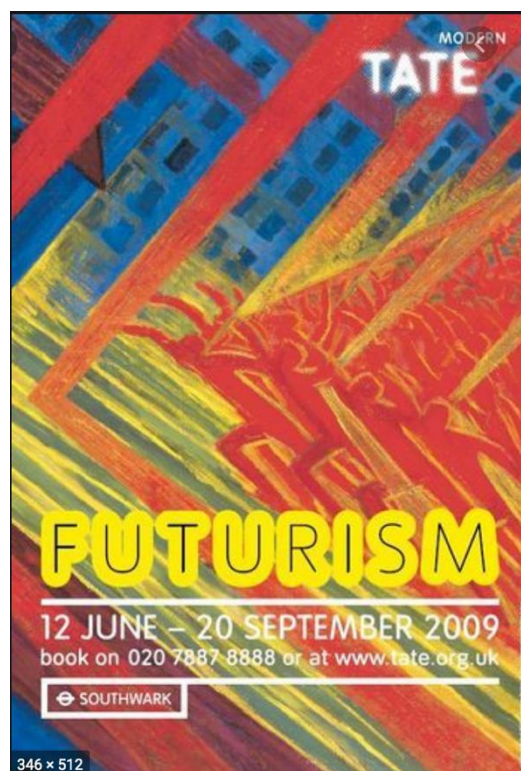
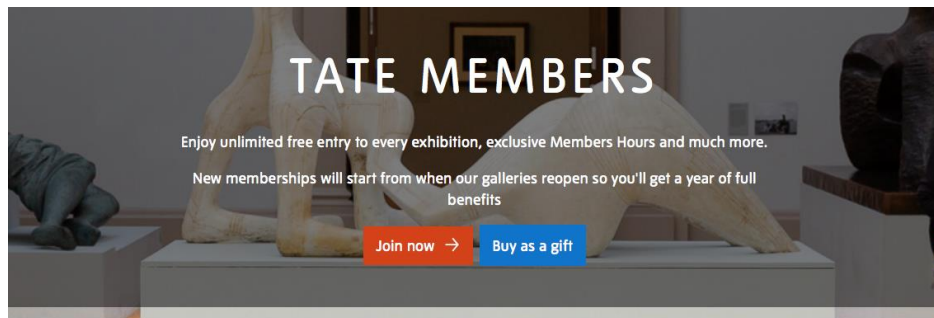


Image 10: Tate Modern, Futurism (Tate Modern, 2020)



DISCOVER TATE ON YOUR TERMS

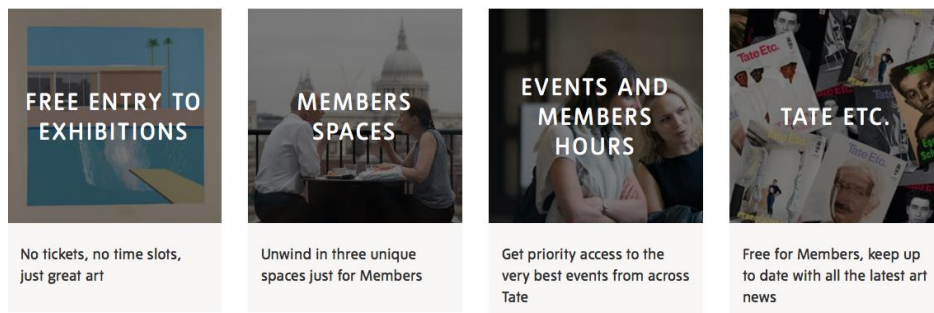


Table 13: Tate Members, Discover Tate on your terms (Tate, 2020, p. 1)

1 - WHO IS THIS MEMBERSHIP FOR?

☒ For me
 ☐ It's a gift

2 - SELECT YOUR MEMBERSHIP

 £90 MEMBER Enjoy free entry for one Select	 £132 MEMBER AND GUEST Share your visit with a guest ✓ Selected	 £174 MEMBER, GUEST AND EXTRA CARD Visit with up to three guests and get two cards for extra flexibility Select
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3 - CUSTOMISE YOUR MEMBERSHIP

ADD LONDON PRIVATE VIEWS +£42 Receive invitations for special previews and private viewings Add	ADD TATE LIVERPOOL CARD +£12 Entry for you plus three guests and invitations to exclusive events Add	ADD TATE ST IVES CARD +£12 Entry for you plus three guests and invitations to exclusive events Add
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Table 14: Tate Members , Join Now, Tate Memberships (Tate, 2020, p. 1)

Interviews

1. Interview 1

Répondant : Madame Laurence Christians (collectionneuse belge d'art)

Victoria : Bonjour Madame Christians. Je tiens tout d'abord à vous remercier de prendre le temps pour répondre à quelques questions pour la rédaction de mon mémoire, dont le sujet est les outils de communication et de marketing utilisés dans le secteur de l'art moderne et contemporain actuellement, comme je vous l'ai présenté dans mon mail. Le but de ce questionnaire est d'identifier les caractéristiques importantes du marché de l'art et de l'action de certains de ses acteurs.

Laurence : Avec grand plaisir, votre sujet me passionne.

Victoria : Premièrement, comment définiriez-vous la notion de « l'Art », sachant qu'elle est très vaste et souvent subjective et qu'il est difficile de lui donner une définition unique ?

Laurence : Alors, c'est vrai qu'il existe plusieurs manières de définir l'art. C'est quelque chose de très subjectif en effet. Pour moi, l'art est un regard, une lecture, consciente ou inconsciente sur les choses, la vie, l'imaginaire, les gens, la nature... C'est une lecture ou un regard à prendre au sens large, qui demande de l'observation, l'évocation, du décryptage, de la dénonciation. Selon moi, l'art suscite également le questionnement, le rêve.

Victoria : Ensuite, que représente le marché de l'art, et ses acteurs principaux, notamment les musées, pour vous aujourd'hui ?

