

1. Business proposal

Mission statement and objectives

Your purposes

To gain a position as leader in the contemporary international art market

To acquire the renown and stature of an established international artist

To respond to the conceptual and aesthetic issues of our time

To leave a footprint on history



Your request

To help you define the aesthetic, conceptual, and commercial orientations that will enable you to address these issues

To establish an objective, efficient method to develop your new artistic growth strategy



The questions raised by your request

What is your present and potential market value?

Are your commercial and promotional choices in line with your goals?

Are your gender, age, and nationality assets or liabilities?

Is your current mode of dissemination and distribution apt to ensure the growth of your activity?

Does your work have the relevance, quality, and originality that will enable you to broaden your dissemination and go down in history?



What we can do for you

The consulting mission will make it possible to:

Give a framework of management, action, and communication to your artistic approach

Ensure that the different art initiatives correspond to the adopted strategy and aims

Facilitate the decision-making process for all those who are actively involved in the artist's work

Overall intervention approach



Operational timetable

MAY

JUNE

JULY

1. Definition of Level of Ambition

The artist's strategic map
(method: *Balanced Scorecard*)

Expression of the artist's vision and ambition in terms of:

- Conceptual and artistic effectiveness
- Dissemination performance
- Target satisfaction
- Profitability

2. Assessment and Diagnosis

1. Sector analysis
(method: *Porter's five forces model*)

2. Strategic analysis of existing situation
(method: *SWOT Analysis*)

VARIANCE ANALYSIS

3. Development strategies

1. Strategic action plan

- Outline of action
- Prioritization
- Progress to achieve

2. Choice of a strategy

3. Measures of effectiveness

4. Business Plan

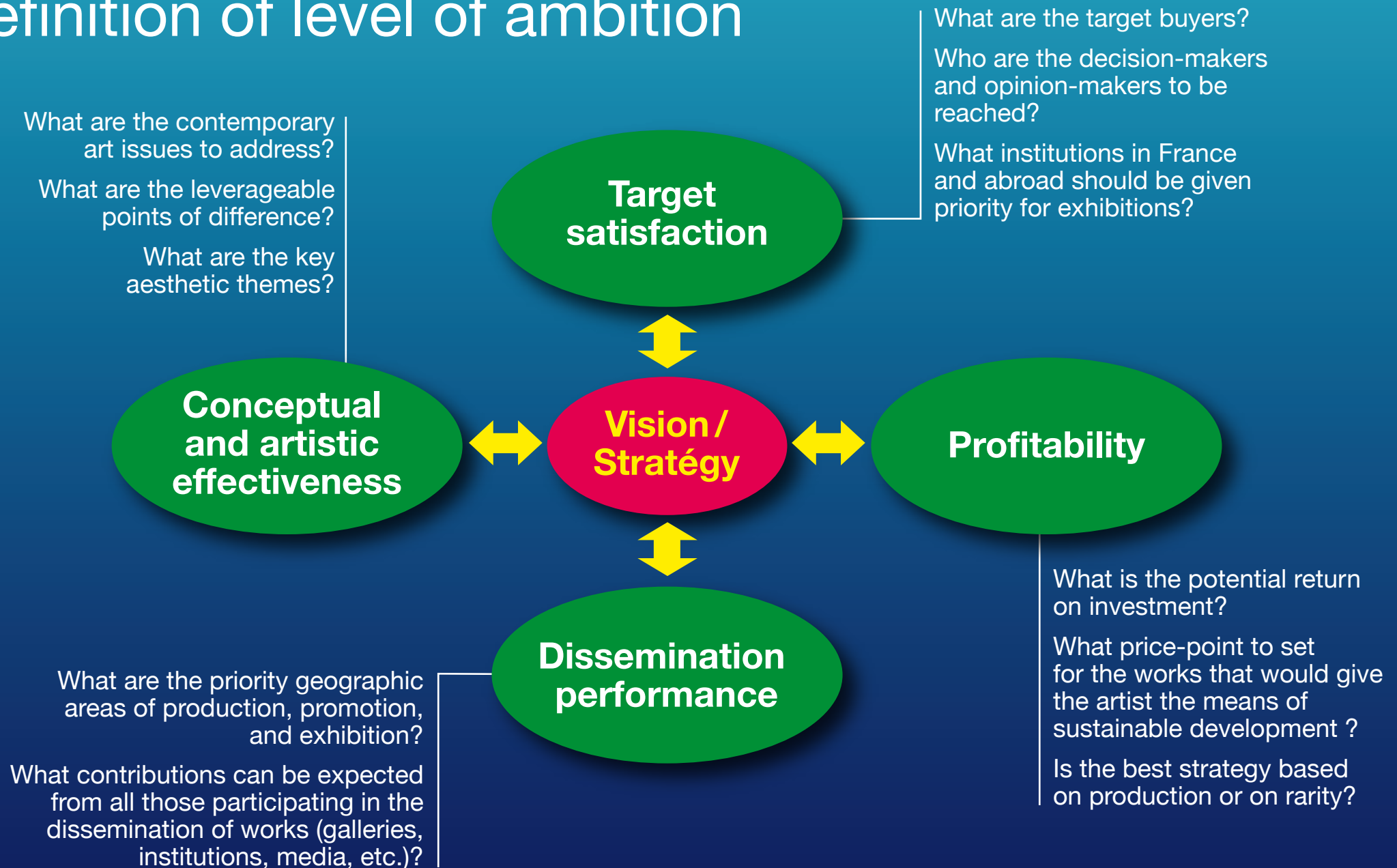
Marketing plan
(positioning and attributes of the service/product)

Financial plan
(results and investments)

Media and social networking plan
(targets to reach)

