CHARLES UNIVERSITY

FACULTY OF SOCIAL SCIENCES

Institute of Communication Studies and Journalism

Department of Marketing Communication and Public relations

Bachelor's Thesis

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Comparative analysis of the visual communication of two galleries of contemporary arts - DOX in Prague and Palais de Tokyo in Paris in years 2018-19

Bachelor's Thesis

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Year of the defence: 2020

Declaration

1. I hereby declare that I have compiled this thesis using the listed literature and resources only.
2. I hereby declare that my thesis has not been used to gain any other academic title.
3. I fully agree to my work being used for study and scientific purposes.

In Prague on May 21, 2020 Gabriela Vlková

References

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Abstract

The main objective of this thesis is to extensively study the multi-disciplinary topic of online visual communications within an arts sector. Firstly, a frame generated from a thorough investigation of the field, is further implemented onto the analysed communication strategies of the selected subjects. Subsequently, the findings are further analysed in order to generate a solid background knowledge for a further research. Furthermore, the samples are compared through the lens of the selected case-oriented comparative method, and highlighted via the final SWOT analysis, offering rather descriptive, but deeper knowledge of the topic. Two contemporary arts institutions were selected for the comparison in order to equally consider varying approaches based on diverse background settings of each subject. Finally, there are numerous goals of the thesis as, not only provide answers to the research questions, but also introduce an emerging discipline of visual communication on the Web 2.0 within an arts sector, enabling subsequent research.

Abstrakt

Hlavním cílem této práce je rozsáhlé studium multidisciplinárního tématu online vizuální komunikace v uměleckém sektoru. Zaprvé, rámec vytvořený důkladným průzkumem oboru je dále implementován do analyzovaných komunikačních strategií vybraných subjektů. Následně jsou zjištění porovnána pomocí vybrané, na případ orientované porovnávací metody a dále zdůrazněna prostřednictvím konečné SWOT analýzy, čímž se získá popisná a hlubší znalost tématu práce. Ke srovnání byly vybrány dvě instituce současného umění, aby bylo možné rovnoměrně zvážit různorodé přístupy založené na rozdílných pozadí každého ze zkoumaných subjektů. V této práci se potkávají cíle, které nejen poskytují odpovědi na výzkumné otázky, ale také představují mladou disciplínu vizuální komunikace na Webu 2.0 v uměleckém sektoru, což eventuelně umožňuje další výzkum.

Keywords

art institutions, arts marketing, corporate identity, social media, visual identity, case-oriented comparative analysis, Palais de Tokyo, DOX

Klíčová slova

umění, umělecké instituce, marketing umění, firemní identita, sociální média, vizuální identita případově-orientovaná srovnávací analýza, Palais de Tokyo, DOX

Title

Comparative analysis of the visual communication of two galleries of contemporary arts - DOX in Prague and Palais de Tokyo in Paris in years 2018-19

Název práce

Srovnávací analýza vizuální komunikace dvou galerií současného umění - DOX v Praze a Palais de Tokyo v Paříži mezi lety 2018-19

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Introduction

With internet access becoming an integral part of society's functioning, the online world of Web 2.0 is gradually becoming a place where people and corporations are located. However, there is a high amount of content generated throughout the unlimited interactions between the subjects which might act as a certain kind of noise, cluttering the place and making it difficult for a person to select a single information. In this visually-oversaturated world, there is a need for an organization to implement an integrated, unified, but still unique, communication strategy in order to rise above its competition and get the message to its target audience. Arts institutions in particular are versed in a visual-based world, therefore are an interesting sample to examine throughout the lense of visual communication.

The main objective of this thesis is to extensively study the multi-disciplinary, but rather under-researched discipline of online visual communication within an arts sector and subsequently, generate findings via an analysis and comparison of the strategies and their implementations. Two examples of arts institutions were selected, namely Palais de Tokyo from France and DOX from the Czech Republic.

A thorough academic research is implemented throughout the theoretical part. The first chapter introduces a common background shared between marketing communications and arts institutions. It is followed by the second chapter which consists of findings in regard to visual communication in various environments. The third chapter employs the first, out of two selected approaches, to the visual communication problematic, which is the online, Web 2.0 presence. The second approach is introduced in the following, fourth chapter. It is dedicated to the corporate identity discipline, which is likewise studied in the fifth chapter as a diverse and extensive approach offered by academia. Overall, the problematic is studied from two different perspectives in the theoretical part, which subsequently form a solid core knowledge framework, on which the practical part is able to build.

The practical part consists of multiple approaches through which it is gradually looked at the given problematic. The specific samples of arts institutions, namely Palais de Tokyo and DOX, are selected because of many existing similarities that, however,

further function as points of reference within the final comparison. The visual data for the analysis will be taken from the Web. 2.0 platforms utilized by the subjects and freely accessible by public. Nevertheless, the descriptive part is employed in order to introduce the subjects' social media presence to the framework and define the core differences drawing from the knowledge of the theoretical part. Furthermore a case-oriented comparative analysis is further introduced in the eighth chapter, which aims to highlight the similarities and differences between the subjects´ implementation of a visual communication strategy within their use of social media. However, the nature of the findings are rather descriptive in regard to qualitative method being implemented. The following chapter combines the theoretical framework with the findings from the descriptive part and the case study. The comprehensive knowledge is further implemented within the SWOT analysis. This multi-approach research is selected to deeper the insight into this rather emerging problematic. A minor change has been conducted within the framework of the thesis proposal in regard to the data collection. As a direct consequence of the ongoing global pandemic of a COVID-19, the qualitative interviews have been excluded from the research methods.

In the last, tenth, chapter the author will answer the research questions drawing from both the theoretical framework and the findings deducted from the practical part. To summarize, the thesis not only aims to provide answers to the research questions, but also introduce an emerging discipline of visual communication on the Web 2.0 within an arts sector, enabling a subsequent research.

1 Marketing Communication and Communication Mix within Cultural Institutions

Communication should be one of the constant functions while managing a cultural institution. This, as rather a set of activities, should accompany all operations of any cultural organization. The institution carries out various types of communication through a spectrum of channels to an existing or potential public. There are various communications channels employed as certain forms of propagation. The one, further discussed in this thesis, such as corporate identity or internet, or those product-related channels, namely: expositions or the architecture of an institution (Kesner, 2005, pg. 216). Moreover, Kotler (2008, pg. 348) further highlights the complexity of well-rounded communication process. He points out that institutions *"...need to pretest their messages and research the image that their target market holds. An integrated communications strategy with all contacts bearing the museum's brand symbol, image, and message helps to moderate distortion in communication and promotion."* There are various tools falling under the communication mix within which one or all could be further employed by art institution, such as: Tickets, Directories, Seminars and much more (Kotler et al, 2008, pg. 349).

Nevertheless, nowadays, communication trends affecting customer relations and communication in general tend to be created and followed by retail. However, they also strongly influence expectations of the public towards a cultural institution´s manners. On one hand, this development cannot be ignored, but on the other, institutions should still maintain a strict, thought-through approach to the adoption of certain inappropriate trends (Kesner, 2005, pg. 216).

2 Visual communication

Undoubtedly, visual communication is one of the more widely used trends in communication as it had been implemented since the age of pictograms. In the modern era, one of the most significant figures, among others, are Ladislav Sutnar or Henry Dreyfuss. Nonetheless, only now we are experiencing an unprecedented boom of images. Never before have had people used this mode of communication in order to gain and emit such an extreme amount of information as today (Horný, 2004, pg. 16-7).

In order to easily navigate within such a multidisciplinary and constantly evolving topic, spanning across numerous scholar and marketing disciplines, there are few definitions offered. Firstly, it is needed to gain the visual literacy in order to generally comprehend visual communication. Visual literacy is defined as *"an ability to interpret, negotiate and explain the meaning out of still and moving image texts. In other words, it is an ability to identify and understand the ideas which are communicated through visible images or actions"* (Vijay, 2018). Subsequently, we can continue and elaborate on the visual communication discipline. Website Simplicable defines visual communication in a broader sense, including the non-verbal body language: *"Visual communication is the visual expression of information and aesthetics. The term is typically applied to media, art, technology and environments"* (Spacey, 2017). More elaborated definition by Oxfordreference adducing Gross (cited in Oxfordreference, 1980) as a source states: *"The generation and interpretation of messages and connotations in visual forms, particularly still and moving images but also body language (especially gestures and facial expression, but also proximity, orientation, and posture) and non-linguistic forms in written texts (such as typography and emoticons). These are very often used in close association with verbal language."* However, Veselá (2014, s. 57) points out that visual communication is indeed a wide range of creative activities and due to its dynamism cannot be firmly defined or codified.

There are numerous vessels of media which carry out the information through various channels. O'Keeffe (no date) is aware of the broadness of the visual communication; however he points out typography, moving image, illustration, informative design, photography and digital media. The powerful visual communication provokes an emotional spark, is unique in its form, and needs to leave the person intrigued. It uses our subconscious reception and prioritization of information.

However, sometimes more is less, in other words, the creativity in form should not exist at the expense of the message within (Horný, 2004, pg. 18).

2.1 Benefits of visual communication

Visual communication has its undoubted advantage; people tend to accept the information with no further doubt. Nevertheless, the communicated picture might not always mirror the reality, either through skillfully used angle of photography or, nowadays more common; further digital interference and artificial adjustment (Horný, 2004, pg. 18). As Veselá (2014, pg. 58) highlights, visual communication is often influenced or even deformed by aesthetics. However, it enables a better perception of information.

Visual communication is also a convincing way of exchange of information, with more than 50% people persuaded via visuals used within communication. Undoubtedly, it is faster - our brain is capable of quicker processing visuals than text itself. Visual communication is also easily memorable, based on uniqueness, impression and reciprocity to some already known information, and can easily represent any great amount or difficulty of textual information. Textual information is more easily perceived, when it is concrete rather than abstract and when it is connected to a visual. Among other advantages, there is an additional emotional spark and possible effect on other sensual perceptions - tactile, auditory and olfactory senses are a vital part of the visual communication. Both features influence perception of the transmitted information. Finally, visual communication is international - there is no native language limiting the visual perception (Horný, 2004, pg. 18).

2.2 Visual Communication within Marketing

Visual communication plays an important role in marketing as a whole, especially in all kinds of (self)presentation. Consequently, it needs to be thoroughly thought through. Not every piece of content and visual device is suitable and proper for visual expression. Moreover, there are various studies dedicated to color psychology, which is quite often applied onto corporate identity. There is *"...the immense subjectivity of colour interpretation. Elements such as personal preference, upbringing, cultural differences and context affect the impact colours have on us as individuals"* (PWC, 2017, pg. 4). The overall mood, personality or perceived feeling is considered to be more important while using colors in visual communication. On the other hand,

consistency and the use of white or negative space behind the communicated message makes the message stand out, which in consequence makes it easily memorable. The PWC publication further highlights why it is consequently memorable to allow the visitors participate in the content creation to a certain amount, as through this approach they help to develop the visual style and consequently "...make it theirs" (PWC, 2017, pg. 8). Finally, the use of motion within a content adds a certain depth to the visual, attracts and maintains a customer's attention more easily (Ibid, pg. 9-10).

2.3 Visual Communication within Marketing

Visual communication is considered to be a significant content marketing tool. It is all around us; in websites, newspapers, manuals, emails and for this research most importantly, social media (Vijay, 2018). As Schreiber (2017, pg. 37-9), it is also important to note that *"communication on social media media is conceptualized as a digitally mediated communicative practice which leaves traces…"* and *"….is made up of a complex array of visual, textual, aural and other articulations, within specific software environments."* Furthermore, as McCoy (2017) claims in her Forbes magazine; *"With the online video boom and the rise of quick and easy sharing via social media channels, visual communication has emerged as the primary way to engage with today's audiences."* She further highlights the importance of the interactivity, targeted use and mixture of quality and authenticity in visuals in our information-oversaturated world, where the attention span is now shorter than ever, together with the already mentioned above. Consequently, wrongly constructed message might become just another noise within our overly-saturated world.

3 E-communication

As already mentioned, visual communication is a powerful tool of marketing communication spanning across all of the communication mix. However, with this paper being mainly devoted to the online visual communication, more specifically Web 2.0 and corporate identity, the following chapters are going to be dedicated to these topics within an online environment.

E, or online, communication differs from an offline one - most importantly, its participants are separated from each other by place and time via technology, namely: computers, notebooks, smart phones and such, which mediate the transmission (Kopecký, 2007, pg. 7). In the 1990s, marketers returned to personal communication, however, customer oriented marketing was not being performed in person, but rather with help of new communication technologies. The gained information from research and use of database helped to better segment the market and target customers (Johnová, 2008, pg. 25). According to Smith and Zook (2011, pg. 256): *"Technology keeps changing the face of marketing communications. Web 2.0 (social media) has had a huge impact on marketing, and Web 3.0 (the semantic web) is emerging."*

3.1 Web 2.0

The original purpose of the World Wide Web, which meant to connect people in between, was resurrected through the Web 2.0 concept, where users are able to create content on their own and interact with one another as well as with organizations. Unlike Web 2.0, the original web was used as a one way stream communication, where there was no option for an online user to respond to an organization's content placed online. *"The Web is emerging as a universal public network in which information can be co-created jointly by individuals and organizations. This environment generates creative expression and exchanges of information"* (Kotler et al, 2008, pg. 399).

3.1.1 Social media

Social media is an easy way for anyone to create and distribute their content. Unlike the traditional media, advertisers do not need to pay in order to create and share their messages targeted on enormous numbers of people (Zarella, 2010, pg. 3). Nevertheless, it is rather a user- or customer-centric medium. (French and Runyard, 2011, pg. 164). Consequently, social is more than a promotional tool – it is a method of

creating and maintaining good relationships with stakeholders through the 'share culture'. Zook and Smith (2011, pg. 9) describe about social media as something more than a manner of short-term sales. *"It is about sharing, listening and channeling information into systems that alert certain staff to discussions, suggestions, complaints, and ideas for new products, new ads, new promotions and new discussions."*

In the current digital era, social media is a form of necessity. It could be considered an upgraded place from the marketing mix 4 P´s, where customers are located. Social media offers a possibility for bridging the awareness gap, utilizing additional channels that are able to stream organization's content straight into customers' attention within their daily activities. There is no need for a customer to actively search for information, since it is already integrated into the Facebook or Instagram scrolling. This cuts the valuable time otherwise spent on searching, however, too much irrelevant information might act as an opposite and discourage the customer (Koontz and Mon, 2014, pg. 16-115).

Furthermore, electronic word-of-mouth is considered to deliver almost double levels of customer acquisition compared to traditional marketing. In addition, integration of social media and a synergistic effect together with traditional marketing methods has been proven to have a positive influence on sales (Quesenberry, 2019, pg. 13). In regards to arts institutions, French and Runyard (2011, pg. 164) advice to use social media in order to stimulate interest and awareness for events and exhibitions. Finally, Sharp (2016, pg. 78) claims; *"Visual branding throughout all social media channels and your website should be consistent."*

3.1.2 Social networks

Within the Web 2.0, there are systems which enable users to create and maintain a group of interconnected contacts, friends. However, in some of those systems, creating connections is only just one of the supported features, the rest being information sharing, rating or an expression of support. These systems are called social networks (Pavlíček, 2010, pg. 125).