Laurence : le marché de l'art contemporain représente, avant tout, de la curiosité. C'est un domaine qui me fascine et pour lequel j'ai une grande admiration. Il y a toujours une part de mystère dans l'art aujourd'hui, ce qui me remplit de curiosité et qui me donne envie de découvrir de nouveaux artistes, à travers des musées et des galeries. Ensuite, c'est certain que l'art fait intégralement partie de la culture aujourd'hui. Il y a un réel bagage culturel derrière

l'art. Les œuvres nous apprennent beaucoup sur l'histoire et nous démontre l'évolution de la société. Les tendances de la société sont traduites à travers l'art, je pense. L'art est un reflet de la société.

Victoria : Merci pour votre réponse. Constatez-vous des différences majeures entre les marchés belge, français et anglais de l'art ? Dans l'affirmative, lesquelles ?

Laurence : Je ne m'y connais pas assez bien dans le domaine pour pouvoir donner une réponse précise et complète à cette question. Je peux vous dire qu'il existe des différences, notamment au niveau de l'importance de chaque marché. Le marché Anglais fait partie des marchés les plus importants d'art au monde. La Belgique, en revanche, est un petit marché.

Victoria : la prochaine question est la suivante ; Sur base de quels critères choisissez-vous les artistes dont vous voulez acheter une œuvre ? Agissez-vous uniquement sur base de coups de cœur ou il y a-t-il des critères de sélection spécifiques (école d'art, expositions dans autres galeries, techniques utilisées, ...) ?

Laurence : Lorsque j'achète une œuvre, je fonctionne uniquement sur coup de cœur. Pour que j'achète une œuvre, il faut vraiment que la pièce me touche et m'inspire. Ce que je veux dire, c'est que je n'achète pas une œuvre en espérant pouvoir en tirer de l'argent dans le futur. Par contre, certains collectionneurs ont ceci comme motivation première.

Victoria : Quels sont, selon vous, les principaux problèmes auxquels le marché de l'art doit faire face aujourd'hui (faux tableaux, certificat de conformité, manque de transparence, prix, ...) ?

Laurence : Je pense que le marché de l'art est perçu comme étant un marché assez inaccessible aujourd'hui. Ceci vaut aussi bien sur un point de vue financier que sur un point de vue intellectuel. Pouvoir se permettre d'acheter de l'art aujourd'hui n'est pas donné à tout le monde, ce qui rend le secteur très inaccessible pour la grande majorité des personnes. Les prix ne cessent d'augmenter et je trouve personnellement qu'ils augmentent trop. Ensuite, je pense qu'il devient de plus en plus difficile pour le grand public de comprendre l'art et de

comprendre ou les artistes veulent en venir. Je pense que la plupart des gens ne trouvent pas de sens dans l'art et sont un peu perdu face à tout ça.

Victoria : Comment Internet influence-t-il, selon vous, le marché de l'art ? Quel est l'impact du digital sur les ventes, sur la visite d'une galerie ou d'un musée, sur la communication artistique en général ?

Laurence : Je pense que l'avantage du web est qu'il peut abattre certaines barrières et surtout être un vecteur d'information de l'actualité & événements très efficace. De plus, Internet, mais surtout les réseaux sociaux, permet également de toucher de manière très efficace les publics plus jeunes.

Victoria : Si vous deviez citer trois centres/musées d'art exposant notamment ou exclusivement de l'art contemporain, lesquels choisiriez-vous et pour quelles raisons ?

Laurence : Alors, en premier lieu le Guggenheim. Tant celui de New York que celui de Bilbao. Leurs expos sont géniales et les bâtiments sont emblématiques. Ensuite, le Centre Pompidou, pour les mêmes raisons que celles mentionnées avant. Enfin, le WIELS. C'est un centre d'art qui est proche, très actif dans la communication et avec une vraie politique d'intégration dans la vie de quartier sans transiger sur la programmation.

Victoria : Au cours des dernières années, avez-vous ressenti un développement de la communication et du marketing des centres/musées d'art proposant de l'art contemporain/moderne ? Dans l'affirmative, quel est ce développement ?

Laurence : Je n'ai pas d'avis général. Par contre, en ce qui concerne le WIELS, je trouve que la communication a réellement évoluée. Je pense que la communication du musée est conçue pour parler de communauté à communauté. Tout d'abord, la communauté des « Amis du WIELS » soutient les artistes en résidence, ainsi que les curateurs. Le public peut les rencontrer, participer à des événements, notamment des vernissages, autour de thématiques abordées par les artistes. Des débats, des performances, etc. sont organisés. Le public est

réellement impliqué. Bref, le WIELS utilise une communication qui vit, ce n'est pas une communication institutionnelle ou limitée à l'actualité des expos.

Victoria : Quels sont les moyens de communication ou de marketing utilisés par les centres/musées d'art auxquels vous êtes sensibles ?

Laurence : Je suis d'avantage sensible à la communication qui m'est adressée personnellement par mail ou par papier, que ce qui est diffusé via les réseaux par les musées.

Victoria : Enfin, la dernière question est la suivante : Au cours des dernières années, pourriez-vous citer un (ou plusieurs) exemple(s) d'opération(s) de communication ou de marketing, particulièrement performante(s) ou originale(s), proposée(s) par des centres/musées exposant de l'art contemporain/moderne ?

Laurence : Ces dernières années, un tas de sites et de blogs sont tenus par des artistes, des musées et des galeries. Souvent, ces comptes sont alimentés très régulièrement. Je trouve ceci très important et une manière performante d'attirer le public. Si du contenu est posté de manière occasionnel, je serai moins attentive. Par contre, je n'ai pas d'exemple d'une communication marketing spécialement originale ou précise.

Victoria : L'interview touche à sa fin. Merci beaucoup pour vos réponses claires et précises. Ceci me sera d'une grande aide dans l'avancement de mon mémoire.

Laurence : Le plaisir est pour moi. Courage pour la suite. Bonne soirée.

Victoria : Bonne soirée. Au revoir

2. Interview 2

Répondant : Madame Béatrice Riga (collectionneuse belge d'art)

Victoria : Bonjour Madame Riga. Je tiens tout d'abord à vous remercier de m'accorder votre aide dans la réalisation de mon mémoire, dont le sujet est les outils de communication et de marketing utilisés dans le secteur de l'art moderne et contemporain actuellement, comme je vous l'ai présenté dans mon mail. Le but de ce questionnaire est d'identifier les caractéristiques importantes du marché de l'art et de l'action de certains de ses acteurs.