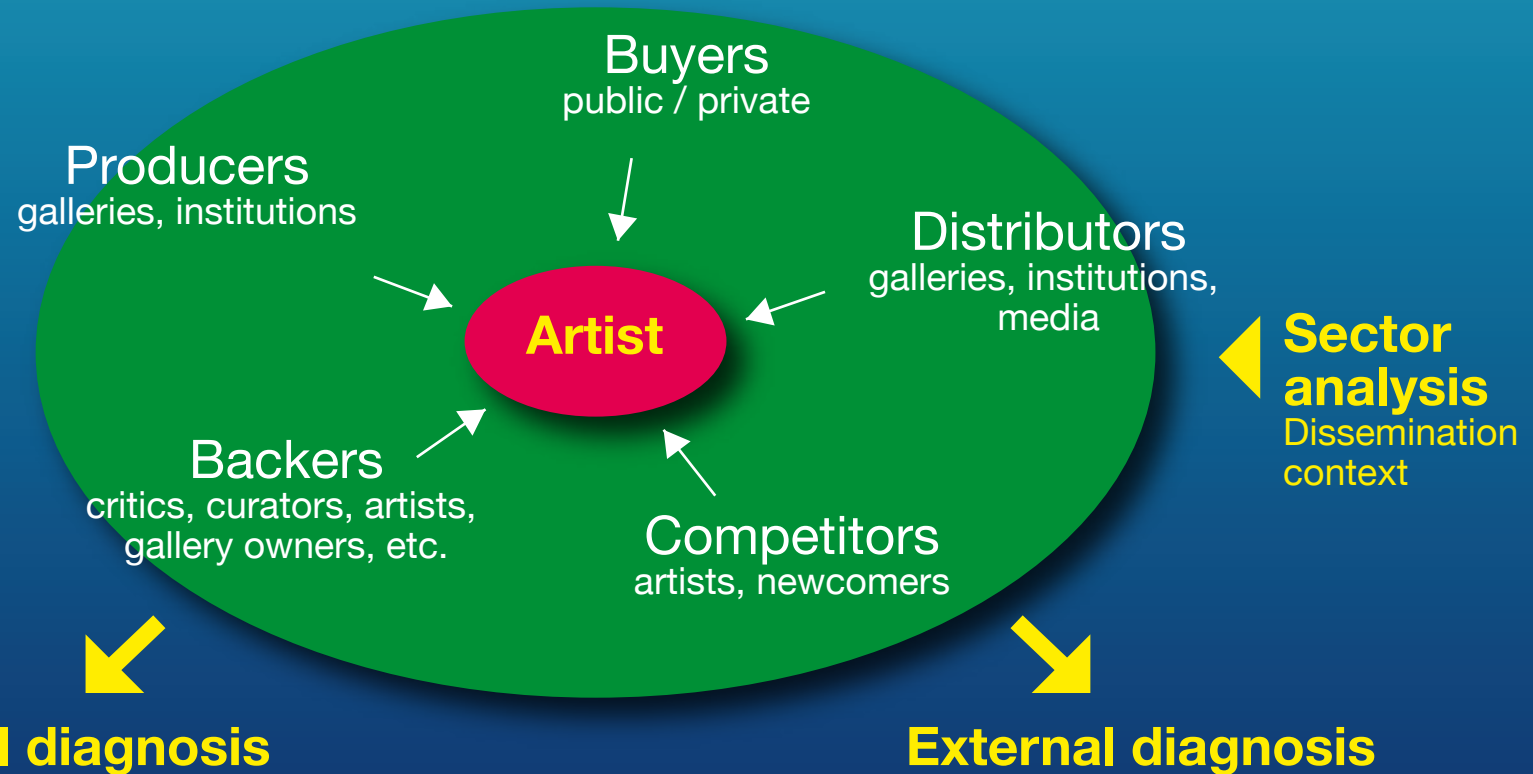
Operational modalities

Definition of level of ambition



Operational modalities

Evaluation and diagnosis



Strengths

Your successes?
Your reasons for pride?
Your competitive edge?

Weaknesses

Your failures?
The Main difficulties
in producing your works?
The Weak points
in your network?

Threats

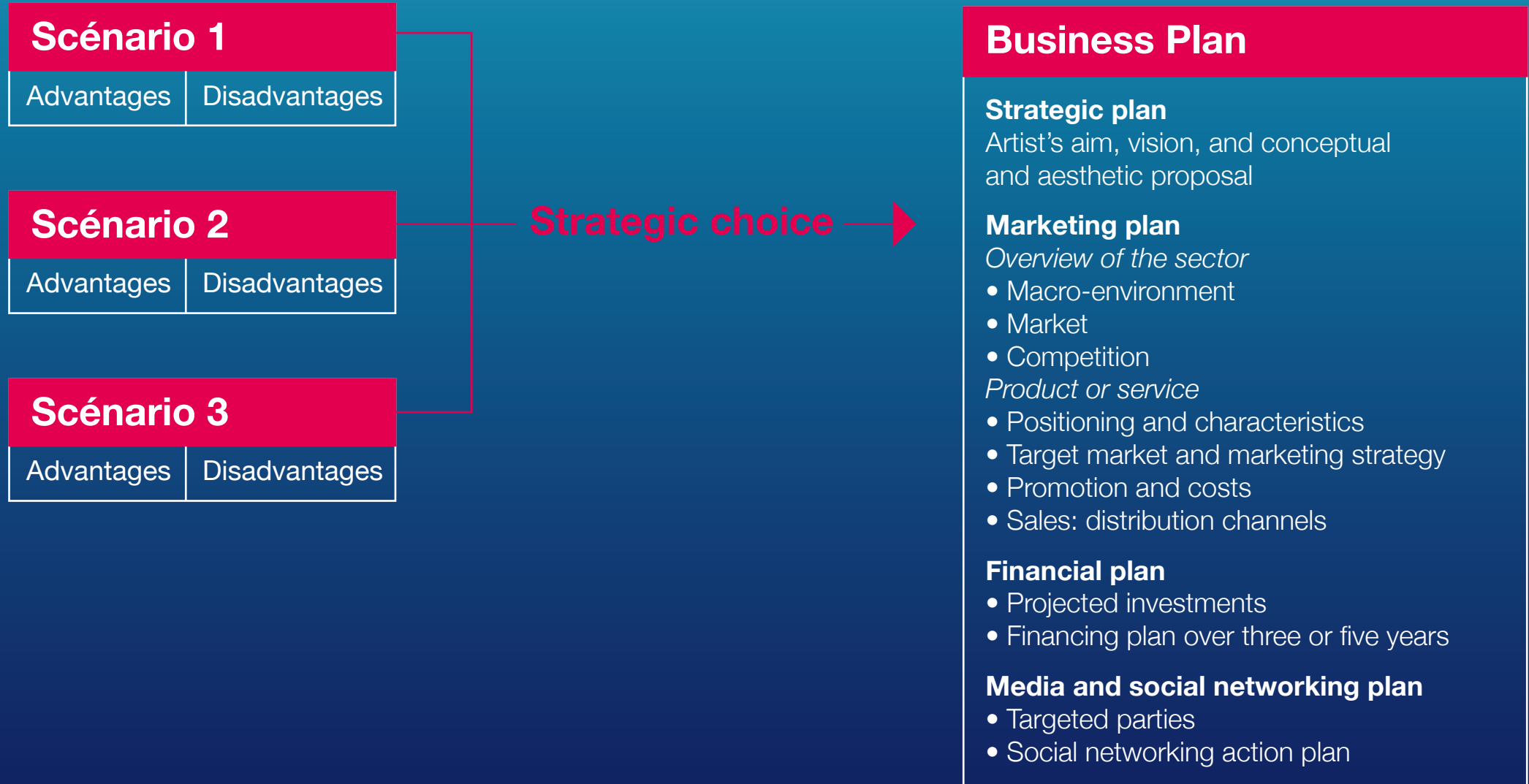
New competitors?
Changes in demand?
Media prejudices?
Coopting?