As Pierre (2015) notes, *"the evolution of online Social networks by connecting an individual or user with other individuals or social groups is possible due to the existence of Social media."* Moreover, since social networks are considered to be primarily recreational places, organizations need to evaluate closely the attractiveness, suitability and amount of content itself, unified visual communication. Alongside the

informational posts, organizations can build trust among its following by including content such as 'behind the scenes'. However, the significant number of following needs a significant amount of time to be invested. Additionally, a frequent posting in regard to the type of social media ought to be performed followed by strongly encouraged engagement of customers (Koontz and Mon, 2014, pg. 152-4). Social media is an easy way for anyone to create and distribute their content.

3.1.2.1 Facebook

Facebook can be considered one of the most versatile social networks and is usually utilized as a central platform for the majority of online communication. After creating a page, which has many similarities to a personal profile, such as; messaging walls, events, photos, and custom applications, users can follow it through 'liking it' (Zarella, 2009, pg. 67). Facebook business page consists of a profile and cover picture; page information, such as, hours, location or a business´ story and more. Users can share and publish images, videos, articles, events and links. Moreover, an organization, same as a common user, is able to create an event and select guests to invite, connect with others via tagging, and easily target an audience with advertisements and much more (Artbutler, no date). Additionally, Facebook allows for customization through templates, such as: nonprofit, business or services, and tabs, namely: community, offers, shop and more. The customization consequently leads to a possible stronger visual self-expression (Lee, 2018).

Based on Quesenberry (2019, pg. 113-6), crucial strategies on Facebook should be posting quality, entertaining and shareable content and encouraging users to create and contribute content through competitions. Furthermore, content where 'now' or 'new' and time or date is mentioned elevates engagement via shares, likes, and comments. Most importantly, overall engagement of the following is key since it influences the organization's visibility in newsfeeds and consequently gain a wider reach. Possible key performance indicators can be measured in number of fans, posts, shares, likes, comments, tags, links, and referrals, he claims. Additionally, he notes that for Facebook, *"it is better to post content once per day, but no more in order to avoid exceeding tolerance limits— overposting can drive customers away if the organization's content crowds out updates from family and friends"* (Koontz and Mon, 2014, pg. 154).

3.1.2.2 Instagram

On Instagram, the priority is given to good quality and high resolution posts in order to present the organization in an attractive way (Artbutler, no date). As Quesenberry (2019, pg. 147) adds, a composition and consistent design is crucial in terms of Instagram. This content can be shared to various platforms and digital filters can be applied. Unlike the originally square-shaped posts, the content nowadays has no restrictions regarding form.

Users create a profile with a biography, where they can begin sharing content onto. Additionally, they can also follow other users and share, like and comment on their posts. Instagram is ever-changing, adding features such as direct messages as a messaging tool and Snapchat-like stories including slideshows, creative tools, disappearing direct messages and face filters. Consequently, it predominantly attracts teens and young adults. Instagram has generally high engagement rates and employs a usage of brand content, such as photos and videos, generated by users. However, in order to ease an overcrowded newsfeed, Instagram upgraded a timeline and no longer shows posts in chronological order and thus reduces the organic reach of posts.

In addition to marketing strategies, such as engaging user-created content or creating authentic brand stories, Instagram, together with Twitter, also employs hashtags in order to categorize photos and videos. Consequently, through trending hashtags related to social media strategies, organizations can become a part of trending discussions and thus gain followers and attention (Quesenberry, 2019, pg. 147-150). *"Posts with at least one hashtag average over 12 percent more engagement and 75 percent of users take action like visiting a website after viewing an Instagram advertising post"* (Quesenberry, 2019, pg. 148). Finally, Instagrams´s key performance indicators might be views, shares, downloads, referrals, links, likes, etc. (Quesenberry, 2019, pg. 147-150).

3.1.2.3 Twitter

Twitter is defined as an online social-networking service and micro-blogging platform. Its page is constructed from an avatar, a profile picture that should be constant and stands out, a bio which serves as an introduction and background picture that should support the organization's image through the use of color or logo (Zarella, 2009, pg. 35-7).

Users can publish thoughts, news, pictures, links and more, all limited by 280 characters. Users re-tweet, comment on, mention or tag other users whose content then appears on their home page if followed. Twitter also has a direct-message feature. Nonetheless, one of Twitter's most unique characteristics is its capacity for real-time updates, connections and reporting; consequently, great amount of journalists and other influential people are Twitter users. Eventually, media also started participating in the Twitter trend. The use of photos and videos, Twitter Cards and hosting or participation in Twitter chats are considered to be useful tools in generating engagement. Finally, Quesenberry (2019, pg. 139-141) warns about Twitter being a medium where complaints are dealt with and demand quick responses. Twitter´s key performance indicators might be followers, likes, links, tweets, retweets, mentions, direct messages, and more. Among Twitter's advantages is its higher tolerance for post publication (tweets), as higher amount of tweets generates higher following. Moreover, Twitter hosts a unique range of target audiences and opinion leaders who can further promote an institution. Finally, social media managers also use Twitter to *"find relevant content for linking and re-sharing and as a monitoring tool to search for mentions and complaints about the organization online"* (Koontz, Mon, 2014, pg. 155).

3.1.3 Video-sharing platforms

Initially, on top of what was mentioned in the chapter 3.1.1, Sharp (2016, pg. 78) further targets the video-based platforms as an important tool of online communication. *"Publishing short videos (from 1. 5 to 3 minutes) frequently will help you gain followers and viewers,"* she claims, adding the need to *"create playlists based on content so that the potential client can find relevant information easily."*

3.1.3.1 YouTube

Youtube is a video-sharing platform with various social-network-like features. Users set a profile via their channel, in which they present themselves, a profile picture and other personifications (Quesenberry, 2019, pg. 145). For corporate uses, Zarella (2009, pg. 85) highlights the possible customization of a profile with specific foreground and background colors as well as fonts, and specific parts adjustion, appealing for *"use [of] these features to echo [the] existing brand colors…"* Subsequently, users can upload, share and view videos generated by themselves. Every video has a title, description, and category. Channels can follow each other and all

Youtube users can additionally like or dislike a video, comment on it and further like, dislike and react to other comments (Quesenberry, 2019, pg. 145-6). Various art institutions use the platform to publish content of conversations with special guests, staff interviews, opening coverage, exhibitions, and behind-the-scenes content or video competitions (Kotler et al, 2008, pg. 401). Views, comments, shares, subscribers, likes, and dislikes and more are among possible key performance indicators (Quesenberry, 2019, pg. 147).

3.1.3.2 Vimeo

Vimeo, with a smaller community, is another video-sharing platform with various social-network-like features but tends towards a more art-friendly environment. It is very much known for a creative industry users. With similar features as Youtube, users can create a profile and like, comment, share and more videos. Nevertheless, Vimeo tends to attract content of higher production quality (Simon, 2018). Among interesting characteristics and features are: no third party advertisement within the content; or Vimeo On Demand feature, where users are able to buy videos straight from creators and support their work (Moreau, 2019). Within its many available memberships, there are a variety of features such as; customizable colors, components and end-screens, or possibility to re-upload, edit, any video without losing its views and other statistics (vimeo.com, no date).

3.1.4 Website

Based on Kotler, the success of a website draws from its content and appealing design. He further broadens the importance of clear, user-friendly, inclusive and interactive features (Kotler et al, 2008, pg. 403). Zook and Smith (2011, pg. 444-7) highlight the importance of a high-quality content based on market research, relevance, personas, added value and customer engagement and navigation in terms of a form (aesthetics, which includes layout, graphics, colour and typography) and function (interaction, integration, navigation and structure). Overall, the user interface has a core importance; the design should motivate the visitor to action. Moreover, the content must be broad and enriching, such as information about an institution and other related content, program (past, present and future), education, family, members, seniors etc. related news and operational info supported by transport and location details. It should also offer a floor plan and information about the architecture. Website should include

possibility to buy an e-ticket, contact the institution or subscribe to a newsletter. Among other functions, a website should include a link or links to other online platforms (Kotler et al, 2008, pg. 403). *"The more information you can appropriately disclose online the less time you will have to spend informing the media and the public, and the more open you will appear as an organization,"* French (2011, pg. 163) argues.

4 Corporate identity

As an inseparable part of the visual presentation of the subject, corporate identity further broadens visual communication featured within marketing communication activities. Nevertheless, as complicated and cross-disciplinary as this term may seem, the section will introduce divergent streams of thoughts devoted to its definition. Subsequently, this section will propose the most beneficial approach for this paper and further divide it into subsections.

4.1 Definition

Corporate identity is considered to be an important part of companies' strategies, it displays how the company presents itself through individual elements. Corporate identity represents something unique, personalike, an expression of itself with its own specific characteristics and qualities. It should incorporate the company's history, philosophy and vision, people and its ethical values (Vysekalová and Mikeš, 2009, pg. 14). One of the most significant theorists within this field, Van Riel (1995, pg. 27) claims that corporate identity might be perceived as *"the self-portrayal of an organization, i.e. the cues or signals it offers via its behaviour, communication and symbolism."* Moreover, Horáková (2000, pg. 73) defines the term as a strategically planned concept, where corporate identity is an embodied meta-awareness of itself. It develops from the character and aesthetics and is a ground floor for an image creation. An organization wishing to be distinguished from others and to benefit from a positive image must, in accordance with a pre-defined philosophy, present itself to the public in a well-thought-out and uniform manner. As a result, the public perceives the communication as controlled and coordinated. This results into an overall credible and promising picture among the public (Kafka and Kotyza, 2014, pg. 8).

4.2 Development

The authors van Riel together with T. M. Balmer (1997, pg. 340) have divided the evolution of the implementation of the term into three main developments.

The Graphic Design Paradigm, where *"the role of symbolism is now assigned a greater role and has grown from its original purpose of increasing organizational visibility to a position where it is seen as having a role in communicating corporate strategy."*

Later, the complexity of the newly used lingo, Corporate Identity, was additionally enhanced of the communications part forming The Integrated Communication Paradigm, following: *"Corporate identity is the total of visual and non-visual means applied by a company to present itself to all its relevant target groups on the basis of a corporate identity plan"* (Balmer, Wilson, 1998, pg. 15).

The more up-to-date and era-reflective, Interdisciplinary Paradigm, is embodied by the official statement created by ICIG called Strathclyde Statement (The International Corporate Identity Group, 1995).

4.3 Identity vs image

Furthermore, there has to be taken in consideration an ongoing mix up between the term identity itself and the term image. Unlike identity, the image of an organization is located on the receiver´s side. It shows how certain organizations are perceived by a wider public. The identity is, on the other hand, on the 'sender´s side' and predates the image (Kapferer, 1997, pg. 94). Cornelissen (2008, pg. 70) in his book Corporate Communication: A Guide to Theory and Practice states that *"...a stakeholder's immediate impression of an organization is in relation to a specific message or image"*. Dowling (2001, pg. 19) adds a following definition of image: *"The global evaluation (comprised of a set of beliefs and feelings) a person has about an organization."*

4.4 Corporate dentity vs corporate brand

In case of the Corporate Identity and Branding, authors Abratt and Kleyn (2012, pg. 1 053) argue that *"...corporate identity is an internal organizational strategic decision, and the corporate brand is the mechanism that allows for alignment between the desired identity and how stakeholders 'see' the identity."* Nevertheless, Balmer and Gray (2003, pg. 975) also acknowledge that the lingos corporate brands and corporate identities are utilized interchangeably, but agree that there are core distinctions between them. Additionally, Knox and Bickerton (2003, pg. 1 013) offer the subsequent definition of corporate brand, "A corporate brand is the visual, verbal and behavioural expression of an organization's unique business model".

5 Identity mix

As previously mentioned, the corporate identity term is continuously developing and academia itself has an ongoing diversified perception of it. Consequently, the subsections, creating the identity mix, a subject of this chapter, are varying as well. Nevertheless, this paper is dedicated to the four-part division namely;

- corporate design,
- corporate communication,
- corporate culture,
- products or services (Kafka, Kotyza, 2014, pg. 10; Vysekalová, Mikeš, 2009, pg. 40).

5.1 Products or services

Being an actual reason for the existence of the organization, products or services, together with the rest of components of the marketing mix, should be subject to the unifying element of the organization and its philosophy (Vysekalová, Mikeš, 2009, pg. 74). Furthermore, there are additional influences on its properties as distribution network, service network, manner of sale, price, instructions for use, compatibility, level of innovation, packaging, accessories and more (Kafka, Kotyza 2014, pg. 12).

5.2 Culture

Interest in the corporate culture has been continuously increasing in managerial practice since 1970. Above all, the curiosity was further sparked after the publication of the popular work called 'In Search of Excellence' by Peters and Waterman (Urban, 2014, pg. 11). Nevertheless, as seen in the graphics included in the Identity vs. Image chapter, culture is substituted for behaviour, but, as previously stated; the author of this thesis will dedicate herself to Vysekalová´s and Mikeš´s division of corporate identity mix. Consequently, they are stating in their publication 'Image and Corporate Identity' that sometimes the corporate behaviour is mentioned instead, but is directly influenced and/or determined by corporate culture. Hatch and Schultz (cited in James and Melewar, Melewar, 2008, pg. 15) debated this reality in their publication:*"...organizational identity is transmitted through interaction with others via language and behavior within the context of organizational culture."* This is further supported by Stejskalová (2008, pg. 61), who claims that corporate culture is based on values that are determined by

corporate philosophy and it summarizes goals, behaviour, ranking of corporate values, certain rituals, etc.

Urban (2014, pg. 11) divides the concept of corporate culture two ways as the narrower one and the broader one. The narrower way includes above all a set of external manifestations of the company and the broader one includes the culture as if conceived as a characteristic way of working and further acting of people working within the given organization or company. Corporate culture is a summary of ideas, approaches and values, which are generally shared and maintained in the company for a long time. It is important to consider that it is a product of people's way of thinking, which is also connected with the nature of the prosecuted activity (Pfeifer, Umlaufová, 1993, pg. 19).

An important reason for development, implementation and maintaining a good corporate culture is that it enhances the quality of coexistence and cooperation of all employees, their motivation and hence labor productivity, innovation potential and thus overall results (Kapoun, 2008). According to certain international assessments, a good corporate culture can improve the performance of a company by up to 20-30% compared to competitors whose culture does not stand out (Urban, 2014, pg. 23).

Finally, according to Vysekalová and Mikeš (2009, pg. 68) there are four basic elements of corporate culture;

- Symbols (e.g. slang or clothing),
- Rituals (e.g. meetings or informal celebrations),
- Values (the core of the corporate culture),
- Heroes (real or imaginary role-models).

5.3 Corporate design

As this publication mainly targets the visual part of communications, this subchapter will be discussed in closer attention. Interestingly, the first corporate design system was created by P. Behrensem for german company, AEG, already in 1907 (Kafka, Kotyza, 2014, pg. 13).

Corporate design is a complex summary of all visual outputs presented by the certain subject. The core is that all components of visual communication contain certain specific visual attributes or basic elements, such as brand, color, typography, graphic elements and a specific way of communicating these elements or namely; visual style (Kafka, Kotyza, 2014, pg. 15). Corporate design, or an uniform visual style, is a set of visual constants used both mainly outside, but also inside the company. It further

distinguishes the company from the rest and makes it easier for the public to identify it with an ease (Vysekalová, Mikeš, 2009, pg. 40). Stejskalová (2008, pg. 62) further addresses corporate design as one of the ways of visual communication of a company.

5.3.1 Visual identity strategies

There are multiple possible visual identity divisions; Kafka and Kotyza break down the term into four groups, while Stejskalová, Moingeon and Soenen, based on Olins (1989) managed to find three variables. Nevertheless, both divisions interfere in between. *"The different visual applications of identity, different types of communication and their interactions should be taken into account. Therefore, explicitly choosing one or the other of the visual identity strategies is essential in the implementation of a global communication strategy"* (Moingeon and Soenen, 2002, pg. 139).