Béatrice : Avec plaisir ! Quels sont vos questions ?

Victoria : Premièrement, comment définiriez-vous la notion de « l'Art », sachant qu'elle est très vaste et souvent subjective et qu'il est difficile de lui donner une définition unique ?

Béatrice : Si je devais donner une définition à l'art, je pense que l'art se définit par toute intervention ou objet qui est le fruit d'une création originale.

Victoria : Ensuite, que représente le marché de l'art, et ses acteurs principaux, notamment les musées, pour vous aujourd'hui ?

Béatrice : Je travail dans l'art. L'art est donc mon métier. J'adore mon métier car l'art suscite une grande curiosité. En allant au travail, j'espère tous les jours en apprendre plus sur l'art et sur les artistes. Je suis très curieuse de voir les évolutions dans ce domaine, qui me passionne. Je pense que l'art représente également un intérêt culturel important. Il nous apprend beaucoup sur l'évolution de la société, au niveau artistique et culturel. Visiter les musées et les galeries est donc le meilleur moyen d'en apprendre davantage à ce sujet.

Victoria : Constatez-vous des différences majeures entre les marchés belge, français et anglais de l'art ? Dans l'affirmative, lesquelles ?

Béatrice : Le marché est globalisé grâce aux foires d'art. Le marché belge est assez pointu et les collectionneurs sont des passionnés plus que des investisseurs. Sur le marché anglais, au contraire, je constate que les collectionneurs sont plus des investisseurs et moins des passionnés. Derrière leur intérêt pour l'art se cache souvent un intérêt financier. En ce qui concerne le marché français, il est pauvre en art contemporain mais il évolue positivement depuis quelques années, notamment grâce au Prix Duchamp. De nombreux centres d'art contemporain voient également le jour, dont le Palais de Tokyo, que je considère comme étant le meilleur en France.

Victoria : Si vous êtes collectionneur, sur base de quels critères choisissez-vous les artistes dont vous voulez acheter une œuvre ? Agissez-vous uniquement sur base de coups de cœur ou il y a-t-il des critères de sélection spécifiques (école d'art, expositions dans autres galeries, techniques utilisées, ...) ?

Béatrice : J'ai longtemps agi sur coup de cœur uniquement mais aujourd'hui je me concentre sur des œuvres créées par des femmes, qui prône l'émancipation de la femme. J'estime que ceci est important aujourd'hui. La qualité des galeries où sont exposées les œuvres est certainement un critère d'achat important également.

Victoria : Merci pour cette réponse intéressante. Ensuite, quels sont, selon vous, les principaux problèmes auxquels le marché de l'art doit faire face aujourd'hui (faux tableaux, certificat de conformité, manque de transparence, prix, ...) ?

Béatrice : Je pense qu'il existe plusieurs problèmes actuellement sur le marché de l'art. Premièrement, le manque de transparence des prix, ensuite la volatilité du marché et les investisseurs qui achètent les œuvres comme des actions dans l'unique but de faire un bénéfice en les revendant. Ceci fait que certaines œuvres de jeunes artistes sont fort spéculatives ce qui est dommageable à long terme. Les fondations de tout genre tronquent aussi la transparence du marché et ont souvent priorité d'achat ce qui est assez injuste.

Victoria : Comment Internet influence-t-il, selon vous, le marché de l'art ? Quel est l'impact du digital sur les ventes, sur la visite d'une galerie ou d'un musée, sur la communication artistique en général ?

Béatrice : Internet représente 9% du marché. Je te conseille d'aller voir le rapport d'Art Basel par rapport à ce sujet. Les milleniums achètent beaucoup par Internet aujourd'hui également.

Victoria : Si vous deviez citer trois centres/musées d'art exposant notamment ou exclusivement de l'art contemporain, lesquels choisiriez-vous et pour quelles raisons ?

Béatrice : Je choisirais la Tate modern, le Palais de Tokyo et enfin le WIELS, pour la qualité de leurs expositions.

Victoria : Au cours des dernières années, avez-vous ressenti un développement de la communication et du marketing des centres/musées d'art proposant de l'art contemporain/moderne ? Dans l'affirmative, quel est ce développement ?

Béatrice : Non pas vraiment.

Victoria : Quels sont les moyens de communication ou de marketing utilisés par les centres/musées d'art auxquels vous êtes sensibles ?

Béatrice : Les reviews dans des revues d'art ou des émissions télévisées. Le lien avec des foires commerciales auxquels on joint alors les visites de musées.

Victoria : Au cours des dernières années, pourriez-vous citer un (ou plusieurs) exemple(s) d'opération(s) de communication ou de marketing, particulièrement performante(s) ou originale(s), proposée(s) par des centres/musées exposant de l'art contemporain/moderne ?

Béatrice : Pas à ma connaissance malheureusement. Ce qui aide par contre énormément dans la communication d'un musée est de créer un cercle de passionnés. Créer un lien privilégié avec les spectateurs et organiser des visites permet d'éveiller la curiosité de ceux-ci et le

plaisir d'y aller. Ces personnes parleront par la suite de l'exposition à leur entourage. Le bouche à oreille est très important aujourd'hui pour les musées.

Victoria : Je vous remercie très vivement pour vos réponses. Elles sont très intéressantes et m'aideront beaucoup dans l'avancement de mon travail.

Béatrice : Avec grand plaisir. Bonne chance pour la suite !

Victoria : Merci beaucoup, bonne soirée.

Béatrice : Au revoir.

3. Interview 3

Répondant : Monsieur Benedikt Van der Vorst (collectionneur belge d'art)

Victoria : Bonjour Monsieur Van der Vorst. Je tenais tout d'abord à vous remercier pour votre aide précieuse. Comme je vous l'ai mentionné dans notre échange de mail précédemment, mon mémoire aborde les outils de communication et de marketing utilisés dans le secteur de l'art moderne et contemporain actuellement. Le but de ce questionnaire est d'identifier les caractéristiques importantes du marché de l'art et de l'action de certains de ses acteurs. Si vous êtes prêt, on peut commencer avec les questions.

Béatrice : Avec plaisir ! Allez-y.