Opportunities

Relevant conceptual
paradigm shifts?
Business opportunities?
Possible publicity stunts?

Operational modalities

Choice of development strategy & business plan



2.

Definition of Level of Ambition

A major challenge for Martin Le Chevallier: to become an artist in the forefront

At a time when the art market is experiencing strong growth (record sales, new markets, boom in art offerings), Martin Le Chevallier has made it his aim to gain a prominent position on the international art scene.

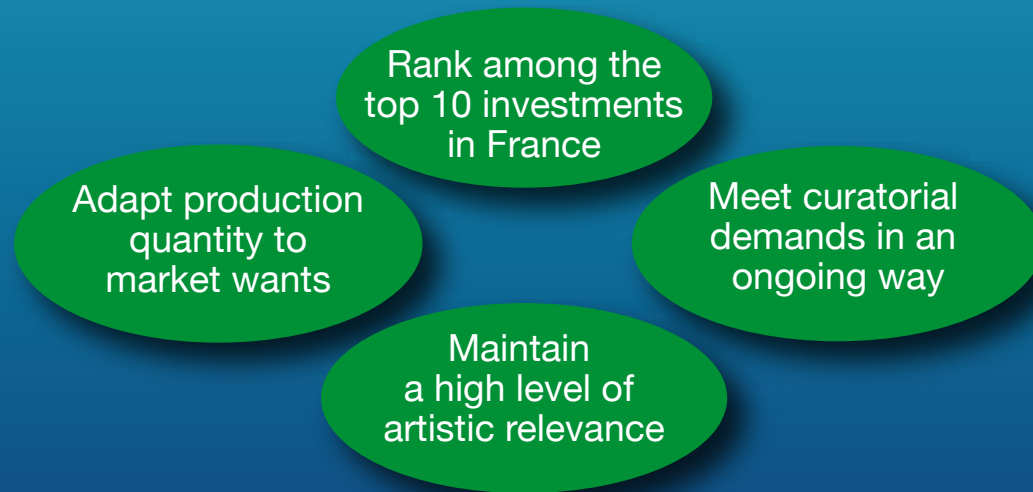
This desire for leadership is to be understood in terms of:

- ▶ • **Harbouring a vision, a future, and directions** for:
 - the market,
 - critics,
 - institutions
- ▶ **Taking risks, investing and succeeding in seminal projects**
that become landmarks in art history
- ▶ **Having an efficient way of working**
 - structured on flexible and responsive commercial, media and social networks
 - attentive to target wants (customers, audiences, curators, institutions, etc.)
 - drawing inspiration from the best practices of the competition
- ▶ **Staying true to his artistic beliefs and convictions**