- Monolithic - all the visual outputs, used within a company and its brands underneath; are interconnected. The overall visual impression of them remains identical (Kafka and Kotyza, 2014, pg. 15).

The following two groups might be also conjoint into the Endorsed identity group, defined, however, in Kafka and Kotyza (2014, pg. 15), they were further classified as;

- Shared - parental company with its subsidiaries share the same attributes, however they might be using at least different color(s) or logo.
- Variable (dynamic) - manifests as a multiple forms of one brand - there is one main principle, but the color(s), texture(s), shape can change.
- Unique - used mostly in FMCG market, the parental company unites visually different brands or as Moingeon, Soenen (2002, pg. 139) identify this group as Branded identity.

Moreover, quality corporate design clearly has the strongest impact on corporate identity and image of the subject. In order to be distinguishable, but at the same time well remembered, it must express its philosophy to the public. Consequently, it must also execute it in a visually unified and thoughtful way. They should therefore have systematically elaborated principles of visual communication; the graphic manual. The

core is to have a well-designed concept which must be consistent with what the subject says and how it looks, furthermore the subject makes it clear that it cares about his surroundings and that public opinion is important to it (Kafka and Kotyza, 2014, pg. 12-17).

5.3.2 Graphic manual

As previously mentioned graphic manual can be defined as a set of rules codifying information. It must have a clear structure, systematic, comprehensible and unambiguous rules, practicality, etc. It should also offers subsequent information about what it codifies (Kafka and Kotyza, 2014, pg. 17). Manuals can be created for, and oriented on, ATL and BTL communications. These further define basic rules of the brand-work, color scheme and typography (Ibid, pg. 27).

Among others, the usual main content of the graphic manual is; brand name, logo, colours, typography, visual identity, mercantile prints, printed materials, etc. (Kafka and Kotyza, 2014, pg. 33). The author will further introduce some below.

5.3.2.1 Corporate name

The company name is closely related to the company strategy and its history (Horný, 2004, pg. 83). Essential points to be met; clear and easy pronunciation rules, without any interchangeability of abbreviations, no harmful connotations, appropriate relationship to the product or business, good graphical processing, etc. (Kafka, Kotyza, 2014, pg. 35). Additionally, *"more than anything else a chosen name is the key symbolic means of identification"* (Meech in McLean, 1998, pg. 13). However, as McLean further argues in her paper on Corporate identity: What does it mean for museums?; in an art institution, in her case a museum, this given generic name, museum, brings a burden of its connotation with it. Moreover, multiple directors thought the individual museum's name did not accurately reflect its content. Nonetheless, it was felt that no name could properly display its uniqueness in terms of its collection and services.

5.3.2.2 Corporate logo

For the oldest logo we could consider the cattle marking by the Royal Agricultural Administration in 1900 BC in Egypt. Another logotype ancestor has origins in Antique Greece where the logo was painted (dipinti) or carved (graffiti) into the

ceramics (Kafka and Kotyza, 2014, pg. 37). The logo, as we know it today, functions as a way for easy identification of a subject and is an important element for all communication activities. It should be unique, simple, easy to remember, applicable to different materials and mirror the company's products or services. It is also a symbol that serves as a visual abbreviation and can become an important motivational factor. In addition to rational, informational and separating function (Vysekalová and Mikeš, 2009, pg. 49), logo has a very strong emotional impact. Furthermore, it should also have a certain amount of color variables, be global and an additional meaning or a wit added to the logo is a plus (Kafka and Kotyza, 2014, pg. 40).

Nevertheless, the properties and characteristics mentioned above should be set in advance to be consistent with the corporate identity. Consequently, the logo affects the entire corporate design in terms of style, color, font, composition and other specific elements (Kafka and Kotyza, 2014, pg. 44).

There are two ways of classification of a logo. One has its roots in a taxonomy and the other in composition. Firstly, in a research article by Gaston van de Laar and Lianne van de Berger-Weitzel published in Marketing and Media, in which they were further working within the Holmqvist´s classification norms, there are these three following classifications;

- Descriptive shapes, these are easily and quickly recognizable and easy to figure out. For example; commonly used shapes in our culture, for example geometric shapes;
- Suggestive shapes, based in the symbolism, these are more difficult to determine. They tend to be more abstract shapes, namely in Mattoni logo;
- Abstract shapes are the special, unidentifiable ones, additionally used in unique combinations. Virtually impossible to determine a symbol, for example the Nike “pipe” logo (Van de Laar, 2004).

Secondly, referring to by Kafka and Kotyza, there is also a form structure based division;

- Pictorial logos - stand-alone symbols, such as Apple;
- Typographic logos - letters and fonts based logos, such as MKPR;

- Logos combined - optionally separable the symbol from the name, namely Charles University;
- There are also integrated logos, which have a symbol inseparable from the whole, for example FedEx (Kafka and Kotyza, 2014, pg. 40-1).

Finally, some corporate identities might additionally accompany their logo with a claim or a slogan. A good slogan attracts attention, helps with identification of a company or its products. It should be apt, brief and easy to remember. It should describe the essence of the company or product and at the same time distinguish it from the competition (Vysekalová and Mikeš, 2009, pg. 56).

5.3.2.3 Corporate colors

Despite of coloring not playing a key role in an organization's identification, it is often the opposite for the general communication of the subject. Typical colorfulness plays practically the most important role in it. Certain color combinations carry clear information as to who originated the communication, so it is imperative that brands look for novel color combinations in the commodity (Kafka and Kotyza, 2014, pg. 53). *"Strong identity programs use color in a fiercely consistent fashion. Color communicates at the speed of light. The brain responds to color the same way it responds to pleasure or pain. It's immediate, primal. Know the cultural connotations of colors before assigning meaning to them within your identity program"* (Budelmann, Kim, Wozniak, 2010, pg. 16).

Moreover, corporate colors can be divided into basic colors and complementary ones. The basic ones are formed by one to three colors originating from the organization itself. On the other hand, complementary colors offer a wider scale for communication and color combinations; however, they need to be in alliance with basic colors and shall not disturb them (Kafka, Kotyza, 2014, pg. 55-58).

5.3.2.4 Typography

There is an important part of the whole visual presentation of the subject, uniform typography. Just as the logo or color can tell the public something about the subject, so does the communication itself in writing. Unified typography, font selection, also contributes to the unmistakable visual expression and subject identification. Again,

as with the colourfulness, there is a basic and complementary font, used more in the printed matter (Kafka and Kotyza, 2014, pg. 59-66).

5.3.2.5 Visual style

Visual style or visual identity can be defined as a collection of specific features in a visual presentation of a subject (Kafka and Kotyza, 2014, pg. 67). It creates *"...a desired image acquired and communicated by the company to the public through consistent visual communications"* (Napoles, 1988, pg. 93). Additionally, it is a certain way in which a logo, a color, a typography and other graphic elements in any form of visual presentation are combined (Kafka and Kotyza, 2014, pg. 67). It usually consists of all elements above, but sometimes few parts may be omitted. As Dowdy (2003, pg. 21) claims in his book 'Beyond Logos'; *"Conventional visual manifestations of a brand are starting to become old hat. The designers at Wolff Olins appreciated this when they created the brand for the telecomms entrant, Orange, in the 1990s. Everything the telecomms company puts out, from ad campaigns to marketing literature, is executed in such a strong style - originated by Wolff Olins - that the actual logo needn't appear at all."* The visual style can also include a mascot, it can manifest itself in photographs, or even in product itself, such as in packaging of Coca-Cola (Kafka and Kotyza, 2014, pg. 68-70). Furthermore, Meech (in McLean, 1998, pg. 13) identifies the visual identity as *"...the visual elements of self-presentation', while also taking into account 'the numerous additional ways in which an organization communicates with people, both internally and externally."* It involves in addition to the logo of the company, also the staff uniforms, the way they behave and interact and with the public (McLean, 1998, pg. 13), and such, however, considering the length of the work, these will not be discussed closer. Consequently to all above, *"visual identity is widely regarded as a key dimension of corporate identity"* (Simões and Dibb in Melewar, 2008, pg. 74).

5.4 Corporate communication

Corporate communication is a combination of all communication tools and forms of behavior through which an organization shares something about itself and, consequently, connects with the external and internal environment. It is an external manifestation of corporate identity and a core source of a corporate culture. Furthemore, based on an organization's communication style with various target groups, corporate communication also influences the corporate image (Vysekalová and Mikeš, 200, pg.

63). The aim of a corporate communication is to create a positive attitude towards an organization while maintaining a uniform style of communication activities both inward and outward. In order to address different target groups, organizations should apply various communication styles, however, overall it still needs to employ a unifying element, its philosophy (Kafka and Kotyza, 2014, pg. 11).

In regard to a development of a corporate communication Cornelissen (2014, no page) in reaction to a recent developments, mainly within the web 2.0 area, claims; *"...the current state of corporate communication is one of gradual change, where there is change in terms of how organizations communicate with stakeholders, but also continuity in that the old principles of strategic messaging and reputation management still apply."* He further adds an ongoing trend of needing to engage customers via various platforms, oriented on not only shaping opinions and perceptions, but rather acting transparent in a sense of maintaining a character and identity to fosters individuals to advocate for the subject.

Finally, Stejskalová (2008, pg. 46) argues that corporate communication together with marketing helps to distinguish the organization, conduct and even further influence the behavior through the brand-mediated power. The impact of mentioned communication can be measured, as long as it influences marketing features such as; brand awareness, loyalty, perceived quality and brand-related associations. Stejskalová (2008, pg. 46) and Van Riel and Fombrun (2007, pg. 7) further point out the possible measurement in brand equity, which is composed from brand awareness and image. Vysekalová (in Vysekalová and Mikeš, 200, pg. 64) highlights the need for a feedback via the communication analysis. They tend to utilize qualitative methods to identify and interpret motivational factors of internal and external target groups. Consequently, it helps with understanding of values, relationships, opinions, attitudes and evaluation of the level of communication. Methods such as; observation, individual exploration, group interviews and interpretation, among other methods such as content analysis.

Corporate communication is not random; it is planned via communication strategy. It involves an ATL and a BTL communication mix (Kafka and Kotyza, 2014, pg. 11).

Nevertheless, based on numerous authors there are following practices incorporated into the corporate communication;

- PR
- Corporate advertising

- Human relations
- Investor relations
- Employee communications
- Government relations

In addition, some authors broaden the group of; University relations and Corporate design (Vysekalová and Mikeš, 200, pg. 63-4). Cornelissen (2014, no page) in his publication 'Corporate Communication, The Guide to Theory and Practice', further points out that *"while each of these disciplines may be used separately and on their own for public relations or marketing purposes, organizations increasingly view and manage them together from a holistic organizational or corporate perspective with the company's reputation in mind."*

6 Descriptive part

6.1 DOX - The Contemporary Art

"DOX is an environment that enables clashes, development and inspiration through offering different perspectives. At times when more and more people think dangerously the same way, the ability of art to make our usual ways of perceiving uncertain, even if just for a bit, may be its greatest benefit" (DOX.cz, no date).

Rossemann and Kühnemann originally built a machine factory, and later on built up workshops, office building, smithy and paint and oil shed. This mixture of spaces is now hosting the DOX contemporary art space. n addition to frequent changes in ownership, which were usually accompanied by visual adjusting, as well as other well-thought-out architectural approaches and modifications and its industrial origins, DOX has become one of the most unique and renown cultural institutions in the Czech Republic and worldwide. Architects Ivan Kroupa, Martin Rajniš and Petr Hájek further helped DOX become an award-winning construction, whose features can now boast. Consequently, the center is communicating a plurality of perspectives and views, flexibility, unification of the old with the new through the architecture.

Nevertheless, the actual history of the DOX as we know it started in 2002 when the object was bought by Leoš Válka, the founder and current director. This project is very unique since it was founded mainly because its creation was sparked by an initiative of individuals, Leoš Válka and his business partner Robert Aafjes, rather than the government. They were further joined by number of entrepreneurs; Václav Dejčmar, Libor Winkler and Karel Janeček.

Since 2008, the center is operating as a non-governmental, non-profit and non-collection institution. The name DOX has its origins in the Greek word 'doxa' which translates as a 'way of understanding, opinion, persuasion', among other meanings. The center currently contains various spaces with various focuses such as; exhibition spaces, DOX + multifunctional hall, Gulliver airship (which serves as a meeting place for contemporary art and literature), a design shop called DOX by Qubus, bookstore, café and Archive of Fine Arts. Starting as a predominately exhibition space with an additional exhibition-related program, its overall current focus is spanning across all of the art genre; unique on our art scene. The center offers various genres of visual art,

literature, theater and contemporary music, exhibition projects, lectures, debates, conferences, film screenings, theater performances, educational programs for families and a number of other formats. Within its wide scope, there is an ongoing agenda for developing and provoking critical reflection and debate in its visitors (Dox.cz, no date).

6.2 Palais de Tokyo - The Contemporary Art

"A rebellious wasteland with the air of a Palace, an anti-museum in permanent transformation, Palais de Tokyo has kept Paris full of life and on its toes since 2002." (Palaisdetokyo.com, no date)

Originally designed in 1937 for the Exposition Internationale, the institution took its name from the, at the time Quai de Tokio, now Avenue de New York. It was created in order to accommodate two separate museums; the Musée d'art moderne de la Ville de Paris and the Musée national d'art moderne. After a very busy period, in which different institutions such as Cinémathèque française's found their home within the current Palais de Tokyo premises, the institution was first partly consigned to contemporary art in 1999 and was officially inaugurated three years later. An incredible renovation followed and re-opening in 2012, which made the Palais de Tokyo the largest site devoted to contemporary creativity in Europe.

Palais de Tokyo consists of various extremely unique sites, such as the interior with its industrial origins, oval-shape mysterious movie theatre called The Salle 37, their own garden where sixteen different gardeners take care of on-their-own-character-based flora. The esplanade is another site, and this exterior part of the Palais de Tokyo, decorated with monumental Greece-inspired sculptures and a large central pool, is currently being used as a skate park.

The center hosts both emerging as well as established artists from France and the rest of the world. It offers a thematic, monographic exhibitions, large-scale artistic interventions, and carte blanche invitations to artists who are later creatively in charge of the place. The program goes from performance to fashion to arts and crafts, own festival 'DO DISTURB' and more. It publishes its own magazines, 'Palais' and monographic books in conjunction with its major solo exhibitions. Palais de Tokyo is unique due to its seasonal transformations, where interior is functioning as a painting canvas for the incoming artists. Palais de Tokyo's economic model is based on a combination of public and private financing, it benefits from corporate sponsorship, the association Amis du Palais de Tokyo and events organized by brands such as Fashion

Week, and services such as bookstore, restaurants and a club (Palaisdetokyo.com, no date).

6.3 Visual identity on the Web 2.0

The following chapters are dedicated to a study of a possibly unified visual identity throughout all the platforms as discussed in Chapter 3.1.1, and subsequent description. Visual identity or Visual style can be a combination of a logo, corporate colors, a typography and possibly other visual features of a certain subject (Kafka and Kotyza, 2014, pg. 67).

6.3.1 DOX

DOX´s visual identity was created by a well-known Studio Najbrt in 2005 (Appendix 1). Studio refers to it as a, *"in a sense an ultimate logo"*. They also used words such as; maximally simple, harmony and stability, to describe it. The logo is composed of elementary shapes, which in the same time create the actual name of the center (Nanoru, 2019, pg. 50). Consistent with the highlighted features of a logo (Kafka and Kotyza, 2014, pg. 40). DOX´s logo consists of; *"Three simple shapes that create room for an infinite number of interpretations and styles"* (Záruba, 2007, pg. 113).