Victoria : Premièrement, comment définiriez-vous la notion de « l'Art », sachant qu'elle est très vaste et souvent subjective et qu'il est difficile de lui donner une définition unique ?

Benedikt : Alors, selon moi, l'Art est tout résultat provenant d'une combinaison d'une expression personnelle, d'une création voulue d'une chose belle ou intéressante, d'un savoir-faire, et de l'imaginaire. La notions de magie est très importante pour moi.

Victoria : Ensuite, que représente le marché de l'art, et ses acteurs principaux, notamment les musées, pour vous aujourd'hui ?

Benedikt : Le marché de l'art représente pour moi un moyen de rencontrer des artistes, d'admirer leurs œuvres, et de partager avec d'autres personnes une passion commune pour l'art. Ceci peut se faire à travers des galeries, mais également à travers des musées ou centres d'art.

Victoria : Constatez-vous des différences majeures entre les marchés belge, français et anglais de l'art ? Dans l'affirmative, lesquelles ?

Benedikt : Premièrement, La Belgique est un petit pays. De ce fait, le marché belge a été très tôt et vite obligé de s'ouvrir à l'international. En France et en Angleterre, cela a pris beaucoup plus de temps. Le marché a été beaucoup plus longtemps porté sur les artistes nationaux. Ceci a tendance à disparaître. Le marché devient de plus en plus global aujourd'hui. Une autre différence est que les belges sont connus pour leur volonté d'acheter des artistes encore jeunes, et non confirmés, ce qui n'est pas forcément le cas en France ou en Angleterre.

Victoria : Merci, ensuite, en tant que collectionneur, sur base de quels critères choisissez-vous les artistes dont vous voulez acheter une œuvre ? Agissez-vous uniquement sur base de coups de cœur ou il y a-t-il des critères de sélection spécifiques (école d'art, expositions dans autres galeries, techniques utilisées, ...) ?

Benedikt : Je pense que chaque collectionneur a son propre système. Pour ma part, le coup de foudre prend une place importante, mais il faut dire que cette place prépondérante a tendance à s'atténuer en fonction des budgets des œuvres. Aujourd'hui, mes achats sont plus réfléchis qu'avant. En fait, j'ai de plus en plus besoin d'infos supplémentaires sur l'œuvre et l'artiste, afin d'acheter intelligemment. Les expositions jouent également un rôle important dans mon critère de choix, car ceci permet également de tomber amoureux d'une œuvre ou d'un artiste. L'âge avançant nous devenons sans doute un peu plus critique, et moins vite enthousiaste, je pense.

Victoria : Ensuite, quels sont, selon vous, les principaux problèmes auxquels le marché de l'art doit faire face aujourd'hui (faux tableaux, certificat de conformité, manque de transparence, prix, ...) ?

Benedikt : Le problème des faux tableaux est un problème qui existe surtout pour l'Art Ancien, et éventuellement l'art moderne. L'art contemporain n'y est pas vraiment confronté aujourd'hui, mais compte tenu des budgets de plus en plus importants ceci deviendra, sans doute, un problème pour l'art contemporain aussi dans le futur. Le certificat de conformité va de pair avec ce problème de faux tableaux. Ensuite, je pense que le problème de la transparence a tendance à diminuer aujourd'hui, car Internet rend de plus en plus des

informations accessibles à nous tous. Mais il est clair que ce marché de l'art est composé d'habitudes, et de règles non-écrites, ce qui le rend d'une certaine manière non transparente.

Victoria : En parlant d'Internet justement, quel est l'influence de celui ci, selon vous, sur le marché de l'art ? Quel est l'impact du digital sur les ventes, sur la visite d'une galerie ou d'un musée, sur la communication artistique en général ?

Benedikt : Internet rend le marché de l'art de plus en plus transparent. Il y a moyen de trouver des infos sur les prix, les ventes, etc. Aussi il permet de mieux obtenir des infos sur les expos. La communication artistique en ligne est très importante pour un musée, ou une galerie. Il existe même des agences de communication spécialisées.

Victoria : Merci, par ailleurs, si vous deviez citer trois centres/musées d'art exposant notamment ou exclusivement de l'art contemporain, lesquels choisiriez-vous et pour quelles raisons ?

Benedikt : Premièrement, je dirais le Beyeler. Selon moi, c'est de loin le meilleur musée du monde avec des expos bien choisies. Ensuite, le Louisiana. C'est un très beau musée sans prétention avec des belles sculptures dans les jardins, à côté de l'eau. Enfin, le Moma à New York, qui exposent de très bonnes œuvres.

Victoria : Au cours des dernières années, avez-vous ressenti un développement de la communication et du marketing des centres/musées d'art proposant de l'art contemporain/moderne ? Dans l'affirmative, quel est ce développement ?

Benedikt : Alors, la communication devient de plus en plus importante dans le monde en général, donc dans le monde de l'art aussi. Il y a de plus en plus d'expos, de musées, de galeries, de centres d'art, de fondations etc. Il faut donc attirer l'attention des visiteurs.

Victoria : Quels sont les moyens de communication ou de marketing utilisés par les centres/musées d'art auxquels vous êtes sensibles ?

Benedikt : La crise Covid-19 a engendré une révolution dans l'expérience de l'art en passant par une digitalisation massive. Rien ne remplace la confrontation physique avec une œuvre, selon moi. Je reste donc assez sceptique par rapport aux moyens de communication et de marketing du monde de l'art aujourd'hui. Continuons à visiter les musées, les galeries, et les studios d'artistes au lieu de les suivre par internet.

Victoria : Nous arrivons à la dernière question, au cours des dernières années, pourriez-vous citer un (ou plusieurs) exemple(s) d'opération(s) de communication ou de marketing, particulièrement performante(s) ou originale(s), proposée(s) par des centres/musées exposant de l'art contemporain/moderne ?

Benedikt : Je réfléchis... Pas spécialement... Désolé.

Victoria : Voilà, l'interview touche à sa fin. J'ai obtenu une réponse pour l'entièreté de mes questions. Je vous remercie très vivement pour vos réponses. Elles sont très intéressantes et m'aideront beaucoup dans l'avancement de mon travail.

Benedikt : le plaisir est pour moi.

Victoria : Merci beaucoup, bonne soirée.