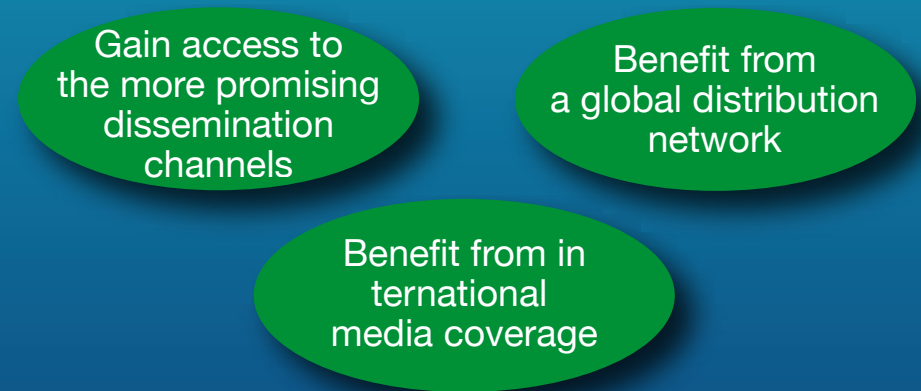
Strategic map

Objectives for the next 5 years

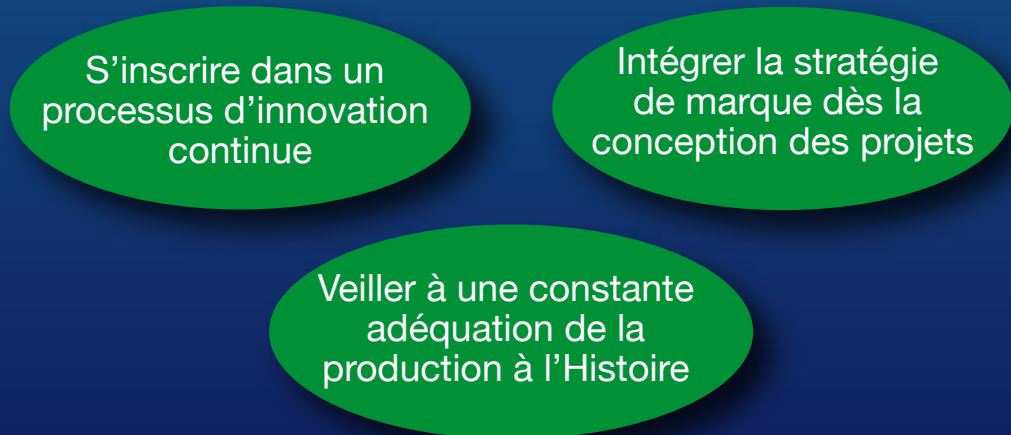
TARGET SATISFACTION



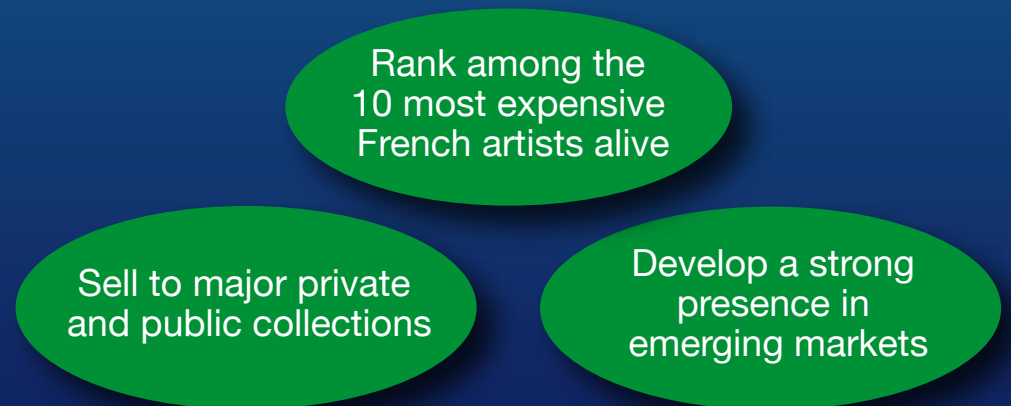
DISSEMINATION PERFORMANCE



ARTISTIC AND CONCEPTUAL EFFECTIVENESS



PROFITABILITY



Pole 1 : Target satisfaction

Rank among the top 10 sound investments in France

How to achieve this goal?

- Expand dissemination and distribution networks

How to assess performance against objectives?

- Number of solo exhibitions in leading institutions (MoMA, Guggenheim, Tate Modern, Beaubourg)
- Presence of works in the top marketplaces (Sotheby's, Christie's)
- Number of Google hits

Adapt production quantity to market wants

How to achieve this goal?

- Reconcile satisfying the increasing demand with a strategy of rarity

How to assess performance against objectives?

- Progressive increase in the unit value of works

Meet curatorial demands in an ongoing way

How to achieve this goal?

- Opt for just-in-time production up to quality control standards

How to assess performance against objectives?

- Elimination of out of stocks, quality customer feedback, increased customer loyalty, and expansion of client base

Maintain a high level of aesthetic and conceptual relevance

How to achieve this goal?

- Identify and exploit the artist's centres of excellence

How to assess performance against objectives?

- Validation by opinion leaders (critics, curators, decision-makers, artists, etc.)

Pole 2 : Artistic and conceptual effectiveness

Maintain a process of ongoing innovation

How to achieve this goal?

- Give priority to R&D and outsource all areas of activity that can be done by others (organization, production, promotion, etc.)
- Continuous monitoring of the competition

How to assess performance against objectives?

- Significant increase in time devoted to research and innovation
- Amount of pirating (ideas copied by other artists)

Incorporate brand strategy into project conception from the outset

How to achieve this goal?

- Define a “Martin Le Chevallier” branding strategy
- Determine a portfolio of art products, narrow enough to facilitate identification and broad enough to allow for periodic renewal

How to assess performance against objectives?

- Brand recognition by the public

Ensure that output is in line with changes in history

How to achieve this goal?

- Stay on top of the news and the latest innovations
- Cultivate uniqueness

How to assess performance against objectives?

- Number of mentions in reference books

Pole 3: Dissemination performance

Gain entry into the more promising dissemination sites (museums, galleries, art centres, etc.)

How to achieve this goal?

- Develop a targeted, friendly PR strategy (towards decision-makers and opinion-makers: artists, critics, and curators)

How to assess performance against objectives?

- Number of requests from the 50 most prestigious organisations

Benefit from a global distribution network

How to achieve this goal?

- Stimulate the desire of key people in the art business (gallery owners, dealers, etc.)

How to assess performance against objectives?

- Number of gallery representations in growth markets (USA, Europe, China)

Benefit from international media coverage

How to achieve this goal?

- Identify and mobilize the key people in the media
- Impose his own news-breaking event agenda

How to assess performance against objectives?

- Location, number, and prestige of publications

Pole 4: Profitability

Rank among the 10 most expensive French artists alive

How to achieve this goal?

- Benefit from ambitious promotional events (galleries)
- Define a bold and pragmatic price policy

How to assess performance against objectives?

- Sale prices in auction houses

Sell to major private and public collections

How to achieve this goal?

- Develop a high investment profile
- Maintain a highly efficient sales force
- Create works that are adapted to sales

How to assess performance against objectives?

- Penetration rate in the top collections

Develop strong presence in emerging markets and in markets with a strong potential

How to achieve this goal?

- Create an output adapted to the cultural references of the target market

How to assess performance against objectives?