This logo belongs to the group of Descriptive shapes, these are easily and quickly recognizable and easy to figure out. Commonly used shapes in our culture, for example geometric shapes. Additionally it also falls under the Typographic and, at the same time Integrated group. As long as it is composed of a square, a circle and a cross, it also falls under the descriptive shapes classification. The graphic magazine, font.cz, has a great admiration for it and its timeless form and further argues; *"The maximally simple geometric typography of the three letters DOX is distinctive and striking. It immediately catches the eye on the posters and the viewer quickly remembers the logo after the first "reading" and understanding (this is how a good typographic double meaning works)"* (font.cz, no date).

In addition, corporate colors involved within the logo itself is red; a basic color which is usually presented on a contrasting white background and which normally behaves as an additional possible strength (viz Chapter 2.2). Red is known to provoke emotions, such as an excitement or an arousal. Moreover it has characteristics of movement, power, and stimulation. The most interesting feature for a contemporary art center would be that, red is considered to be an up-to-date color (Labrecque and Milne,

2011, pg. 714). Furthermore, the logo's versatility not only offers the negative, inverted colors, depiction, but also an infinite use of complementary colors within, or, of the background.

Finally, the selected typography is, again, clear and easy understandable and it is called 'GT Walsheim DOX'.

This visual identity accompanies every aspect of the DOX visual expression, from online platforms to orientation signs in the interior of the center. And based on Chapter 5.3.2.2, it, undoubtedly, meets most of the requirements for a good quality logo.

6.3.2 Palais de Tokyo

Palais de Tokyo is currently using its third version of a visual identity (Appendix 2). The first one was created in 2002 by the M / M studio for its initial opening of, at the time, Tokyo Palace. That version was used until the year 2006, when Nick Thoenen made his cuts in the identity and came up with his stylization. That vision was considered to be *"sober and bare"*. The founder and creator of the current graphics is by the creative duo Helmo and Julien Leliévre. Their take on a visual identity, put into work in 2012, embodies words such as; 'evolution, effective and instant' (Scolab, 2014, pg. 31). *"We decided to focus our research on two formal recurrences in the word 'T O K Y O': the repeated circle. In parallel, we created a visual identity adapted to the needs of Palais, easily adaptable by the team of in-house graphic designers and with more creative freedom than graphic constraints: a sufficiently complete accompanying typography (ITC Franklin Gothic), a 'framework"' principle for the construction of the posters and a strong colored principle assuming the superimposition of the elements"* (Leliévre, no date). The emerged typography has a convenient name, 'Palace', and it is a group of characters formed by circles. It comes in 4 weights, based on the density and extend of circles. There is a further possible large number of variations, used for example in the quarterly magazine Palais, its exhibition guides and institution´s monographic books (Helmo.fr, no date). However, Bojkowski (2013) argues; *"Other tricks employed include adding 'outlines' to the letterforms to create a 'bumpy' effect similar to Julia's Riso typeface developed for The Invisible Dot."*

The logo belongs within the typographic, but at the same time integrated group (viz Chapter 5.3.2.2). As planned, it has a limitless variations, however the most heavily employed is the one using the name, Palais de Tokyo, typography Palais 9 bold all in capitals. The attention is, once again, centered on both letters 'O'. Within the first "O",

there are slowly shrinking centralized circles and the second O consists of a zigzag consecutively filling in the letter.

The versatility also shows in regard to the corporate color. However, the most employed colors within the logo are; black, commonly used online, and blue, the color dominating the website presence on white contrasting background. Consequently, black could be considered the main (basic color) with multiple complementary-color options, like blue, which is currently used within the website layout as discussed in Chapter 6.3.12. Nonetheless, blue tends to be connected to features such as competence, intelligence, communication, trust, efficiency, duty or logic (Labrecque and Milne, 2011, pg. 714). Interestingly, blue does not usually provoke any negative reactions, and is culturally unchanging and has a certain preference across countries (Amsteus et al., 2015, pg. 35). This particular attribute suits very well a globally renowned institution, such as Palais. Furthermore, this feature is also consisted in the already mentioned, color black. In addition to powerfulness, expensiveness, trustworthiness and high quality or luxury (Amsteus et al., 2015, pg. 35).

Finally, the identity´s versatility in both color and form creates a space for almost an infinite possible versions and uses. However, in case of misuse, it might result in confusion and disrupted image of the institution.

Hereafter, the author will further study potentially unified visual identity presence of both institutions on selected online platforms, however due to the technical impracticability tied to the inability to look into the history of visual representation on certain platforms, the further discussed ones will be taken from the year 2020.

6.3.3 Facebook DOX

On its Facebook page DOX, or @DOXPrague, has nearly 65 thousand followers[1], which is a significant amount. All these past, present or potential visitors are being introduced to DOX through its visual online communication. Crucial parts, used for visual self-presentation and quick differentiation of a subject on Facebook, are cover (Appendix 3) and profile picture and it general layout.

Firstly, DOX is using its part of visual identity, the logo, as a profile picture. Secondly, the cover picture usually depicts a quote or a plain photo related to the center. The quote has a predominately emotional function and is strictly following the visual guidelines being in the corporate red on the white background in a rectangle of the same

[1] The information was retrieved 20.4.2020 from https://www.facebook.com/DOXPrague/

color. It is visually mimicking the logo itself and is further visually tied with the presentation used in certain platforms to-be-mentioned. However, the subsequent use of photos comes across as rather randomly selected and overall disordered, even thought, with a potential informative function, it has mostly no additional information nor within the picture, nor in the description, offered.

Finally, the visitor is introduced to the photo-devoted sector as a first thing within a layout. It is then followed by upcoming events section, latest posts and videos. Finally, the page´s wall is preceded by section of recommendations and reviews.

6.3.4 Facebook Palais de Tokyo

On the other hand, followed by almost 300,000 people[2], Palais de Tokyo´s presence (Appendix 4) could be considered strong and quite influential. @palaisdetokyo employs the previously described logo in black as its profile picture, however, the cover photo is predominately, but not uniquely, used as a promotional or informational tool in regards to either an exposition or a redesign of exhibition spaces. There are mostly two realities communicated. Either an exposition or event related visual, with an additional information in the description, or an information about the exhibition spaces being rebuilt with a photo of a box with an additional information in the same picture. However, this visual in particular was slowly abandoned in 2019 and it was subsequently replaced by pictures of different parts of the building with the message communicated in the description rather than straight in the picture as before.

Finally, the visitor firstly encounters the recommendations and reviews section, followed by the pinned posts and then videos. Lastly, the page´s wall is preceded by a section devoted to photos.

6.3.5 Instagram DOX

On Instagram (Appendix 5), the center DOX (or, more specifically doxprague), has an audience of a little over 20,000 people[3] who are able to follow the center´s profile made out of 747 posts. The logo is repeatedly used as a profile picture, furthermore, the newly exercised feature, the selected pinned memories, all strictly follow the corporate color. Each icone of a certain group of memories consists of a

[2] The information was retrieved 20.4.2020 from https://www.facebook.com/palaisdetokyo/
[3] The information was retrieved 20.4.2020 from https://www.instagram.com/doxprague/

topic-related picture and additional dominant reddish tint over it. The overall picture when visiting the profile, is pleasantly interconnected and visually unified.

6.3.6 Instagram Palais de Tokyo

Palais de Tokyo, with the tag palaisdetokyo on the Instagram (Appendix 7), is even more popular on the Instagram, with a following of around 423,000 people on 1,566 posts[4]. The same logo is employed across all the social media platforms, tying it all together. However, the visual representation of the memories feature might come across as a confusing, with the icons being rather illogically picked, unrepresentative of its content nor general identity.

6.3.7 Twitter DOX

On the micro-blogging platform, Twitter (Appendix 9), there are 6 329 people following the center[5]. DOX has, again, chosen its tag name @DOXPrague, same with the one chosen for Facebook use. Once again, visitors are welcomed by the Najbrt´s logo, however, on this platform, DOX has made one additional step within its graphic guidelines.

The cover picture is working with the geometrical shape, namely rectangle. Geometrical shapes are already significant for the center. The rectangle mimics the initial "D" in the DOX´s logo, which took on a form of a square in hands of the Najbrt studio. Within the rectangle there is a sentence, probably appealing on a visitor him/herself. "Why should I follow this?" it claims, further challenging the potential follower, as much as an actual visitor would be challenged by program hosted in physical DOX. It all, again, falls under the use of corporate color. Same with the basic logo, the form is in corporate red on a contrasting white background. The final uniform style is interestingly linked to both the logo and the company's philosophy.

[4] The information was retrieved 20.4.2020 from https://www.instagram.com/palaisdetokyo/
[5] The information was retrieved 20.4.2020 from https://twitter.com/DOXPrague?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor

6.3.8 Twitter Palais de Tokyo

@PalaisdeTokyo on the Twitter platform (Appendix 10) has overcame the half of the millions of followers[6]. The Hemlo's logo keeps being tied with the rest of the platforms' visuals.

The cover picture depicted above, was created by a creative agency Kiblind. They have been previously commissioned by the Palais in 2018, in order to create a separated online visual identity of a collective of expositions. This one in particular represents the following seasonal conjunction of expositions; 'Our world is burning' and 'Le milieu est bleu'. In addition, it also serves as a current Facebook cover picture, cover video for the opening of the exposition and the full version supplied the social media as a specific content creation. This specific Palais´ communication strategy will be discussed in the following case study.

6.3.9 DOX's YouTube platform

Within the video-posting platform (Appendix 11) sector, DOX has an online presence on two. Namely Youtube and Vimeo, the general difference of those platforms is already described in Chapter 3.1.3. However, the visual identity and the presentation of the center varies as well.

The Youtube channel, DOX Prague, is currently followed by a little over 200 people[7]. The visual style of its profile and cover picture is equal to the one used on Twitter. The channel is further connected to the rest of its online platforms.

6.3.10 DOX's Vimeo platform

Vimeo, hosts DOX under the full name - DOX Center for Contemporary Art. On this platform (Appendix 12), it has a following of 177 people[8]. Logo is the same as in all previous examples, however, for the cover, a picture a time-lapse video of an airship construction, Gulliver, was selected. On one hand, it is a visually interesting and eye-catching concept, however, on the other one, it is rather a disruption of an otherwise potentially unified self-presentation. In addition, the construction built in 2016 could be considered an outdated.

[6] The information was retrieved 20.4.2020 from https://twitter.com/DOXPrague?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor
[7] The information was retrieved 20.4.2020 from https://www.youtube.com/channel/UCZtk-ZTVoxoLQyON-FLZaOg
[8] The information was retrieved 20.4.2020 from https://vimeo.com/doxprague

6.3.11 Palais de Tokyo YouTube platform

Palais de Tokyo has its online presence (Appendix 13) uniquely on Youtube bringing its following of a little under 4 000 people[9] all together in one place. The visual style of the profile picture is, again, equal to the one used on previous platforms. Nevertheless, the cover picture currently employs a photo of an exterior of the Palais, previously seen in use on its Facebook page, equally as a cover picture. Finally, it also further offers a connection to the rest of its social presences via the Icons in the right lower corner of the cover picture.

6.3.12 Website DOX

The DOX´s self-presentation through the visual identity is very strong on its website (Appendix 14). The visitor is welcomed by a boldly used significant corporate red, coloring the underlayer video montage related to DOX. The usually background-related white, being a contrasting color, is further used in two ways. Firstly, it is utilized within the logo and quote; 'Protichůdné cesty se musí někde potkat' - 'Opposite paths has to meet somewhere'. Secondly, three separated geometrical islands are created, two squares and one circle. The square and circle have developed separate platforms for another two quotes, 'Sundat brýle' - 'Take off glasses', 'Ponořit se hlouběji' - 'Dive deeper', while the second square functions as a designated menu button in the right upper corner. On the diagonally opposite side, there is another interactive field, which is further inviting the visitor to 'Enter the center DOX'.

While scrolling further, the visitor enters a visibly separated white-backgrounded sector lasting almost until the end of the website. Positioned onto background, there are nine architecture or program related photos. Four times in pair, while one is in colors and the other, obliquely underneath, has a red tint to it. The last picture stands alone. Consequently, the website can be considered divided into nine subsections. All of the subsection offer an additional redirection further within the website. In all the parts, the unity of the visual identity is strongly manifested both in the form and color Furthermore, for example, the first notional subsection currently calls for a donation, with a quote 'DOX není jen galerie a potřebuje vás právě teď!' - 'DOX is not just a gallery and it needs you right now!', taking on the same visual as a cover picture of Youtube and Twitter. Additionally, within the last sector, there is an interactive and

[9] The information was retrieved 20.4.2020 from https://www.youtube.com/user/Palaisdetokyo

customizable newsletter set up. By clicking on one of the red-lined squares, which then turns red, person is capable of choosing what kind of newsletter with additional subsections, wishes receiving.

The footer could be also notionally divided into three sections. However, within all of the footers, the background continues being white and text or graphic is in contrasting black. First section repeats the form of a menu from the initial part, the second part offers various possibilities to contact the institution. There is a contact, an address, opening hours and interactive icons for the rest of its online platforms. The last part is completed with an acknowledgement to its partners and sponsors.

6.3.13 Website Palais de Tokyo

As previously mentioned, the visual identity of the Palais de Tokyo (Appendix 14) is quite versatile in its form with multiple possible versions of a logo and its color variations. The website itself predominately employs the blue version of the identity, with the logo being slightly different from the ones exercised across the rest of social platforms. The logo takes on the similar form to the one previously discussed, except the "O´s" within the word Tokyo are both completely filled in. Furthermore, the logo´s color is blue and the selected background color for most of the website is white.

The initial part of the website consists of a menu taking up ⅓ of the space and a picture filling in the rest. The picture depicts a scene from a performance accompanying the current exposition, with a #MuseumFromHome in reaction to an ongoing pandemic[10]. Moreover, the first third could be, again, notionally divided into three sections. On the left side there is the logo and the middle part consists of the main interactive menu. It is divided into following; Exhibitions, Events, Palais de Tokyo, Practical Info, Tours and Workshops, and Buy Tickets. These words are originally colored in black, but turn blue at contact with a cursor and offer subsequent options. The right part employs a side menu with features such as; Tokyopass; Support; Space Rental and Become a Partner, search and language modification.

Furthermore, there are five notional subsequent sections below, which each broadens a part from the menu. The website is predominately clear and simple, exercising mainly the color as a certain manifestation of a visual identity followed by a group of signature dots, together forming two lines, creating once again a sector in

[10] The Pandemic of COVID-19

between them. Two stripes of a corporate blue are incorporated into the website´s layout, also creating sections.

Preceding the footer, the rest of the social media platforms are accessible through interactive icons, moreover there is an additional function mediating Palais´ tweets onto the website. Further connection is also secured via a newsletter inscription option. The main page is ending with footer. It has a black color, with a white interactive text and a corporate blue, dotted arrow redirecting the visitor back to the top.

7 Research methodology

The main objective of the research is to study and compare the trends in and implementation of a visual communication within contemporary arts institutions. Furthermore, the author has selected rather versatile subjects in order to better highlight the possible differences among various approaches. The gathered knowledge will by further applied in order to respond to the following three research questions;

- **What are the current trends in the field of visual communication based on examples of the selected arts institutions?**
- **Do the selected arts institutions present themselves in a unified manner in regards to their visual identity?**
- **What are the most significant similarities and differences in their visual communication?**

The thesis has been decided to undergo a detailed study throughout the lense of a case-oriented comparative analysis in the practical part and a subsequent SWOT analysis within the final discussion. However, the selected sample and outcomes generated through their study do not try to generalize, but rather observe and describe the problematic.