Benedikt : Au revoir, et bonne chance surtout !

4. Interview 4

Répondant : Monsieur Hubert Bonnet (fondateur de la Fondation d'art minimaliste et conceptuel CAB Belgique)

Victoria : Bonjour Monsieur Bonnet. J'espère que vous allez bien, je tiens à vous remercier pour votre aide. Comme je vous l'ai mentionné dans notre échange de mail précédemment, mon mémoire aborde les outils de communication et de marketing utilisés dans le secteur de l'art moderne et contemporain actuellement. Le but de ce questionnaire est d'identifier les caractéristiques importantes du marché de l'art et de l'action de certains de ses acteurs. Si vous êtes prêt, on peut commencer avec les questions.

Hubert : Bonjour, je suis à votre disposition. Ça me fait plaisir de vous aider.

Victoria : Merci beaucoup. Premièrement, comment définiriez-vous la notion de « l'Art », sachant qu'elle est très vaste et souvent subjective et qu'il est difficile de lui donner une définition unique ?

Hubert : Alors, l'art c'est avant tout une émotion et une rencontre spirituelle entre deux acteurs. C'est vraiment ça.

Victoria : Ensuite, que représente le marché de l'art, et ses acteurs principaux, notamment les musées, pour vous aujourd'hui ?

Hubert : Alors, je vais être très radical, mais le marché de l'art est vraiment un marché qui est devenu financier. C'est également un marché d'égo et de mode. Et je pense qu'on a beaucoup de chance d'avoir des historiens et des musées/centres d'art pour nous rappeler les varies valeurs et nous remettre un peu les pieds sur terre.

Victoria : Constatez-vous des différences majeures entre les marchés belge, français et anglais de l'art ? Dans l'affirmative, lesquelles ?

Hubert : Non, selon moi il n'y a pas vraiment de différence entre les marches aujourd'hui, non.

Victoria : Merci, ensuite, en tant que collectionneur, sur base de quels critères choisissez-vous les artistes dont vous voulez acheter une œuvre ? Agissez-vous uniquement sur base de coups de cœur ou il y a-t-il des critères de sélection spécifiques (école d'art, expositions dans autres galeries, techniques utilisées, ...) ?

Hubert : Alors, la sélection est vraiment faite en fonction du programme de notre fondation. On a un programme qui mets en avant les rencontres entre l'art minimal et conceptuel, donc tout est lié à ma fondation. Je ne sélectionne que des œuvres qui correspondent à ces deux critères. Ensemble avec mon équipe, on décide ensemble des œuvres qu'on veut exposer ou non.

Victoria : Ensuite, quels sont, selon vous, les principaux problèmes auxquels le marché de l'art doit faire face aujourd'hui (faux tableaux, certificat de conformité, manque de transparence, prix, ...) ?

Hubert : Alors le problème le plus important selon moi est l'accumulation. Aujourd'hui il y a trop, trop de tout dans le monde de l'art. Il y a beaucoup trop de production, qui génère un grand manqué de transparence sur le marché. Vraiment, il y a trop de production et trop d'artistes.

Victoria : En parlant d'Internet justement, quel est l'influence de celui ci, selon vous, sur le marché de l'art ? Quel est l'impact du digital sur les ventes, sur la visite d'une galerie ou d'un musée, sur la communication artistique en général ?

Hubert : Internet permet de rendre le marché de l'art plus transparent. Etant donné qu'on a accès à un plus grand nombre de données via Internet, le marché devient plus transparent.

Victoria : Merci, par ailleurs, si vous deviez citer trois centres/musées d'art exposant notamment ou exclusivement de l'art contemporain, lesquels choisiriez-vous et pour quelles raisons ?

Hubert : Premièrement, je dirais le Moma, pour l'amour des œuvres. Ensuite, le Louisiana pour sa situation géographique et Naoshima, au Japon, pour son côté spirituel.

Victoria : Au cours des dernières années, avez-vous ressenti un développement de la communication et du marketing des centres/musées d'art proposant de l'art contemporain/moderne ? Dans l'affirmative, quel est ce développement ?

Hubert : Oui clairement, aujourd'hui il y a une très grande communication qui est faite par les musées et centres d'art. Un grand nombre de différents supports sont utilisés, aussi bien digitalement que non digitalement. Beaucoup de supports informatiques sont utilisées, tels que les mails, les newsletters etc. Aussi, un grand nombre de centres d'art sont mis en place afin de faire connaître encore plus le secteur tous les jours au grand public.

Victoria : Quels sont les moyens de communication ou de marketing utilisés par les centres/musées d'art auxquels vous êtes sensibles ?

Hubert : Ce à quoi je suis le plus sensible est les annonces des expositions. Je suis toujours très curieux de savoir ce que les musées/centres d'art vont faire. L'annonce peut se faire aussi bien via la newsletter, ou sur les réseaux sociaux. Ce qui suscite le plus mon intérêt est de vraiment voir ce que les autres musées/centres d'art vont proposer.

Victoria : Nous arrivons à la dernière question, au cours des dernières années, pourriez-vous citer un (ou plusieurs) exemple(s) d'opération(s) de communication ou de marketing, particulièrement performante(s) ou originale(s), proposée(s) par des centres/musées exposant de l'art contemporain/moderne ?

Hubert : Je trouve que le WIELS fait un travail remarquable depuis quelques années, au niveau de leur communication. Oui, le WIELS est vraiment très très fort. Leur communication digitale est vraiment très bien je trouve. Le contenu est innovant et performant.

Victoria : Voilà, l'interview touche à sa fin. Merci beaucoup pour votre aide, cela m'aide beaucoup dans l'avancement de mon travail.

Hubert : Avec plaisir, je reste à votre disposition si vous avez encore besoin d'aide.

Victoria : Merci beaucoup, bonne soirée.

Hubert : Au revoir

5. Interview 5

Répondant : Monsieur Xavier Hufkens (propriétaire de la galerie belge d'art contemporain Xavier Hufkens et collectionneur d'art)

Victoria : Bonjour Monsieur Hufkens. J'espère que vous allez bien ?

Xavier : Bonjour Victoria. Très bien et vous ?