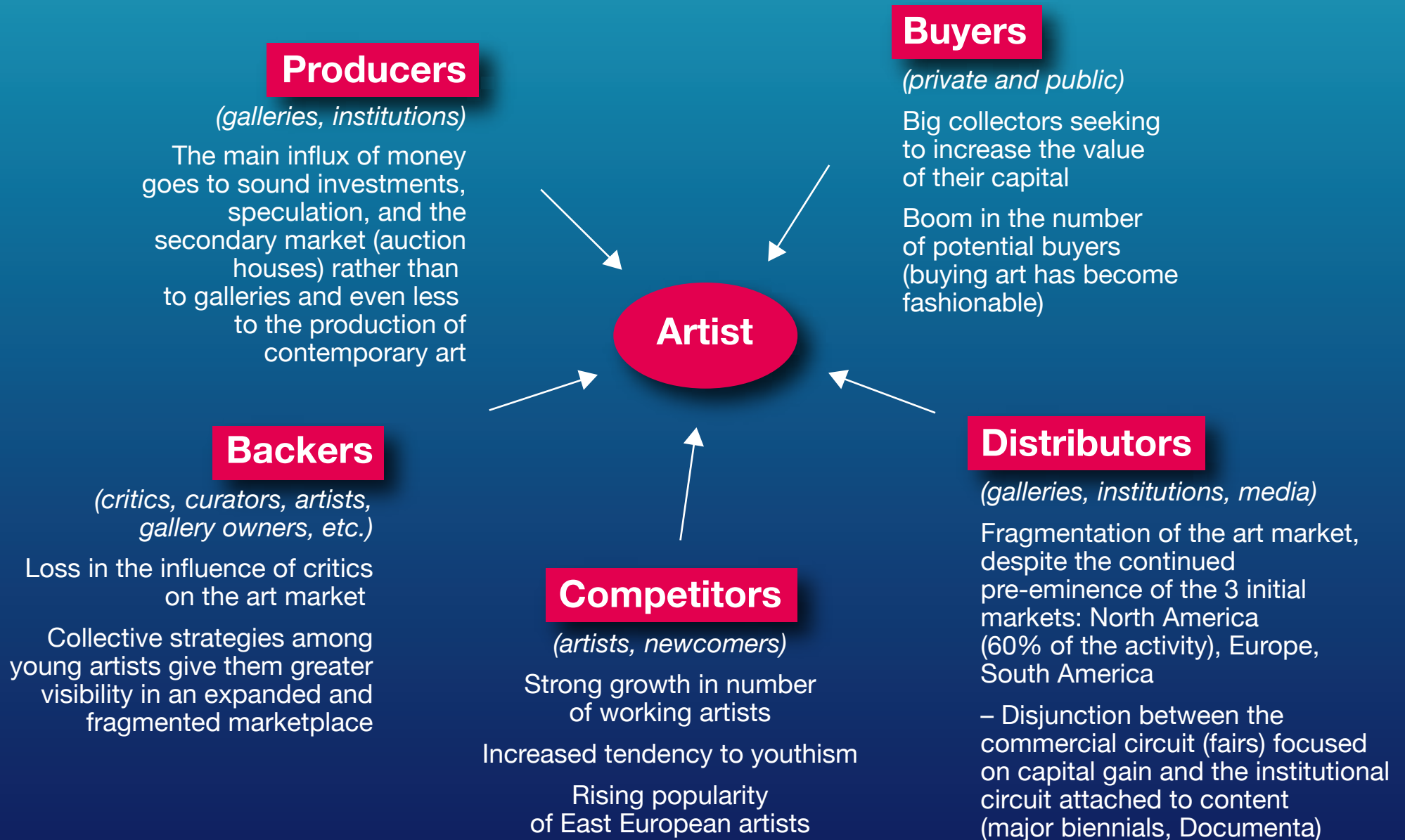
- Sales in designated areas

3.

Assessment and Diagnosis

Dissemination context

Main trends in the sector



Strengths

INTERNAL

POSITIVE

A **clearly identifiable output**, with a relevant stance (questioning the contemporary world)

High-quality production (conception and realization):

- knows how to handle the instruments and culture of the economic world
- knows how to work (confidently) in several media
- knows how to work artistically with multimedia

A good amount of **equanimity** about his work and career

A conceptual output with a lot of **humour**

Not coming from the art world, Le Chevallier demonstrates total **freedom of thought and action**

An output that interests **connoisseurs** (exhibitions in status-making places)

The backing of a **gallery** that enjoys a good reputation (risk-taking, originality, etc.)



Weaknesses

INTERNAL

NÉGATIVE

Output rare (12 works in 10 years) and sometimes costly to produce, when:

- the artist's value rating is not very high
- his gallery lacks financial means

Representation reduced to one French gallery – which has left its original Paris location (in the 20th arrondissement) for a more classic circuit (in the Marais) – whose presence in fairs outside France is limited

Overly French visibility, limited to certain art circles

Reticent about adapting to the market. His work is hard to collect and holds little interest for those who look at art as an investment

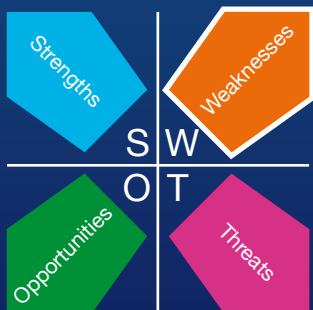
No monographs and rarely participates in major exhibitions

No hits

Got into art by chance; lacks a network of fellow students (art school) or peers (groups of thirty-year old artists participating in trendy collective exhibitions, etc.)

Put to sleep by a fairly comfortable position (public sector purchases)

An overly French sense of humour?



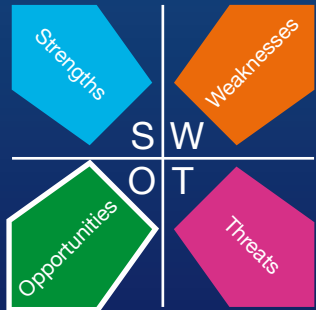
Threats



NÉGATIVE

EXTERNAL

Opportunities



POSITIVE

Boom in the art market:

- emergence of new markets
- increase in number of potential buyers
- growing maturity of the market about contemporary art