7.1 Case-oriented Comparative Analysis

The comparative method is composed of two approaches, either resembling the statistical method, utilized while studying a high amount of cases, or the systematic comparative interpretation, used in lower amount of subjects. Furthermore, the variable-oriented and the case-oriented methods follow the two main streams of logics, introduced by Durkheim and Weber (in Yin, 2018). The case-oriented approach implemented in this paper was originally introduced by Weber, which is defined by the hunt for a complexity, rather than generalization, and the use of method of agreements and differences with an employment of a narrative rather than statistical analysis. Overall, the case-oriented strategy is directed at a rather low number of cases and analyzed in closer consideration to each one as an explainable whole, in order to comprehend a complex consensus rather than demonstrate relationships between subjects. Moreover, a comparative structure replays the same case study twice or more,

contrasting elective portrayals of the same case as Yin (2018) states. Furthermore, the form of a comparative analysis recommended by the Harvard University has been selected, consisting of a frame of reference, grounds for comparison, and a claim, all contained within an introduction, and followed by the successive comparison within the framework (writingcenter.fas.harvard.edu, no date) of previously introduced social media platforms.

Nevertheless, the aim of the case study is not to generate empirical generalizations, nor to examine hypotheses, but it is rather a system for asking questions, not giving answers (Lijphart in Della Porta and Keating, 2008, pg. 202). Finally, the study utilizes the qualitative method, which is defined as being rather descriptive and enables to comprehend the problematic. Moreover, the technique tends to be utilized before engaging in further experimentation (Gillham, 2000, pg. 10). Gillham further states that the qualitative method could be considered primary to the case study.

7.2 Case-oriented Comparative Analysis

The case-oriented comparative analysis knowledge, combined with the Theoretical framework was further studied through the SWOT analysis. SWOT acronym stands for Strengths, Weaknesses, Opportunities, and Threats, and the method behaves as an environmental examination of internal and external influences. The successful scan of an environment offers a possible future development in the scenarios related to the institution subjected to the analysis. Additionally, it allows a complex understanding of the current setting. The analysis could be targeted on whole institution or just on a part of its aspects. The Strengths and Weaknesses categories draw from the internal environment, whereas the Opportunities and Threats point out the external influences (Koontz and Mon, 2016, pg. 48).

7.3 Case-oriented Comparative Analysis

The selected subjects of the research were decided to be two contemporary arts galleries, Palais de Tokyo and DOX. The author has chosen arts institutions as for a subject, in order to point out the employment of a visual communication in establishments based in a tasteful presence considering it the core essence of their existence. Moreover, these two particular institutions were selected, knowing that both subjects share common core characteristics on one hand (as per Chapter 6), but vary in

the subsequent communication strategy implementation on the other. Moreover, this topic might bring a necessary comparison between an art institution within a French and Czech culture. France is known for its sentiment towards enhancement and promotion of arts within its society: *"Despite increasing support from the private sector, various ministries, such as those of National Education and of Culture and Communications, are ultimately responsible for the promotion of cultural activities"* (Britannica.com, no date). The Czech approach could be currently summarized by Nekolný (2016) who studied the 'Implementation of the state cultural policy for the years 2015–2020' with an outcome that the government does not mention any meaningful financial support dedicated to culture in it.

7.4 Case-oriented Comparative Analysis

There are various case study research sources as Yin (2018) mentions within his publication; documentation, archival records, interviews, direct observations, participant observation, and physical artifacts. Nevertheless, a complete record of research sources is broader, including the photographs, projective techniques and more (Yin, 2018). Consequently, the content of the subjects´ social media platforms, namely Facebook, Instagram, Twitter, YouTube and Vimeo, has been selected. Furthermore, the month of June within two consecutive years, 2018 and 2019, was determined as a time frame in order to acquire higher amount of relative content. However, the importance is given to the qualitative data, which enables the author an implementation of a profound insight and thorough description (Gillham, 2000, pg. 10). Moreover, the author´s selected sample might present a similar threat as the previously mentioned source of evidence - documentation; which includes possibly biased approach to the selection of the content for a further research (Yin, 2018). Finally, based on Yin's (2018) framework, a general analytic strategy is implemented, namely; an organization of the data according to a certain descriptive structure. The framework utilized in this publication follows the social media division, with a subsequent further classification of the content on Facebook, Instagram and Twitter, drawing from the purpose of communication and format of the content, eventually depicted via graphs. The knowledge from the practical part, based onto the theoretical and descriptive parts, is further studied throughout the lenses of the SWOT analysis in order to highlight the main similarities and differences and, subsequently, evaluate the strengths, weaknesses, opportunities and threads, derived from them.

8 Case-oriented comparative study

Comparison of the visual content on the social media, in the same selected month of October, in two consecutive years, 2018 and 2019 within both selected galleries.

This chapter employs a comparative content analysis approach. It is based on Chapter 5.4, in which there were qualitative methods discussed in regards to a communication analysis, among others, a content analysis was mentioned by Vysekalová and Mikeš (2009, pg. 64). Furthermore, the form recommended by the Harvard University will be employed, containing the frame of reference, grounds for comparison and thesis, all contained within an introduction, and followed by the successive comparison within the framework of previously introduced social media platforms (writingcenter.fas.harvard.edu, no date).

As stated in the descriptive part, both subjects have many things in common. They are contemporary arts centers with a clearly given mission. To inspire, educate and challenge its visitors through art. They both occupy unique set of spaces, which also serve as a differentiation point among its customers. The renowned architectural settings, in addition to the overall concept of both institutions, serve and elevate their presence on not only local, but also global art scene. However, they also have to face various challenges imposed onto cultural sector by society and current trends. Furthermore, even though with rich historical background, both institutions, as we know them today, date their existence after the start of the second millennium. Finally, as previously mentioned by Kesner in Chapter 1, art institutions, even though still subject to trends within areas such as communications and such, still need to implement a thought-through approach to its execution. Predominantly as long as both are institutions based on tasteful presence considering the core essence of their existence. Moreover, this topic might bring necessary comparison between an art institution within a French and Czech culture. France is known for its sentiment towards enhancement and promotion of arts within its society as *"Despite increasing support from the private sector, various ministries, such as those of National Education and of Culture and Communications, are ultimately responsible for the promotion of cultural activities."* (Britannica.com, no date). The Czech approach could be currently summarized by Nekolný who studied the 'Implementation of the state cultural policy for the years

2015–2020' with an outcome that the government does not mention any meaningful financial support dedicated to culture in it (Nekolný, 2016).

Furthermore the author chose these two particular institutions, not only because a personal inclination to both and their similarities, but also knowing the differences they communicate their program with, which will be discussed below. The month of June was further selected in regards to the program, in addition to the particularity of a communication before the summer holidays.

Whereas Palais de Tokyo communicates its program in rather tied and clear way, creating one overarching identity over a seasonal exhibition, although not highlighting its general, corporate identity, DOX on the other hand tends to favor each of its content in a different manner. Which, even though improved as discussed below, this communication might result in a rather overly-saturated and confusing presence on the social media.

In regards to overall comparison of the visual communication, the author should initially point out the ground differentiation between the given institutions. And that is the very reason for communication and content creation - the program itself and its subsequent execution. There are expositions, performances, guest programs, workshops, an informative content and much more communicated to attract new and maintain existing visitors. And as French and Runzard (2011, pg. 164; in Chapter 3.1.1) advise, the content of social media should work towards a constant interest and awareness enhancement for events and exhibitions. However, each of these institutions approach its creation and subsequent communication in a different way. Whereas Palais de Tokyo tends to communicate multiple expositions within the main program in a conjoint of a seasonal exhibition, creating one very strong shared visual identity for them which will be discussed below. It could be considered as having the unique or branded visual identity (Kafka and Kotyza, 2014, pg. 15; Moingeon and Soenen 2002, pg. 139; in Chapter 5.3.1). Moreover, the exhibitions are further accompanied by the rest of program. DOX, on the other hand, communicates each part of the program rather individually, resulting in the shared or variable visual identity (Kafka and Kotyza, 2014, pg. 15; in Chapter 5.3.1).

8.1 Instagram

The platform which tone varies the most visibly would be the Instagram. In both years 2018 and 2019 Palais de Tokyo did implement rather an elaborated,

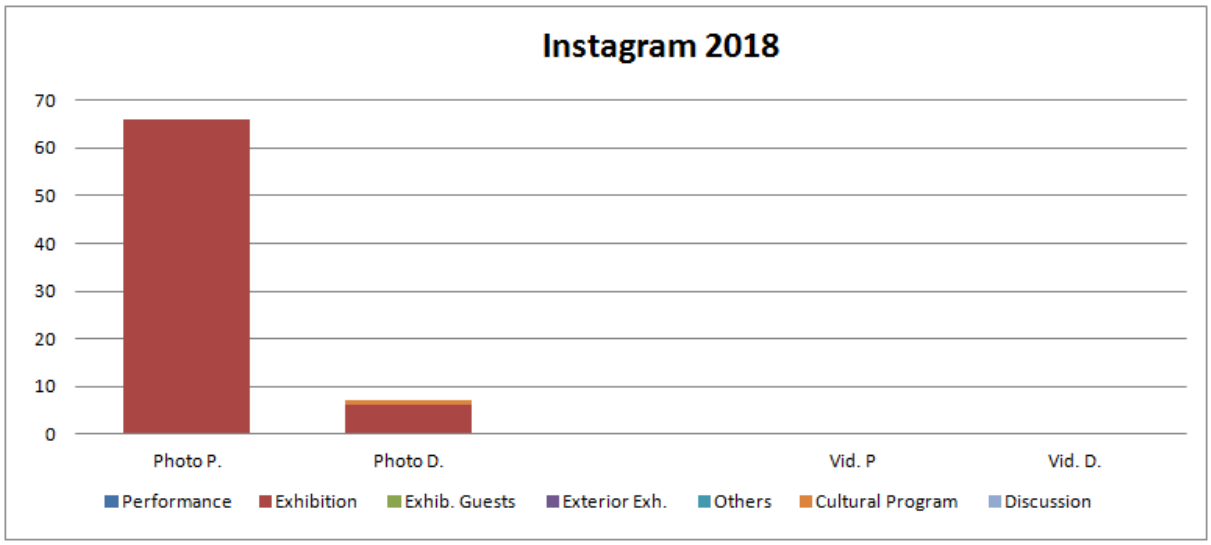
interconnected canva to introduce the ‘seasonal exhibition’ further accompanied by other bits either dedicated to exhibition, the rest of the program or life within the institution, as in Chapter 2.3 was proposed by McCoy (2017) the use of a mixture of quality and authenticity in visuals. Furthermore, Palais de Tokyo posts its own media, re-shares the content made by its visitors, which was previously advised by PWC (2017; in Chapter 2.2), the option to co-create the visual identity which further targets the emotional side more easily, making the content overall more relatable. Palais de Tokyo also employs a third party in order to create content. Posts are always related to each other and subsequently published in a group of three or its multiples in order to generate very strong visual layout experience.

Contemporary Arts Center DOX with equally focused content, however, more individual-post oriented one, tends to, on the other hand, maintain the original visual identity created by Studio Najbrt for the institution. The layout is randomly interwoven with pictures tinted corporate red or with posts following the same trend as the website, namely with an emotional or informational quotes within the geometrical form significant for the general identity. These are especially influential regarding emotional spark and possible effect on other sensual perceptions and based on theoretical knowledge based drawing from Chapter 2.1. Additionally, have the advantage of being easily memorable due to its uniqueness, impression and reciprocity to some already known information, and can easily represent any great amount or difficulty of textual information, as previously mentioned by Horný (2004; in Chapter 2.1).

In june 2018, Palais de Tokyo had the visual identity of the seasonal exhibition made by the Kiblind agency. It is completely visually independent identity from the main institutional one. It depicts an animated conjunction of various topics featured during the exposition, following the overarching theme; Childhood (Enfance). On the Instagram, it was executed as whole poster which subsequently spanning across sixteen rows, creating content through which the opening day was being promoted. Each row, consisting of three slots, was being filled in daily, exactly sixteen days in advance. After the opening, there were another fifteen spots utilized during the month of june, all respecting the multiples of three, communicating the, this time, real-life views from the Palais. All of the content was static and there was no additional use of video. Altogether, this approach has generated high amount of content with high visitor engagement.

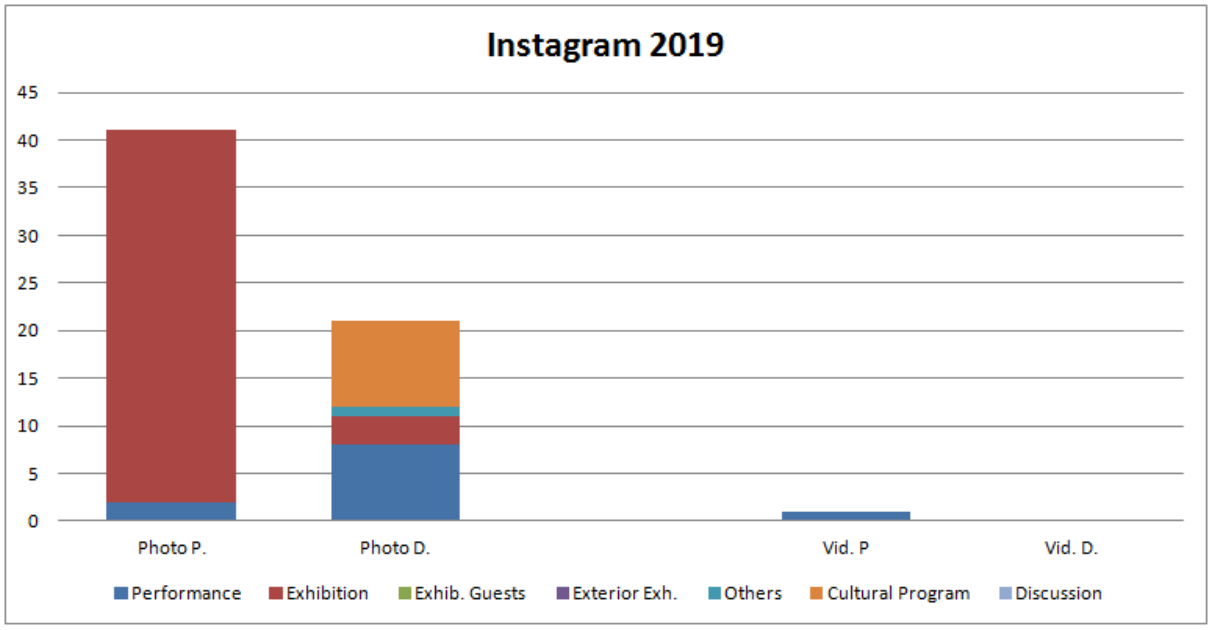
DOX, however, is rather moderate with its activities on the platform. With only seven posts during the month of June, predominantly dedicated to photos from each of the four, at the time ongoing exhibitions. Finally, the graph below depicts the information offered above, the amount, nature of the content and media utilized.

Graph 1 - Compared Nature and Frequency of Posting, 2018



Source: Own Production

Graph 2 - Compared Nature and Frequency of Posting, 2019



Source: Own Production

In June of the following year, Palais de Tokyo had experienced a minor decrease in amount of content, however, the general procedure was maintained. Princesses des villes, encompassing topic of the 2019 summer exhibition, was visually developed and sketched by the AAAAA Atelier. This again it represents a conjunction of artworks featured within, following the previous year, the overall visual spans across eight rows creating the layout, and eventually promotes every aspect of the exhibition. Even though posted again sixteen days in advance to the opening, with only eight rows employed the frequency of posting has been extended, the rule of three has been kept in regards to layout. The subsequent six rows still employed during June were dedicated to the introduction of actual artworks and promotion of the additional performance and the artist through a motion video, being an exception in a predominantly static approach.