Victoria : Très bien également, merci. Je tiens tout d'abord à vous remercier de prendre le temps pour répondre à quelques questions pour la rédaction de mon mémoire, dont le sujet est les outils de communication et de marketing utilisés dans le secteur de l'art moderne et contemporain actuellement, comme je vous l'ai présenté dans mon mail. Le but de ce questionnaire est donc d'identifier les caractéristiques importantes du marché de l'art et de l'action de certains de ses acteurs.

Xavier : Super, commençons !

Victoria : Alors, voici la première question : Sachant que « l'Art » est un concept très vaste et subjectif et qu'il est difficile de lui donner une définition unique, comment le définiriez-vous ?

Xavier : Alors, ça c'est une question compliquée hein, et vaste. C'est une question qui pourrait prendre des heures pour être répondue. Je pense que, il est possible de faire quelque chose, et de faire une œuvre d'art. Il y a des gens qui font des choses, et il y a des gens qui font des œuvres. C'est une grande différence. Pour faire une œuvre d'art, il faut une intention. Quand un enfant qui fait un dessin, par exemple, il n'y a pas vraiment d'intention. Alors que quand un artiste réalise une œuvre, il y a une réelle intention. On a également envie de penser que l'art est quelque chose qui change le monde, quelque chose qui nous donne un sentiment de beauté, quelque chose qui a un pouvoir émotionnel sur nous. En tous les cas, ce qui est très intéressant c'est que c'est une activité uniquement humaine. L'art définit l'humain. Dès qu'il y a de l'art, on sait qu'il y a un acte humain derrière. Je pense que ça c'est vraiment quelque

chose d'important. On n'est pas dans l'intellect pur, on est dans l'émotions, l'intuition et la liberté. L'Art est quelque chose qui n'a rien à voir avec la vie de tous les jours.

Victoria : Merci beaucoup pour votre réponse très complète. Ensuite, que représente le marché de l'art contemporain pour vous aujourd'hui ?

Xavier : Alors, le marché de l'art n'a rien à voir avec l'intérêt culturel directement selon moi. Une galerie, c'est un lieu de marché, mais c'est aussi, contrairement à certains musées, un endroit où vous pouvez rentrer gratuitement. Vous pouvez donc, en tant que jeune étudiant ou en tant que personne avec moins de moyen, être confronté à l'art de manière gratuite. Il y a donc une fonction culturelle à avoir une galerie. Mais nous sommes également un endroit de marché, où nous vendons des œuvres. Il y a donc une double fonction, aussi bien culturelle que financière. Par contre, on n'ouvre pas une galerie pour faire de l'argent. On le fait par passion.

Victoria : Alors, constatez-vous des différences majeures entre les marchés belge, français et anglais de l'art ? Dans l'affirmative, lesquelles ?

Xavier : Oui, il existe des différences. Premièrement, l'Angleterre n'a pas de marché local. L'anglais ne collectionne pas d'art contemporain. Ce sont majoritairement les étrangers habitant là-bas qui collectionnent. Le français et le belge sont très collectionneurs, mais le belge l'est encore plus. Il est ultra collectionneur. Une autre grosse différence entre la France et la Belgique est que la Belgique n'a pas de pouvoir central en ce qui concerne l'art. En France, c'est l'Etat qui décide sur la culture, ce qui donne de très grands musées tels que le Centre Pompidou, le Louvre, etc. En Belgique, ceci n'est pas le cas. C'est l'individu qui décide. De ce fait, les collections privées sont beaucoup plus grandes en Belgique qu'en France. En France, ce sont les musées qui sont plus importants. J'espère que cela répond à votre question ?

Victoria : Bien sûr, merci beaucoup ! Ensuite, en tant que galeriste, sur base de quels critères choisissez-vous les artistes avec lesquels vous voulez travailler ? Travaillez-vous uniquement sur base de coups de cœurs où il y a-t-il des critères de sélection spécifiques (école d'art, expositions dans autres galeries, techniques utilisées, ...) ?

Xavier : Je travaille uniquement « vanuit de buik ». Fondamentalement, je pense que quand on a une galerie depuis 32 ans, et qu'on qu'on est baigné dans l'art depuis 40 ans, je pense qu'on construit une data base. Cette data base, on pense que c'est de l'intuition mais, in fine, ce qu'on voit est mis en comparaison avec ce qu'on a déjà vu auparavant. Je pense que c'est comme ça qu'on choisit. On dit qu'on fait des choix par intuition mais en réalité c'est l'expérience qui nous permet de faire les meilleurs choix.

Victoria : Ensuite, constatez-vous une évolution du type de public intéressé par l'art aujourd'hui, par rapport à il y a 10 ans ?

Xavier : oui, avec la globalisation et la mondialisation, le petit monde de l'art s'est vachement agrandi. Le monde a changé. Aujourd'hui, on vend dans le monde entier. Avant, on vendait uniquement localement, en Belgique. Aujourd'hui, avec Internet et les réseaux sociaux, je peux vendre partout dans le monde et toucher un public bien plus large.

Victoria : Merci. En ce qui concerne la sixième question, quels sont les principaux problèmes auxquels le marché de l'art doit faire face aujourd'hui (faux tableaux, manque de transparence, chiffres trompeurs, ...) ?

Xavier : alors, il y a toujours eu de faux tableaux. Quand il y a de l'argent, il y a des faux. Je pense que ce n'est pas un réel problème pour le marché de l'art contemporain, car quand l'artiste est encore vivant, c'est quelque chose qui se fait très peu. En ce qui concerne les artistes qui ne sont plus là, c'est plus fréquent en effet, même si je pense qu'avec les techniques d'aujourd'hui, il est relativement facile d'identifier un faux tableau.

Pour ce qui est du manque de transparence, je pense que le monde de l'art n'a jamais été plus transparent qu'aujourd'hui. Avec internet, on peut trouver des références de prix sur tout. Je pense qu'avant, le marché était bien moins transparent. Avant, c'était compliqué de rassembler et de comparer des informations. Aujourd'hui, avec deux clics, on sait ce que vaut un tableau. Je pense que cela a servi au monde de l'art car au plus de transparence il y a, au mieux c'est et au plus les gens ont confiance.