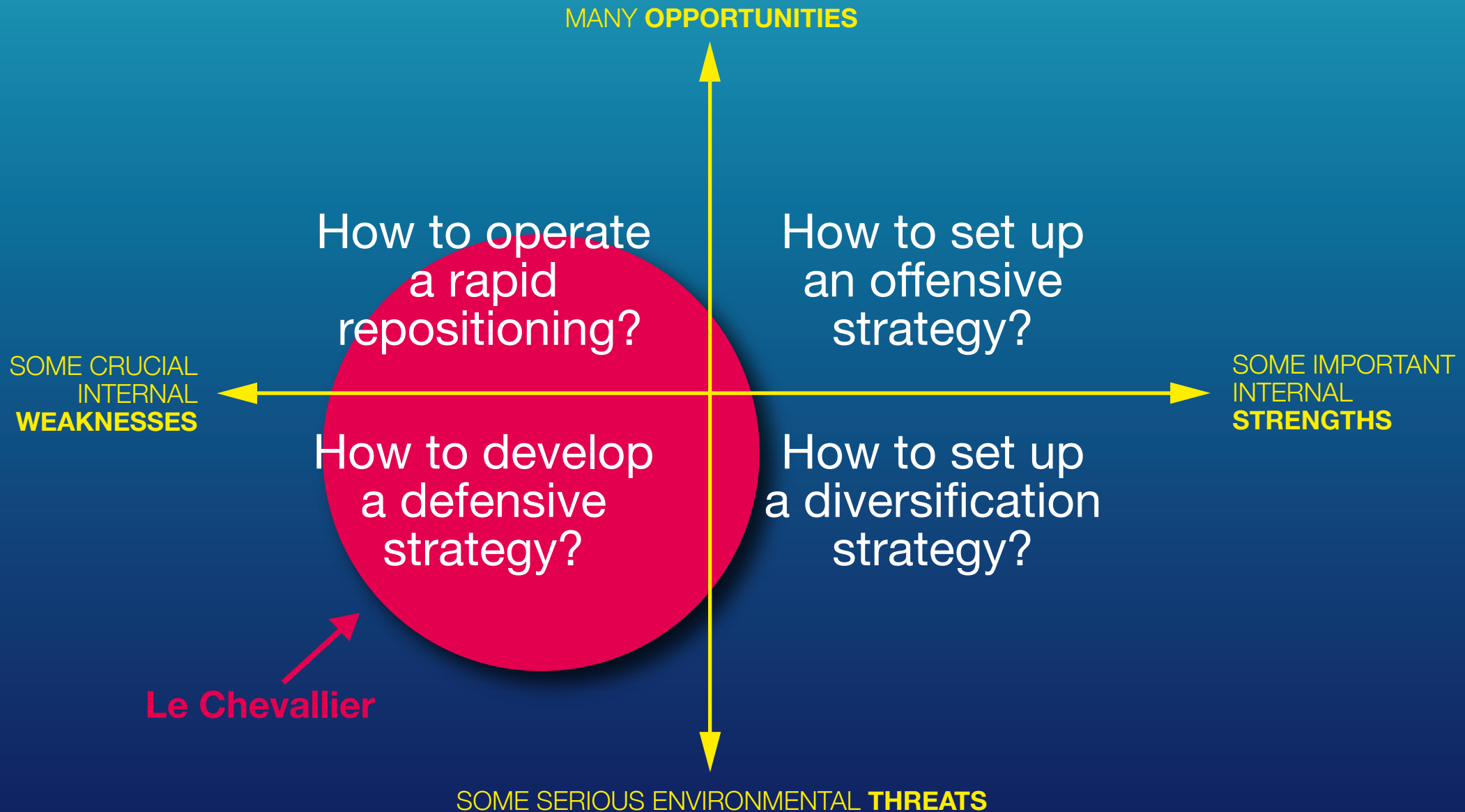
Development of technologies

Works with a **critical stance** to today's world are trendy (growth, market economy) in France and abroad

Major exhibitions need **content**

EXTERNAL

Strategic positioning of Martin Le Chevallier



4.

Development strategies

Offensive strategy: conquer the market and history

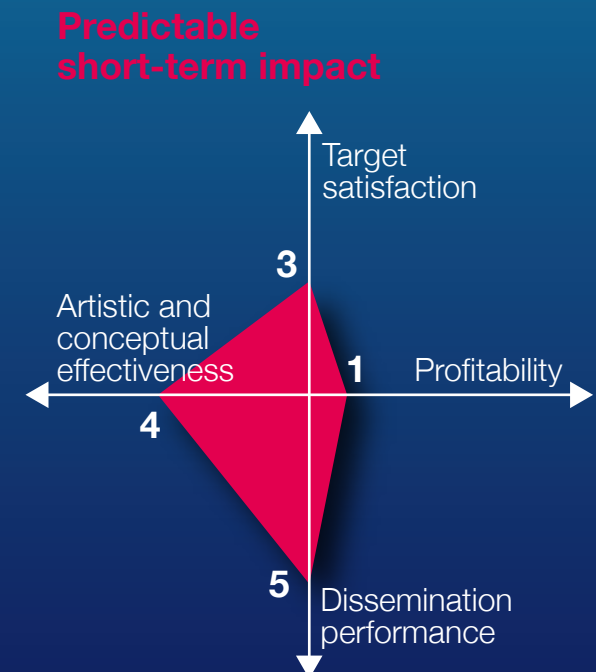
Make the most of his assets and of opportunities that arise to rapidly and ambitiously develop his activity, concentrating his energy on the **creation of a major work**

This strategy involves:

- ▶ **Producing a spectacular**, monumental work, unveiled at an important event in art history (e.g. French pavilion at the Venice biennial)
- ▶ **Attracting the attention of a big international gallery**
- ▶ **Developing his network** in the higher echelons of finance and media

Reasons against this strategy?

Martin Le Chevallier is not strongly entrenched enough, in terms of means, reputation, and network, to pull off such a feat. In the short run, the financial impact would be minor.



Diversification strategy: become fashionable

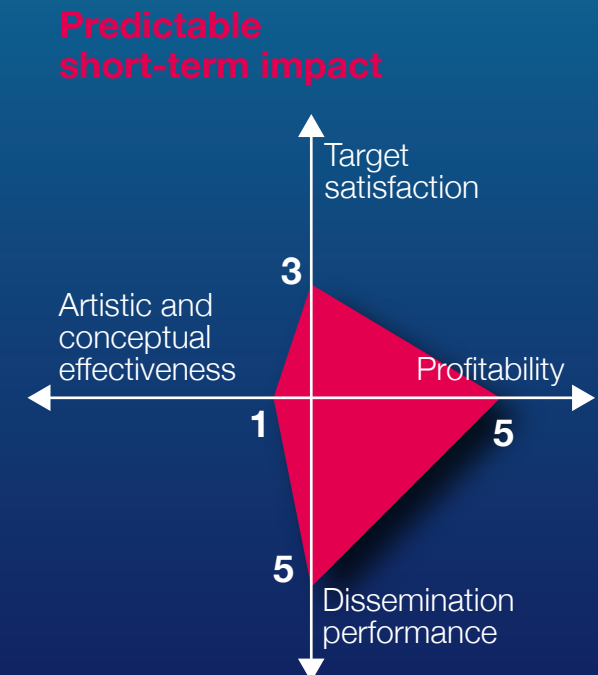
Make the most of his internal strengths (skills and networks outside contemporary art) to increase his visibility and get ahead of the competition: **develop his activity in an interdisciplinary way**

This strategy involves:

- ▶ **Expanding his output to other sectors of activity** (movies, music, design, mode, etc.)
- ▶ Developing his networks in a selective, dynamic way; **becoming part of an elite group** of those “in the know” (hype)
- ▶ **Making his presence felt on the art scene** while concentrating on targeted eclectic venues (producing a body of work that is diversified and rapid in conception and execution)
- ▶ **Developing his intellectual resilience**
- ▶ **Being attentive to and influencing trends** in the art market and beyond

Reasons against this strategy?

It marks too strong a break with the artist's corporate culture.