An increase of triple the previous amount was performed by DOX. Furthermore, there is an elevated curation of the general layout. Every row is dedicated to certain part of the program, from exhibition, through concert to performance. Furthermore, the corporate visual identity, as described above, is embodied in three diagonally subsequent posts though two tinted photos and one graphical quote in between them. The subsequent graph, further visualizes the described above, visibly depicting the difference between the amount of content offered by both institutions, but also diversity of the content communicated.

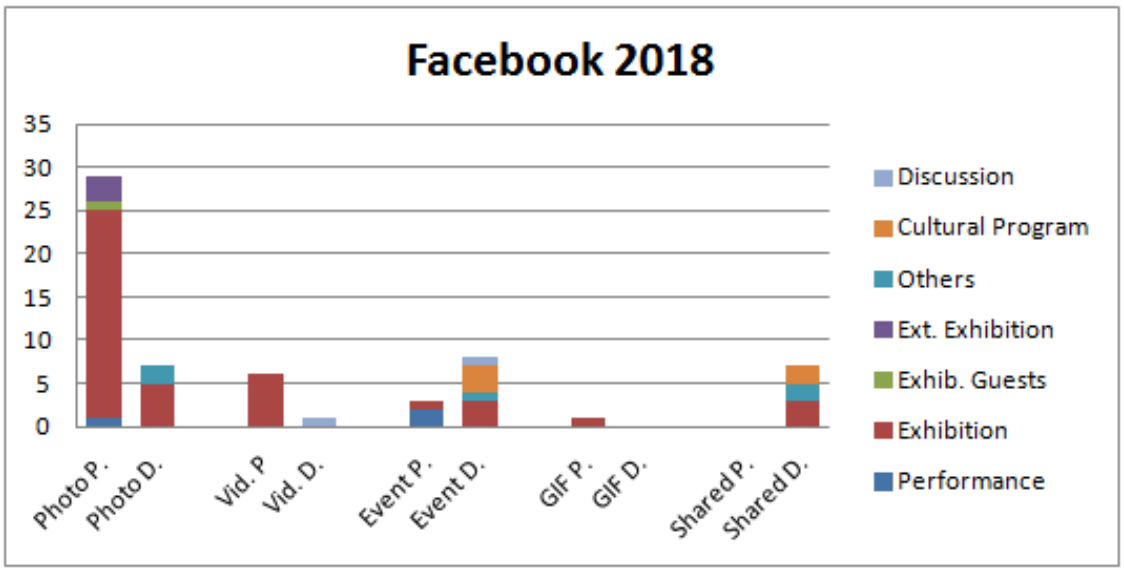
8.2 Facebook

The content utilized on Facebook of the Palais de Tokyo rather differs from the one, crated for the Instagram use. However, the cover picture of the event dedicated to the seasonal exhibition and the page´s cover photo during the period of its duration were both generated from the identity, which was simultaneously and gradually introduced through Instagram. As the graph depicts, most communication took place through photographs related to the main exposition such as; depicting artworks or behind the scenes bits, which were strongly advised to use by Koontz and Mon (2014, pg. 152-4; in Chapter 3.1.2), in order to build in a trust among the following. Furthermore, the implementation of the video format utilized to communicate additional information or artist interviews is shown to be the second most utilized. However, performance promotion was dominating the communication through sharing an event.

On the other hand, clearly visible on the graph, DOX, in comparison with the Palais de Tokyo, had rather minimalistic approach to the content creation. Nonetheless,

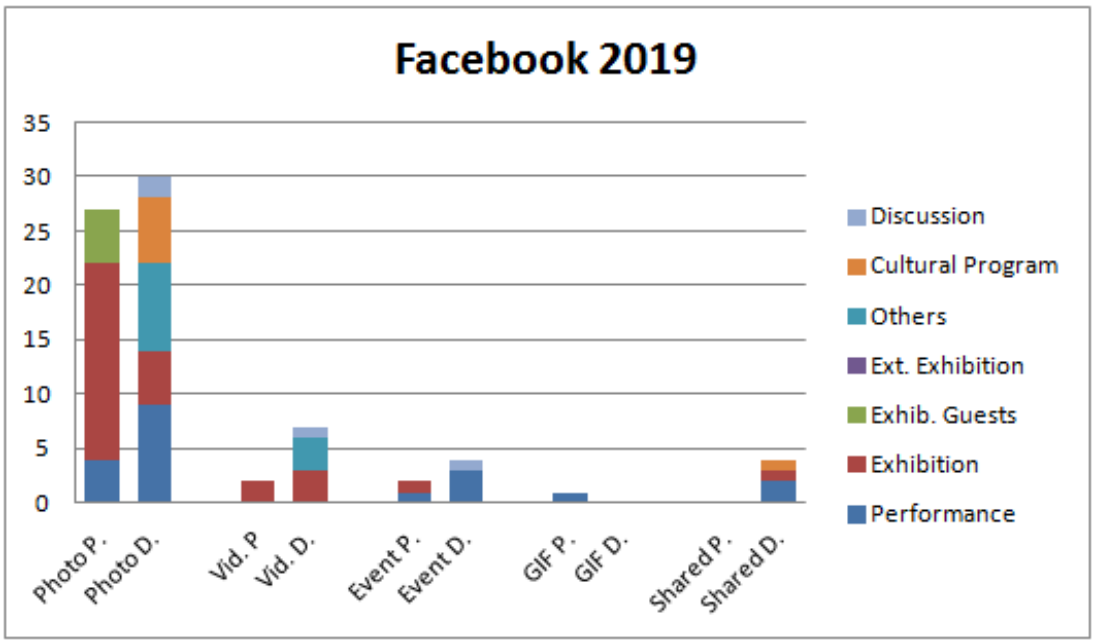
DOX continued to communicate the program rather individually and, interestingly, the most employed media appears to be the event sharing. The subsequent place in order is divided between the third party content and photos. Photos on the page are predominantly in form of an album, offering an insight into a certain past program. Finally, an interesting development was experienced by the information sharing, firstly in a plain textual form, however, later during the month of june a graphical approach was taken into account. The visual identity previously described (Chapter 6.3.1), was employed, again, following the general visual identity in order to communicate.

Graph 3 - Compared Nature and Frequency of Posting, 2018



Source: Own Production

Graph 4 - Compared Nature and Frequency of Posting, 2019



Source: Own Production

In the following year and as the graph depicts, there is a similar trend being followed in regards to visual communication of the Palais de Tokyo, however with a minor decrease in intensity. The institution follows the method of the individual identity made for the seasonal exhibition, however, only the cover photo and the event photo have roots within the visual, employed similarly to the previous year. The overall content, again, varies from the one utilized on Instagram; where the identity is the most intense. Nevertheless, the theme of the content actually draws from the common identity, promoting artworks and artists as a complex, which is united with the general identity. However, this time it is accompanied by a trailer. There are also additional performances and guest exhibitions promoted. Predominantly through the use of photos.

Dox on the other hand, follows the trend already mentioned in a previous part dedicated to Instagram, and experiences an incredible rise in a number of content shared in June 2019. Eventually even outran the amount generated by the Palais de Tokyo in most of the categories, however, ignoring the advised amount of one post per day by Koontz and Mon (2014, pg. 154; in Chapter 3.1.2.1). Furthermore, a Palais-de-Tokyo resembling approach was employed, as there was a specialized visual identity created for the exposition ‘Jiřičná’ by Studio Najbrt (najbrt.cz, no date). The identity was consequently utilized as a cover picture during the period of its duration, however, this, together with the ending frame use on YouTube, were only social media appearances.

Moreover, the most heavily employed content is rather static- photos and pictures. Followed by an amount of posted events, among which there is a well-rounded, main-identity-following event '(S)tisk doby' a socio-political panel discussion. The color, corporate red, and typography selected for its visual identity is aligned with the main one.

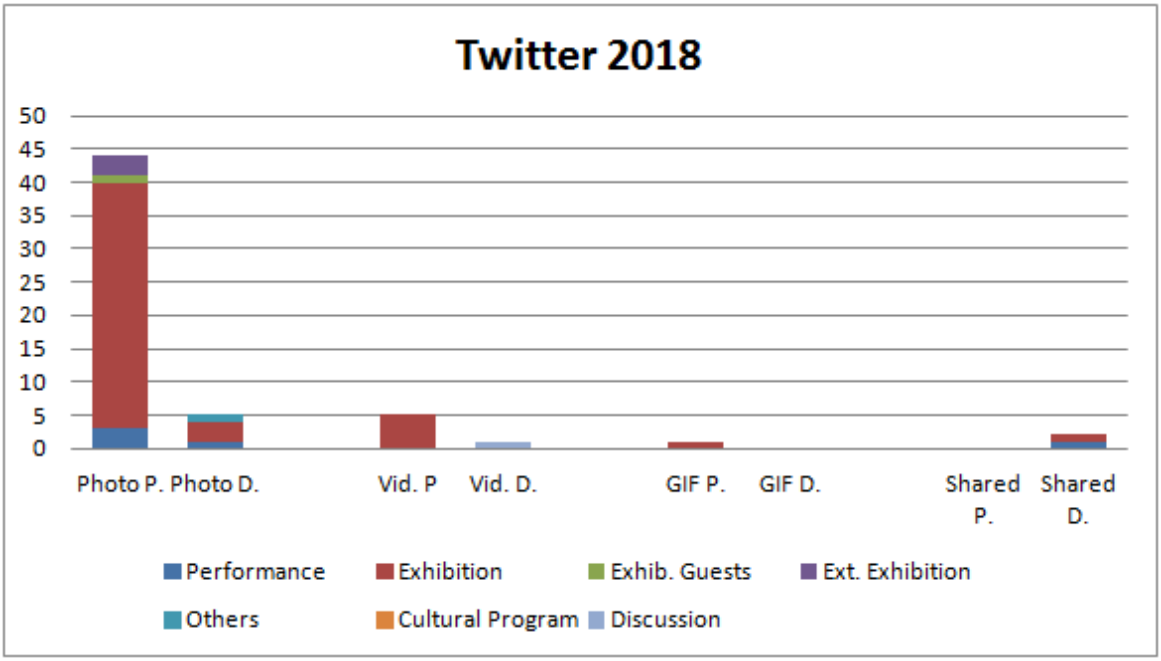
Moreover, based on the graph, Palais de Tokyo has a rather unequal communication, predominantly dedicated to the seasonal exhibition. Whereas Dox has it more diversely distributed among; exhibitions, performances and other cultural program. Finally, the Dox experienced a minor setback in regards to the posts with no additional visual value, communicated just in a plain informational text, instead of the already executed graphically processed form, possibly losing the benefits of employing the visual.

8.3 Twitter

Predominantly following the nature of posting on Facebook, one of the advantages of the use of Twitter is its higher frequency of the content publishing, and which is, as mentioned by Koontz and Mon (2014, pg. 155; in Chapter 3.1.2.3), one of the advantages of the use of Twitter. Furthermore, it generates a higher amount of following (Koontz and Mon, 2014, pg. 155; in Chapter 3.1.2.3). Palais de Tokyo also frequently retweets and responds to its followers - either topic or art related institutions or personas. This approach was, again, mentioned in chapter 3.1.2.3, following; *"Twitter hosts a unique target audience and opinion leaders who can further promote an institution."* (Koontz and Mon, 2014; pg. 155). Repeatedly, there is a certain preference in regards to the use of static content on the Twitter account of the Palais.

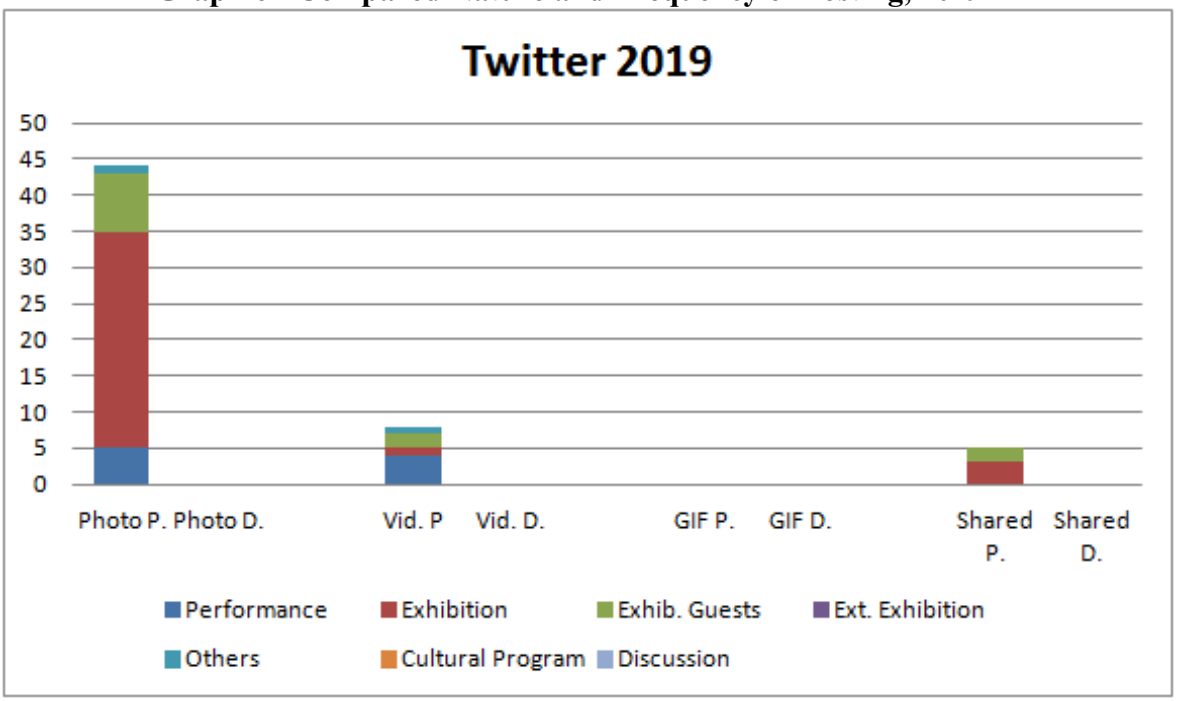
Nevertheless, DOX shows certain similar tendencies regarding the nature of its content, drawing on the one utilized within its Facebook page. Moreover, the institution also further retweets and re-share content linked to it. However, a recurrent discord took its place in 2018, namely posts with no additional visual value.

Graph 5 - Compared Nature and Frequency of Posting, 2018



Source: Own Production

Graph 6 - Compared Nature and Frequency of Posting, 2019



Source: Own Production

Interestingly, in June 2019, DOX has seen an opposite trend from the one experienced by both previous platforms. The amount of content posted decreased and in June 2019, as there was no content generated on the Twitter page of the institution. On the other hand, Palais de Tokyo maintains the similar frequency and nature of posting

and retweeting, demonstrating a strong electronic word-of-mouth trend, which further results into a higher customer acquisition (Quesenberry, 2019, pg. 13; in Chapter 3.1.1).