Victoria : Parfait, votre réponse nous mène donc à la prochaine question ; comment Internet influence-t-il le marché de l'art ? Quel est l'impacte du digital sur les ventes, sur la visite d'une galerie ou d'un musée, sur la communication artistique ?

Xavier : Alors, l'influence d'Internet est vraiment énorme, énorme. C'est énorme. Communiquer à travers les réseaux sociaux et les sites web c'est très très important. En fait, c'est une façon de rentrer dans les maisons de tout le monde, dans le monde entier. C'est ça qui représente le plus grand changement. Maintenant, vous pourriez acheter un tableau en 2 clics. Par contre, Internet rend les choses aussi plus compétitifs. Je pense que si vous faites bien les choses et que vous connaissez bien votre métier, l'utilisation d'Internet est un réel atout. Par contre, si vous en faites mauvais usage, cela vous tue. Ceci s'applique à tous les secteurs.

Victoria : Si vous deviez citer trois centres/musées d'art exposant notamment ou exclusivement de l'art contemporain, lesquels choisiriez-vous et pour quelles raisons ?

Xavier : Premièrement, je choisirais le Centre Pompidou, pour la qualité de leurs collections d'art contemporain et moderne, qui est la plus belle au monde. Je choisirais également le Louvre et le Metropolitan Museum, pour les collections anciennes les plus riches au monde. En ce qui concerne la Belgique, le WIELS est mon endroit préféré. C'est 4 endroits me suffiraient pour avoir une vie parfaitement heureuse.

Victoria : (rires). Au cours des dernières années, avez-vous ressenti un développement de la communication et du marketing des centres/musées d'art proposant de l'art contemporain/moderne ? Dans l'affirmative, quel est ce développement ?

Xavier : je pense que les Américains sont les plus forts là dedans. Ils communiquent mieux car ils ont des équipes entières de professionnels qui s'en occupe. De toute façon, je pense que les musées ont essayé de prendre exemple sur les galeries, en ce qui concerne leur communication.

Victoria : alors, l'avant dernière question est la suivante : quels sont les moyens de communication ou de marketing utilisés par les centres/musées d'art ou galeries auxquels vous êtes sensibles ?

Xavier : Alors moi pour commencer, je ne veux plus de brochures et plus de post. Je veux être CO2-neutral. Je ne veux rien recevoir par enveloppe. Ce que j'adore c'est les newsletters et les sites des musées. J'ai donc une préférence pour le digital, plutôt que le papier.

Victoria : Merci beaucoup. Nous voilà déjà à la dernière question : Au cours des dernières années, pourriez-vous citer un (ou plusieurs) exemple(s) d'opération(s) de communication ou de marketing, particulièrement performante(s) ou originale(s), proposée(s) par des centres/musées proposant de l'art contemporain/moderne ?

Xavier : Comme je l'ai déjà dit, je pense que les meilleures communications sont faites par les musées Américains. La raison pour cela est qu'en Amérique, ils savent remercier quand vous les aider. Ils sont très reconnaissants. Quand vous devenez membre d'un musée là-bas, vous recevez un mail de remerciement. Il a une habitude de gérer leurs membres et de les remercier. Ceci n'est pas fait de manière aussi professionnelle en Europe.

Victoria : Voilà, notre entretien touche à sa fin. Je vous remercie grandement pour vos réponses, qui vont m'être d'une précieuse aide dans l'avancement de ma recherche. Merci beaucoup de m'avoir consacré du temps.

Xavier : Avec plaisir et je vous souhaite tout le meilleur. Votre sujet est vraiment chouette !

Victoria : Merci beaucoup, au revoir.

Xavier : Au revoir.

6. Interview 6

Répondant : Madame Anne Gaëlle Solé (Press & Communication Manager of the WIELS)

Victoria : Bonjour Madame, je tiens particulièrement à vous remercier de m'accorder un peu de votre temps et de contribuer à la réalisation de mon mémoire. Comme je vous l'ai expliqué par email, mon mémoire analyse les différentes stratégies de marketing et de communication mises en place au sein du WIELS, du Centre Pompidou et de la Tate Modern.

Anne Gaëlle : Pas de problème, allez-y

Victoria : Premièrement, quelle est votre stratégie marketing, aussi bien stratégique qu'opérationnelle ? Quelle est l'identité du musée, votre segmentation, votre groupe cible et, enfin, votre positionnement ?

Anne Gaëlle : Alors, commençons par la vision du WIELS en général. Le WIELS est un centre d'art contemporain, qui a pour volonté d'être un laboratoire, où les artistes peuvent venir pour créer, développer leur art, échanger, s'écouter et interagir, et ceci est également le cas pour le public. Le WIELS est un lieu où le public peut se rencontrer, et être mis en contact direct avec des artistes, des curateurs et d'autres personnes de la communauté du WIELS. Le but est de mettre en contact direct les artistes avec le public. Pour se faire, le WIELS propose entre 6 et 8 expositions par an. Afin de pouvoir toucher un public plus large, on développe également des conférences, des visites guidées faites par des conférenciers ou les artistes eux-mêmes. Autour des expositions, des rencontres et des thématiques abordées, l'idée c'est de pouvoir mettre en avant des nouvelles idées et pratiques, pour que le public puisse avoir l'occasion de voir et de réfléchir autrement sur des questions de société ou d'art. Par ailleurs, le public cible s'élargit au fur et à mesure des actions. Au départ, les expositions en elles-mêmes vont toucher un public ciblé ; un public amateur d'art contemporain, un public d'artistes, un public de connaisseurs. Ensuite, des actions de médiations sont développées pour pouvoir toucher un public plus large. Ces actions de médiations sont des visites guidées, l'accueil d'étudiants et des groupes scolaires à qui on propose des ateliers, on fait également des familyfundays qui accueillent des familles avec enfants. De plus, par expositions, on

organise des conférences ou d'autres activités en lien avec l'exposition proposée, pour essayer d'atteindre un public large. Après, il ne faut pas être naïf, nous mettons en avant l'art contemporain, donc forcément ce n'est pas un art qui plaît à tout le monde. De toute manière, on sait donc qu'il y a un public qu'on ne va pas réussir à toucher. En effet, le public cible est donc un public qui aime l'art contemporain.