Repositioning strategy: redefine himself

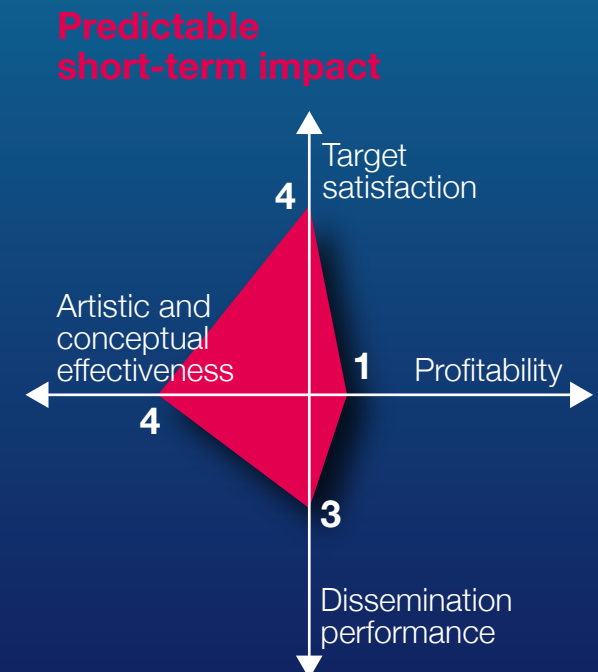
Make the most of the opportunities that arise while offsetting internal weaknesses: **reshape his image** in the curatorial, critical, and institutional world

This strategy involves:

- ▶ **Shifting the direction of his output** to buoyant more established art sectors (opt for neon over multimedia)
- ▶ **Maximizing awareness** of brand repositioning
- ▶ **Mastering the fundamentals of art discourse**
- ▶ **Reevaluating price positioning.** E.g., high prices confer strong symbolic value by eliminating less valued buyers (strategy of cost discrimination)
- ▶ **Trying to appeal to new places** of dissemination (at once gratifying and unusual for the artist)
- ▶ **Delocalizing** (going to live abroad)
- ▶ **Changing his name and his look**

What makes this strategy interesting?

While offsetting structural weaknesses, this bold strategy can create an “electroshock” that would relaunch his activity, affording him greater recognition and ultimately profitability.



Defensive strategy: optimize his art offer

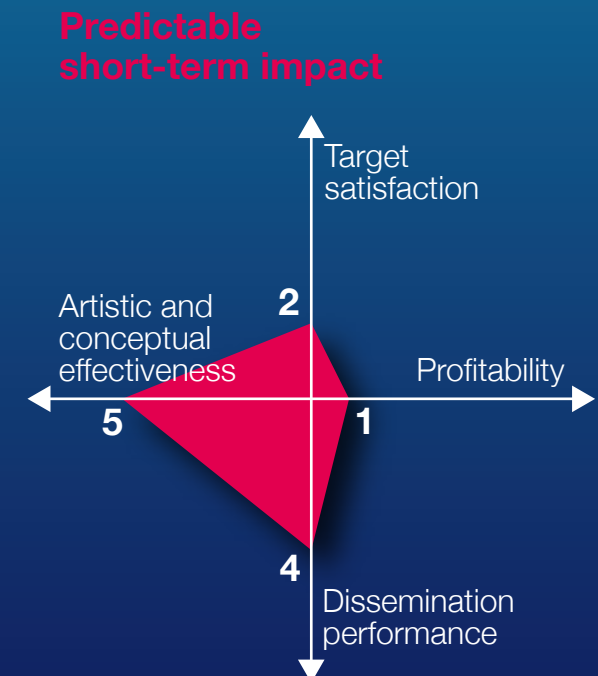
Having few opportunities and limited internal strengths,
make the most of his competitive advantages
to reinforce his position by establishing a denser network

This strategy involves:

- ▶ **Concentrating his strengths on his core business**
- ▶ **Identifying the most promising growth segments**
in his production (building a corpus that continuously raises the same question)
- ▶ **Consolidating his social network** (cultivating friendships) and methodically expanding it (making influential friends)
- ▶ **Adapting to the economic environment**
(making works that can sell)

What makes this strategy interesting?

This cautious long-term strategy is aimed at branding the products while safeguarding the artist's convictions



Plan for strategic actions

*Considering the analysis of Martin Le Chevallier's situation, we recommend adopting a mixed strategy of **defensive repositioning**.*

Production

- ▶ **Produce a hit**, something that makes the artist suddenly and lastingly famous, a simple idea that creates a stir by coming at the right time. The hit comes about **by creating a calculated “buzz”** (teasing, influential and viral marketing, etc.)
- ▶ **Create icons** (brand identification): launch a series with a wide circulation (500 copies) and a low cost (under 1,000€) while maintaining a rare production of unique works positioned at much higher prices (more than 20,000€)

Financing

- ▶ **Stop relying on funding from the French government** (subsidies)

Dissemination

- ▶ **Practice a strategy of selective exhibition** that eliminates sites that are not trend-setting (not associated with a buzz or lacking an avant-garde reputation).
- ▶ **Solicit exhibitions in trend-setting places;** participate in high-visibility events (media coverage and attendance).
- ▶ **Participate in profile-elevating or major biennials** abroad (Berlin, Documenta, Venice) and in projects in public spaces (e.g. NY) or in “project-rooms” in major museums.

Plan for strategic actions (continued)

Localization

- ▶ Opt for a value-enhancing and buoyant location like **New York, Tokyo, or Dubai**

Distribution

- ▶ France: **optimize assets** (current gallery)
- ▶ International: **find distributors that serve as springboards**
(join a highly specialized gallery in host country)

Communication

- ▶ **Put out a monograph** with a solid text (by J.C. Massera, P. Sloterdijk, B. Weil, etc.)
- ▶ **Manifest the coherence of the work** (insist on a single form, a radical object)
- ▶ **Assert its novelty** (even if it means belittling the precedents)
- ▶ **Emphasize successes** (with self-assurance, assert his own importance and the scope of his financial and symbolic successes)

Networks

- ▶ **Expand target network** (and knowledge of the art scene) while cultivating parallel networks (design, film, press, etc.) without trying in vain to belong to a hip group of artists
- ▶ **Broaden network of backers** among influential experts (H.U. Obrist, N. Bourriaud, R. Storr, N. Serota, etc.)
- ▶ **Have friends everywhere and a bit of luck at least once** (revelation of a hit)

5. Business Plan

Production plan

What the artist will set out to do

- ▶ Concentrate his energy on producing a ground-breaking work: a **hit**
- ▶ **Shift the focus** of his output to the most buoyant segments

Why he can succeed

- ▶ Strong motivation: he's ready to take risks (he has no choice)
- ▶ Total availability for his artistic activity
- ▶ Intuitions entrenched in reality and in socio-economic representations
- ▶ Multidisciplinary savoir-faire (masters contemporary tools, visual codes, linguistic stratagems, etc.)
- ▶ Ability to engage talented partners (actors, musicians, etc.)
- ▶ Aptitude for outsourcing non-strategic tasks
- ▶ A major œuvre in the process of gestation

Marketing plan

What the artist will set out to do

- ▶ **Reposition his brand** and his products on the forefront of the international art scene
- ▶ **Broaden his distribution network**