8.4 Video-sharing platforms

As previously mentioned by Kotler (2008, pg. 401; in Chapter 3.1.3.1), there are various content strategies within a video format, however, Sharp (2016; in Chapter 3.1.3.1), further highlights that the shorter lengths are more suitable for gaining followers and viewers. Palais de Tokyo as, again, previously mentioned utilizes one platform only, and as Sharp (viz Chapter 3.1.3.1) again further advises, it is beneficial to create playlists based on content. Palais offers seven playlist divisions based on the purpose, such as a teaser or an interview. DOX in comparison, originally occupying only an artist friendly platform Vimeo (viz Chapter 3.1.3.2). Moreover, the institution has also employed the Youtube platform in 2019. The content on the Vimeo platform is predominantly devoted to longer formats (viz Chapter 3.1.3.2), including a previously mentioned discussion '(S)tisk Doby' and discussions taking place in one of the specific parts of the institution, the airship Gulliver. On the platform of YouTube, DOX subsequently offers four playlists, sorted according to exhibitions.

The content itself is well produced in both cases. In addition, both institutions present themselves with the visual identity within the video content itself. Every video of the Palais de Tokyo welcomes viewers with a white logo on a black screen, contrasting identity to the original one in black on white (viz Chapter 6.3.2). There are additional variations, such as the logo appearing in motion, or, mainly during interviews, the logo is followed with further information about the topic. Dox, on the other hand, uses its visual identity within its ending frames. The form varies in color, otherwise it is kept the same. The official form of an identity is the most common, red logo on a white background, or in the contrasting version. Both versions are followed by "dox.cz" and "#doxprague", still respecting the visual identity.

Nonetheless, with an exception, the exposition Jiřičná, had its separate identity made as previously discussed in relation to Facebook (viz Chapter 8.2). This identity, created by Studio Najbrt, was utilized only during the ending frame within the related videos, the print material, interior of the exhibition and cover picture of Facebook. However, it did not appear on any other social media platform, as the Palais de Tokyo tends to exercise with its tailored visual identities. Furthermore, there were two additional visual identities present in regards to the Vimeo platform. Videos on the

Vimeo platform tend to start with a first frame introducing the event through an identity dedicated to either Gulliver airship or the panel discussion (S)tisk Doby. Nevertheless, Gulliver airship channel does not provide any results within the selected time period. However, the (S)tisk Doby channel offers one subject, in which the visual identity created for this discussion in particular, is exercised within the initial frame, maintaining the same form across other social media platforms as a content in motion, following the corporate colors thus interconnecting the visual communication in between. The consistency in visual branding is previously pointed out by Sharp (2016, in Chapter 3.1.1).

9 Final discussion - SWOT Analysis

In this chapter, the author will dedicate herself to the final discussion grounded in the knowledge generated through a combination of all chapters above; namely theoretical and descriptive part as well as comparative case study analysis. In this chapter, the findings will be implemented within the SWOT analysis in order to point out, in further enhanced contrast, differences in approaches to the visual communication of each institution.

9.1 Strengths and weaknesses

Based onto the theoretical framework presented in the first main chapter (viz Chapters 2 - 5), the author consequently considers a strong online visual communication formed by a unique representation of a corporate visual identity which is expressed throughout a logo, typography, colors etc. Corporate visual identity is further reflected via a consistent and unified communication across all selected channels and content. Therefore, both DOX and Palais de Tokyo could be considered to have strong corporate identities, drawing from the analysis of theoretical, descriptive and practical part. However, each of the two subjects has employed a different subsequent approach to its further employment and execution within online communication strategy.

In regards to the manifestation of the visual identity, both institutions could be considered constant and well-rounded in the use of their profile pictures; consisting of their logos, while being uniform in their corporate colors, (as per Chapters 6 and 8). DOX´s logo is constructed from descriptive shapes, which are considered to be easily memorable as mentioned (as per Chapter 5.3.2.2). Furthermore, another strong feature of the logo is the additional wit or double meaning within, further highlighted by Kafka and Kotyza (2014; in Chapter 5.3.2.2) and Font magazine (no date). Both discussed institutions place their logos onto reflective background which (as per Chapter 2.2), act as an advantage in regard to the logo becoming more visible and, subsequently, more memorable. Both Palais de Tokyo and DOX utilize the institutional names as a form of the logo, however only DOX follows the need for a logo to be clear and easily pronounceable (as per Chapter 5.3.2.1). In contrast, Palais de Tokyo rather disqualifies non-French speakers due to its name and the rules of pronunciation that are rooted in French language. However, both subjects employ appropriately related institution names to their persona, location- or philosophy-wise. Furthermore, as McCoy (2017; in

Chapter 2.3) claimed, neither of these names contain a generic pointer, such as ‘gallery’. Nonetheless, it was observed that no name could properly display its uniqueness in terms of the arts institution’s collection and services, as discussed (as per Chapter 2.3). However, based onto the descriptive part (as per Chapter 6) where the content, philosophy, and the origins of the name are discussed, DOX comes across as interconnected in all meanings while Palais the Tokyo derives its name from its location and history.

Moreover, the discussed use of color (vas per Chapters 2.2, 5.3.2.3, 6, and 8), however not important within a meaning but rather in regard to the subsequent differentiation, acts as a weakness as in both subjects. Neither of the institutions have selected a unique set of colors in regard to the arts sector. DOX´s corporate red is already employed by another Czech arts institution (namely Meetfactory), while Palais de Tokyo has selected black as the primarily corporate color, which is widely employed by many parisien arts institutions (such as Fondation Cartier etc.). On the other hand, the black exercises its strength through the need for a logo to be global without evoking any negative connotations (PWC, 2017, pg. 4; in 2.2). This feature was previously mentioned (as per Chapter 6.3.2), and further supported with the claim by Amsteus et al. (2015, pg. 35), stating that black does not usually stimulate any negative reaction, is culturally unchanging and has a uniform meaning across countries. Moreover, both institutions offer many color variations within the use of their visual identity (as per Chapter 6), which is considered as a vital feature of a good logo (Kafka and Kotyza, 2014, pg. 40; in Chapter 5.3.2.2). However, DOX has proven itself to be capable of using its main corporate color in a fiercely consistent style which was marked as a manifestation of a strong visual identity by Budelmann, Kim and Wozniak (2010, pg. 16; in Chapter 5.3.2.2). This feature is previously highlighted within both descriptive and case study parts. On the other hand, Palais de Tokyo does not thoroughly follow the implementation of its corporate black, as it additionally employs different visual identity strategy within the online communication. The author observed that both discussed subjects utilize additional visual identity strategies in regard to their respective communication and promotion activities, as indicated by the case study analysis.

As described in the comparative case study (as per Chapter 8), Palais de Tokyo exercises a unique visual identity (Kafka and Kotyza, 2014, pg. 15), also called branded identity, as Moingeon and Soenena (2002, pg. 139) labelled the phenomenon (as per Chapter 5.3.1), for the subsequent program communication and promotion. As

mentioned (as per Chapters 6.2 and 8.1), it is unique due to its physical transformation based onto the seasonal exhibition topic, which is subsequently manifested on the social media as well. While DOX, on the other hand, tends to employ the shared or variable visual identity (Kafka and Kotyza, 2014, pg. 15; in Chapter 5.3.1), with equal representation of the program. Consequently, the content and the unified presentation throughout their selected social media influences the visual online communication as a whole.

Among the key strengths observed via the graphs within the comparative case study (as per Chapter 8) would be the constant, consistent design as valued by Quesenberry (2019, pg. 147; in Chapter 3.1.2.2) and high quality and unique social media content, generated by the Palais de Tokyo´s approach. Furthermore, its prioritization of seasonal exhibitions on social media, through a designated visual identity spanning across the social media profiles and content, might act as a point for a distinction, as Stejskalová (2008, pg. 46; in Chapter 5.4), highlights. She is stating that corporate communication together with other marketing activities help to distinguish the organization on the market. However, the specialized layouts used in order to promote each new season might act as a possible weakness in regards to the maintenance. Both institutions, based on the charts within the comparative case study, follow the French and Runyard´s (2011, pg. 164 in Chapter 3.1.1) advice and utilize their social media presence predominantly in order to stimulate interest and awareness for their events and exhibitions. However, DOX communicates all parts of the program separately, supported by the main visual identity, however the amount of varying content (performances, exhibition, third party, cultural program an such) might eventually come across as a certain form of a noise (as per 2.2) Moreover, in regard to exhibitions promotion, Palais de Tokyo also frequently depicts the behind the scenes bits which is as a tool of building in trust of followers (as per 3.1.1).

Nevertheless, an ability to provoke an emotional spark belongs among further discussed positive features of a proper visual communication, as discussed by Horný (2004, pg. 18; in Chapter 2). Consequently, the author detects this trend within the use of visualized quotes and information in the DOX´s website layout, certain cover photos and partly as a content on its Instagram profile in June 2019 (as per Chapters 6.2.5, 6.2.7, 6.2.8, and 6.2.12). Furthermore, information visualization was also being exercised by DOX, resulting into an easier perception of an information (Horný, 2004, pg. 18; in Chapter 2.1). This strength is further enhanced by its visual conception (as per

Chapter 6.3.3), with white background to a contrasting color further enhancing the visibility and memorability.

Nevertheless, Palais de Tokyo frequently re-shares and utilizes its visitors' content onto its social media, mainly on Instagram (viz Chapter 8.1). This strategy´s benefits are previously (viz Chapter 2.2) among other advised behaviours for visual communication. Moreover, the author further considers this strategies as a mode of an enhancement of the share culture; which is among one of the methods of creating and maintaining good relationships with stakeholders as stated in the theoretical part (as per Chapter 3.1.1). This is further exercised in Palais' Twitter use as the institution frequently retweets and responds to its followers. Moreover, Palais' Twitter, which is properly utilized in comparison to DOX as shown by charts within the case-oriented comparative case study (as per Chapter 8), brings an additional advantage to the institution as in high tolerance of posted tweets, and therefore a higher possible reach to its specialized target group, such as journalists and experts in an art field. Overall, based onto the information offered by graphs (as per Chapters 8.1, 8.2 and 8.3), that depict constant and high frequency of posting, the author confirms that the significant following needs a significant amount of time to be built with a frequent posting based on the type of social media (Koontz, Mon, 2014, pg. 152-4 in Chapter 3.1.2). On the other hand DOX does not perform in rather constant nor frequent fashion, based on the information that graphs report from month of June 2018 and 2019, whilst Palais de Tokyo follows and even further adjusts itself, as shown by comparison charts, to the ideal frequency of posting stated by Koontz and Mon (2014, pg. 154 in chapter 3.1.2.1). The websites of both institutions additionally motivate the user to action throughout its interactivity (Kotler, 2008, pg. 403 in the chapter 3.1.4), which is discussed as an important feature. However, the use of motion videos is not heavily implemented in any of the two institutions´ strategies, even though it is advised by the magazine Forbes (McCoy, 2017 in Chapter 2.3) and PWC´s publication (2017, pg. 9-10 in Chapter 2.2), claiming their use to be one of the most effective visual communication strategies. Furthermore, DOX´s position on two video-sharing platforms might come across as not unified nor interconnected communication. However, both institutions' content on the YouTube and Vimeo platforms, as studied by the author via the case study research (as per Chapter 8), do contain a unifying element of the visual identity, tying up and interconnecting their content with their identity.

9.2 Opportunities and threats

The author will hereafter dedicate herself to study the external factors, Opportunities and Threads. Based onto the information generated via the comparison of subjects, Palais de Tokyo and DOX, there are additional possible opportunities detected to enhance the visual communication of both said arts institutions.

As previously discussed, Palais de Tokyo tends to employ a third party in order to create the visual identity of certain seasonal exhibitions and the related content. Thus, the author observes an opportunity in many emerging collaborations-seeking artists, who could be employed by DOX in a similar fashion, as said Palais de Tokyo. Furthermore, the mentioned cooperation could also function as the "word-of-mouth" trend. Additionally, in regard to the implementation of social media as one of channels of the visual communication, there might be further emerging trends within the society which might be a suitable vessel for the specific program e.g. Tik Tok. This feature might act as a fictional place (Koontz, Mon, 2014, pg. 16-115; in Chapter 3.1.1), for a broader target group. Furthermore, it might help with a utilization of short video content onto the rest of social media. However, the employment of the third party might act as an additional thread to the institutions in regard to the possible bad press connected with the third-party-subject itself. Furthermore, a competition in the sector might rebrand or emerge with a similar visual identity, resulting into difficulties in proper further differentiation in between. Finally, a popular within the target group trend or social media platform clashing with the general philosophy of either of subjects could also be considered as an external thread.

10 Conclusion

This thesis´s main goal was to introduce an emerging discipline of visual communication on the Web 2.0 based on a comparison of two examples of selected arts institutions, namely Palais de Tokyo and DOX. First of all, the highly specific phenomenon underwent a thorough theoretical research. In the first part of the thesis, the author introduced a scholar background of marketing communication within arts institutions in general. It is further followed by a deeper insight into the visual features contained within the said communication, its benefits and uses in marketing sector and in the area of the Web 2.0. Furthermore, the theoretical research has brought new perceptions on the subsequent segment division of visual communication. The author therefore understands the problematic in two rather interconnected streams. Firstly, the background of online communication, consisting of the presence on the Web 2.0, more precisely social networks, video-sharing platforms and websites, was being studied in order to introduce a framework for the following descriptive and practical parts. Secondly, the visual communication was observed through the lens of corporate identity and its subsequent components. A closer attention was paid to the components that are drawing from the importance of a visual presence. A detailed study was carried out, as the topic presents rather extensive, multi—disciplinary, however still emerging, discipline within marketing and communications sectors. An appropriate approach to the categorization of visual communication was made, drawing from Kafka and Kotyza (2014, pg. 10), and Vysekalová and Mikeš (2009, pg. 40) as per Chapter 5. To summarize, the main goal of the theoretical part was to create strong core knowledge in regard to the problematic of the online visual communication within a specific sector of arts institutions. The final findings were further implemented throughout descriptive and practical parts.

Within the subsequent descriptive part, the author further analyzed and studied the selected institutions, their visual identity and visual presentation on the Web 2.0. Initially, general information about the subjects themselves, and their visual identities was offered to create an environment for further comparison. Moreover, both institutions were further described, sorted into the online-presence-related subchapters, in order to highlight and enhance the overall perception of comparison. This part of the thesis aimed to generate an understanding of a utilization of visual identity, spanning

across their online platforms within the theoretical framework, with a closer attention on the visual identity possibly employed in a unified fashion throughout their presence.

The case-oriented comparative analysis was implemented within the practical part in order to bring deep and thorough insight into the problematic of the visual communication on the selected online platforms. The two selected subjects were firstly sorted by the type of social media employed and, subsequently, studied in regard to type, frequency and whether the content approaches visual identity. Selected timeframe of one month during two consecutive years 2018 and 2019, and further processing of obtained information into graphs were intended to underline the comparative framework of the case study. The subsequent findings from the practical part, interconnected with the knowledge from theoretical and descriptive parts, were further implemented onto the SWOT analysis contained within the final discussion. The concluding step was employed in order to achieve a strong basis for the subsequent response to the initially proposed research questions. The author will therefore answer these questions drawing from both the theoretical framework and the findings deducted from the practical part in the paragraphs below.

10.1 Research questions responses

Research Question 1: *Do the selected arts institutions present themselves in a unified manner in regards to their visual identity?*

Key findings:

Drawing from the thorough research that has been conducted in order to define the framework for the term visual identity, and subsequent analysis throughout multiple approaches, including description, case-oriented comparative analysis and SWOT analysis, the author thus concludes that DOX does exercise rather unified implementation of one, corporate visual identity. The uniformity is exhibited in regards to the use of corporate color red throughout its online presence (website, social media), and the logo on its social media platforms (as in profile pictures or video content). The institution further employs certain features, such as geometrical shapes, drawing from their core identity in order to accompany the visually enhanced textual information. However, the key features within a subject´s identification and differentiations, such as cover picture on social media, was evaluated as presented in distorted, varying fashion.