Victoria : Super, merci beaucoup. Alors, ensuite, de quelle manière votre stratégie marketing est-elle implémentée au sein de vos différents moyens de communication : brochure papier, site internet, réseaux sociaux, ... ?

Anne Gaëlle : Justement, on est en train de faire évoluer tout ça, étant donné que le WIELS à évolué, ainsi que les moyens de communication. Notre communication est adaptée par public. On essaie que les publics les plus habitués et les publics les plus proches du WIELS, tels que les journalistes, les membres, reçoivent une communication plus personnelle et personnalisée. Les habitants du quartier ont une communication particulière également. Par ailleurs, il faut que je vous mentionne que le site internet est en fin de vie. Une nouvelle plateforme va sortir en août. Ce nouveau site internet permettra de mettre plus en avant les nouveautés, des vidéos etc. car pour le moment, notre site n'est vraiment pas un outil fait pour ça. Il a été fait y a 10 ans et n'a plus évolué depuis. Il est très statique. Il n'y a pas d'interactivité, uniquement les informations pratiques peuvent être retrouvées. L'idée est de faire rentrer plus d'interactivité dans le site internet.

Victoria : Merci. A travers votre stratégie de marketing et de communication, quels sont vos principaux objectifs ?

Anne Gaëlle : le tout premier est d'avoir des visiteurs qui viennent aux expositions, afin de pouvoir avoir cette réflexion sur l'art contemporain et sur la société, en ensuite, avoir des gens qui participent à nos activités. Ça c'est vraiment le principal. Le but est de faire vivre le bâtiment, les expositions, les activités et du coup les artistes et leur créativité.

Victoria : en ce qui concerne votre stratégie de communication, autour de quels outils est-elle implémentée ?

Anne Gaëlle : Ceci va fort dépendre du projet. Pour les expositions, on utilise la newsletter, avec plus ou moins 18 000 membres, nos réseaux sociaux qui sont en croissance, notre brochure et des communiqués de presse. On a également des partenariats média sur toute l'année, qui nous permettent de faire des publicités dans la presse et à la radio et de mettre des affichages en ville. Ensuite, en fonction du projet, on développe des autres outils, tels que des posters ou des flyers présents dans des endroits ciblés, qui permettent d'attirer un public ciblé, intéressé par le type de projet qu'on propose. On part donc d'une visibilité générale, pour essayer de convaincre les gens de se rendre au public.

Victoria : à travers chacun des réseaux sociaux que vous utilisez, tentez-vous de cibler un public différent ?

Anne Gaëlle : on se rend compte que les intérêts ne sont pas les mêmes sur les différents réseaux. Sur Facebook, on a une communauté WIELS, qui est plus ciblée pour les enfants et les parents. Sur Facebook on met donc en avant une communication sur les stages, les activités pour enfants, le festival SUpervliegSuperMouche. Sur Facebook, on communique aussi plus sur les événements organisés par l'établissement. Sur Facebook, on essaye de communiquer dans les 3 langues ; français, néerlandais et anglais. Chaque post est mis en 3 langues. Sur Facebook, le public local est plus important. Sur Instagram, on communique uniquement en anglais. Sur Instagram, l'image est vraiment le premier attrait, plus que le texte qui l'accompagne. Donc voilà, on s'adapte aux réalités des plateformes et au public qui utilise chaque plateforme.

Victoria : Merci beaucoup, alors ensuite, quel a été l'impact d'internet sur vos stratégies de communication ?

Anne Gaëlle : Depuis 2 ans, on essaye d'investir de plus en plus dans ce média-là, notamment en proposant des choses plus diversifiées. Au départ, le plus simple était de prendre un texte et de le mettre sur un flyer, une brochure ou dans un communiqué de presse. Le public se satisfaisait à ce moment-là totalement de ça. Ensuite, le développement d'internet nous a permis de proposer du contenu plus diversifié. Nous investissons aujourd'hui beaucoup plus dans la vidéo, des photos. On va aussi commencer des podcasts. Le but est de diversifier les

moyens dont les gens vont pouvoir recevoir des informations. On ne se limite donc plus uniquement au support papier ou à la visite physique. Par contre, le but n'est pas du tout de remplacer les visites au sein de l'établissement, mais plutôt d'améliorer l'expérience globale du visiteur.

Victoria : Ensuite, avez-vous développer des actions spécifiques en réaction à la crise sanitaire Covid-19, afin d'offrir une alternative visuelle du WIELS au public et rester en lien avec celui-ci ?

Anne Gaëlle : Au départ, on ne comptait pas proposer du contenu, puis en fait on s'est rendu compte qu'on a vu du contenu à proposer au public, notamment des vidéos. Le but est de proposer du contenu en lien avec le WIELS et sa communauté d'artiste, validé par les curateurs du centre d'art. Chaque mardi on propose donc une sélection de contenu sous la campagne WIELS from Home, regroupant des artistes qui ont déjà exposés au WIELS ou qui exposent maintenant, et des artistes qui ont ou qui participent au programme de résidence.

Victoria : Merci beaucoup. On arrive déjà à la dernière question. Au cours des dernières années, avez-vous ressenti une évolution des attentes du public au sein de votre centre d'art ou sur les réseaux sociaux ?

Anne Gaëlle : Je pense que le public du WIELS est un public assez bienveillant. Il sait qu'on n'est pas une machine de guerre en terme de moyens ni d'équipe et que le WIELS reste donc une institution à taille humaine, avec des budgets à taille humaine et une équipe à taille humaine. Du coup, les attentes du public ne sont pas démesurées. Leur attente est surtout d'avoir des expositions qui vont les questionner, les déranger et les faire réfléchir. Il faut que la communication suive et soient de qualité, mais il ne faut pas être des fous furieux du marketing ou de la communication. On est vraiment un endroit chaleureux, qui est fort basé sur les contacts directs aussi. Nous n'avons pas de machines ni d'algorithmes qui calculent tout à la perfection.

Victoria : Voilà, toutes mes questions ont été posée. Je vous remercie énormément pour votre temps. Vos réponses me sont très utiles pour l'avancement de mon travail.

Anne Gaëlle : Pas de problème. Bonne chance pour la suite.

Victoria : Merci beaucoup. Au revoir. Bonne journée