Why he can succeed

- ▶ Experience in the field of friendship-based promotion.
- ▶ Original product offer: between art and activism, between objects and processes
- ▶ A better identification of targets (trend-setting and opinion-making collectors)
- ▶ A dynamic and flexible price positioning
- ▶ Motivated sales force (gallery)
- ▶ An output firmly oriented toward the international market
- ▶ A “Martin Le Chevallier” brand, that sells well, is adapted to export, and reflects the artist’s strategy

Financial plan

What the artist will set out to do

- ▶ Starting from an ambitious initial investment (production of a hit), create **a virtuous circle**: an increase in turnover stimulated by an increase in project scale and vice versa
- ▶ Objective: a **break-even point after 2 years**

Why he can succeed

- ▶ Healthy starting situation (no debts)
- ▶ No external costs (dependent children, alimony, etc.)
- ▶ Ability to limit expenditures (reasonable lifestyle)
- ▶ Ability to overcome obstacles:
turning economy of means into a humorous asset
- ▶ An available easy-to-sell stock (series)
- ▶ Promising sales prospects

Media and social networking plan

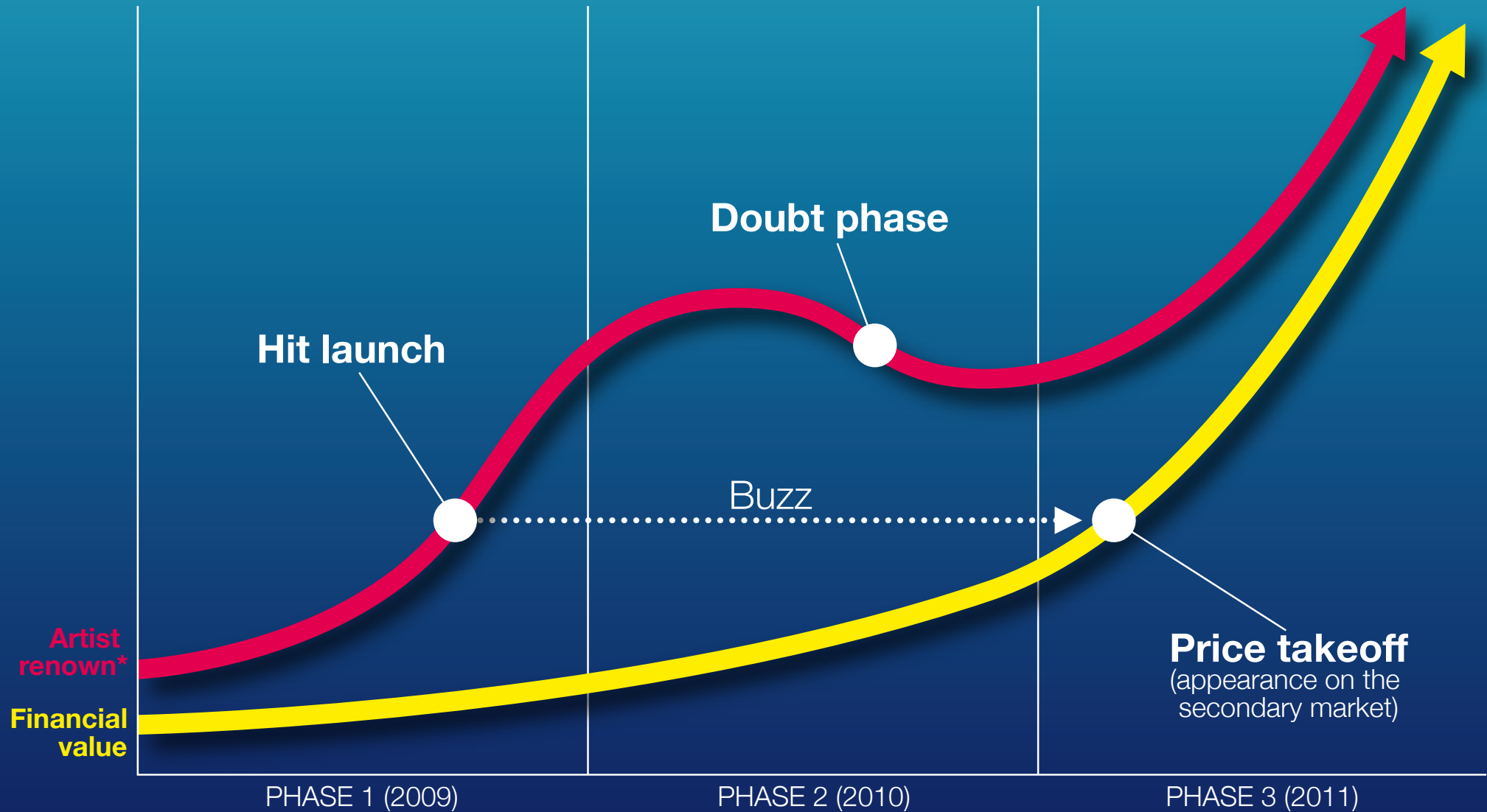
What the artist will set out to do

- ▶ **Win over decisive backing** from opinion leaders
- ▶ **Revitalize distribution network**
- ▶ **Broaden network** of collaborators-cum-friends

Why he can succeed

- ▶ Clear aim, recognized and shared by his partners
- ▶ Ability to make new friends (and keep them)
- ▶ The potential of his existing network: limited but integrated and trendsetting
- ▶ The total backing of his parents and friends
- ▶ The indestructible backing of a renowned mentor
- ▶ Loyal and reliable suppliers
- ▶ Confident gallery owner

Progress plan



* number of hits on Google

A project that meets the expectations of the targets

Buyers

- 1 The coherence and **dependability of the artistic output**, in terms of conceptual quality and soundness, will constitute an initial guarantee for buyers.
- 2 The **buzz** will reassure pioneering collectors as to the validity of their choices and persuade new buyers, motivated by the purchase of historic pieces or by the prospect of sizeable capital gains.
- 3 **Soaring prices** will bring proof that the investment was well-advised.

Curators and critics

- 1 The homogeneity, uniqueness, and **relevance of the work** will stimulate the interest of observers and opinion-makers.
- 2 Eager to have the **opportunity to be discoverers**, these key actors will give the artist and his work crucial visibility in institutional settings and in the media.
- 3 That the market follows suit will confirm to analysts the soundness of their judgment.

Public

- 1 The unexpected appearance of the **hit** will spark the interest of a wide public.
- 2 At once **entertaining and intellectually stimulating**, this work will, by its legibility, reassure visitors frustrated by too much “hermeticism” and “elitism.”
- 3 Ultimately, brand renown will stimulate the kind of attendance figures that institutions are seeking.