Furthermore, in regards to Palais de Tokyo´s unified presentation, a distinctive strategy was observed to be implemented by the institution itself. A utilization of new visual identities related to the general topic of each seasonal exhibition was observed, further influencing the subsequent visual identity on the social media platforms during a certain time period. This approach, however, was performed in unified manner not only in the complex social media presence, but also throughout the content itself on the Instagram platform. Finally, the corporate identity was detected within the unified use of the corporate logo throughout profile pictures on social media and video content.

Research Question 2: *What are the most significant similarities and differences in their visual communication?*

Key findings:

As previously stated, the varying approach to the corporate visual identity implementation could be considered among the most significant differences. However, the corporate logo was observed to be utilized in similar fashion, as in profile picture, unified throughout the whole social media presence. Furthermore, there was a certain preference of rather static content observed in both institutions. The nature of content could be considered essentially the same, as the purpose of existence of both arts institutions is also the same. Nevertheless, the subsequent execution of content´s communication varies. Firstly, Palais de Tokyo does not employ the Vimeo platform as its video-sharing medium, concentrating its followers solely on Youtube. Moreover, the amount and diversification of the content itself differs as well. Palais de Tokyo employs its social media platforms in a rather constant and strong fashion in regard to posting. With an elaborated layout on Instagram, content concentrated predominantly on the seasonal exhibition and rather frequent publishing, Palais de Tokyo's strategy eventually differs from DOX´s approach. However, DOX exercises more equally distributed content without any prioritization. The use of social media platforms in regard to the frequency of publishing has been observed as improving in 2019 in comparison to the preceding year. However, the opposite trend was detected in Twitter usage, as depicted by graphs (viz Chapters 8.1 - 8.3). Finally, both institutions employ their institutional names in the form of the logo, further avoiding the use of words 'gallery' or 'museum'.

Research Question 3: *What are the current trends in the field of visual communication based on examples of the selected arts institutions?*

Key findings:

As further discussed in the following Chapter 10.2, the author does not offer nor aim to present any generalizations nor conclusions in regard to the qualitative research method being chosen. Nevertheless, a certain observations are offered. Both institutions avoid implementing the words 'gallery' or 'museum' into their names. In both cases, the institutional name was utilized within the logo. The logo is subsequently employed as a profile picture across all social media platforms. Finally, both institutions offer numerous color alternatives of their designs while equally employing white background within their core corporate identities.

10.2 Limitations

The main limitation of the research originates in the selected method. The qualitative method employed within the case study acts rather as a system for asking questions than giving out answers (Lijphart's in della Porta and Keating, 2008, pg. 202; viz Chapter 7.1). Furthermore, the employed subjectivity of the author within the choice of subjects and frameworks might further act as a weakness in regard to bias provoked by the selectivity of the analysed data and implemented framework (Yin, 2018 in Chapter 7.4). However, the author aims to study and describe the newly emerging discipline within the marketing communications, for which this research´s approach acts as a sufficient tool.

The research was carried out during the Pandemic of COVID-19, whilst the state of emergency was declared in many countries of Europe, subsequently influencing the operation of institutions and their accessibility. Thus, the qualitative interviews intended as a part of research method described in the thesis proposal, were omitted from the study and the SWOT analysis was employed instead. Furthermore, in regard to the complexity, the multidisciplinary approach and innovative character of the selected topic, the final thesis slightly varies from the thesis proposal within its content and subsequently exceeds the recommended length limitation. Lastly, certain literature sources from the thesis proposal were not utilized within the research, however other academic publications were incorporated and proven to be sufficient.

Finally, the variable-oriented quantitative approach is advised to be implemented on the author´s framework in order to verify the findings and further explore the matter presented by the third research question.

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Appendices

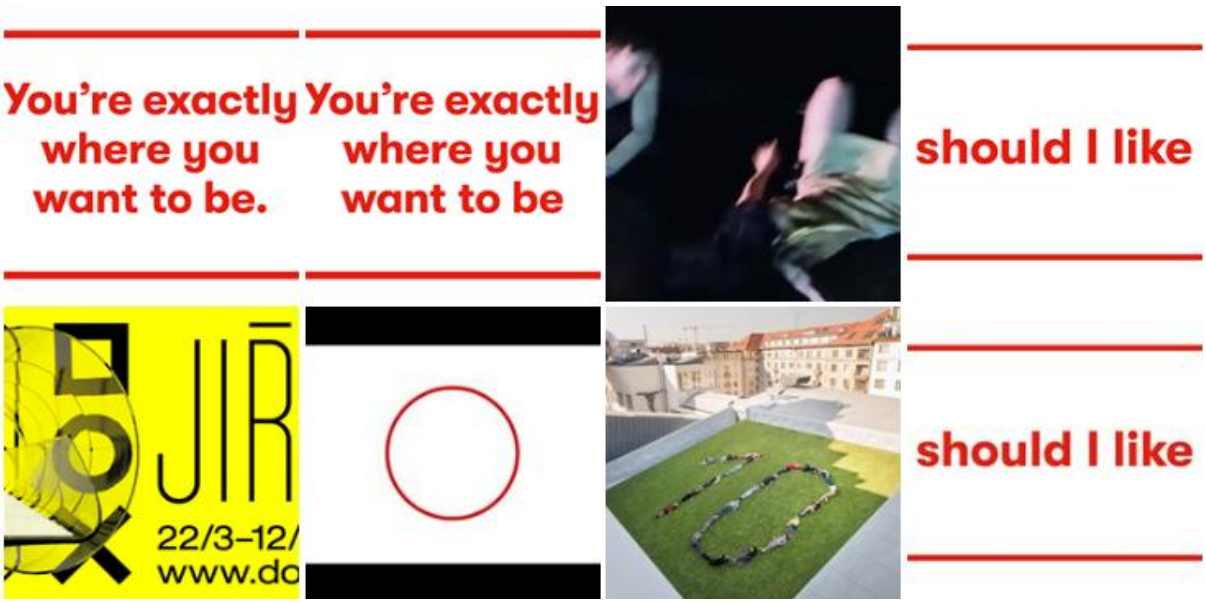
Appendix no. 1: DOX, Logo

Retrieved from: https://www.najbrt.cz/detail/dox-centrum-soucasneho-umeni

Appendix no. 2: Palais de Tokyo, Logo

Retrieved from: https://www.callforcurators.com/call/applications-open-for-two-exhibition-curators/5a300cc7e4b6c_julien-lelievre-pdt-ok-screen-18/

Appendix no. 3: DOX, Samples of Facebook Cover Photos



Retrieved from:
https://www.facebook.com/pg/DOXPrague/photos/?tab=album&album_id=10150639422877683&ref=page_internal

Appendix no. 4: Palais de Tokyo, Samples of Facebook Cover Photos

Retrieved from:
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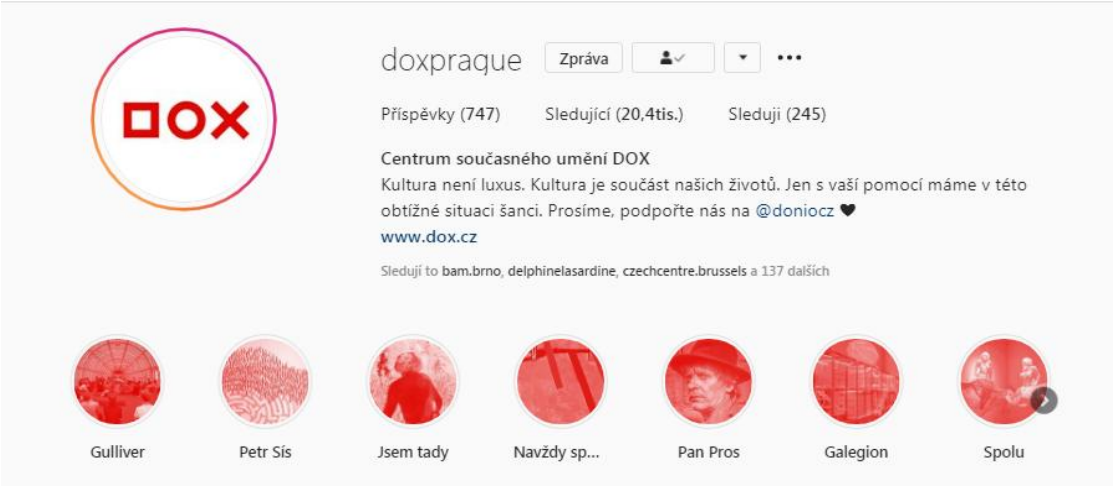
Appendix no. 5: DOX, Instagram



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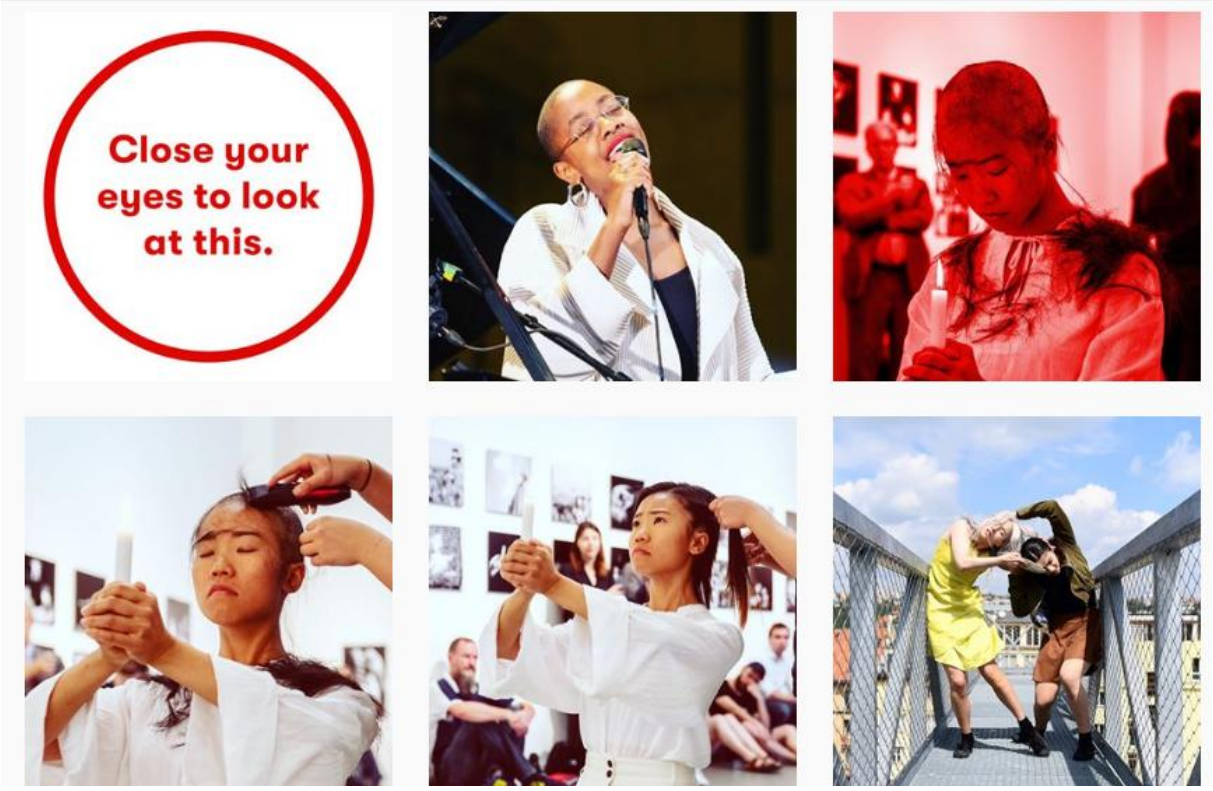
Appendix no. 6: Example of Instagram Layout, DOX (June 2019)



Retrieved from: https://www.instagram.com/doxprague/

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Retrieved from: https://www.instagram.com/palaisdetokyo/

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Retrieved from: https://www.instagram.com/palaisdetokyo/

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Retrieved from: https://twitter.com/DOXPrague?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor

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Retrieved from: https://twitter.com/PalaisdeTokyo

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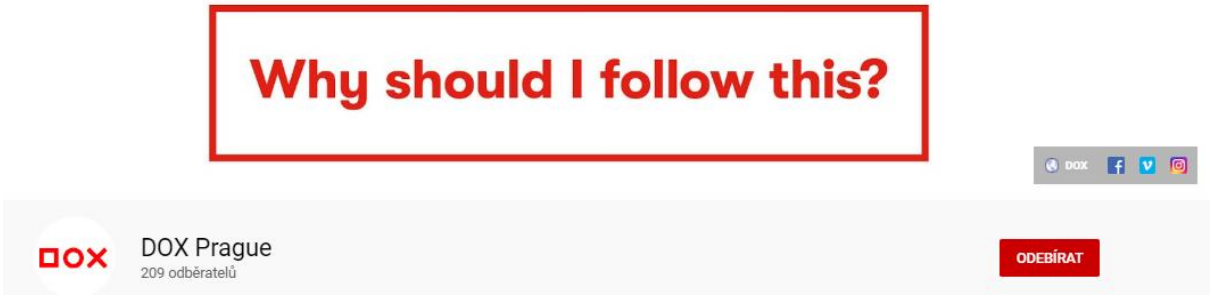

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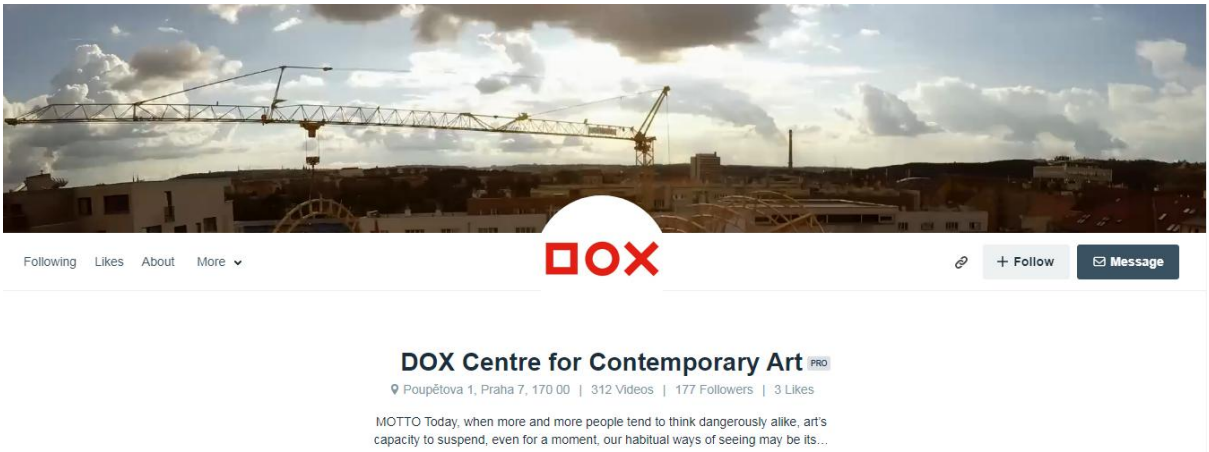
Appendix no. 12: DOX, Vimeo Page



Retrieved from: https://vimeo.com/doxprague

Appendix no. 13: Palais de Tokyo, Youtube Page

Retrieved from: https://www.youtube.com/user/Palaisdetokyo

Appendix no. 14: Website DOX

Retrieved from: https://www.dox.cz/

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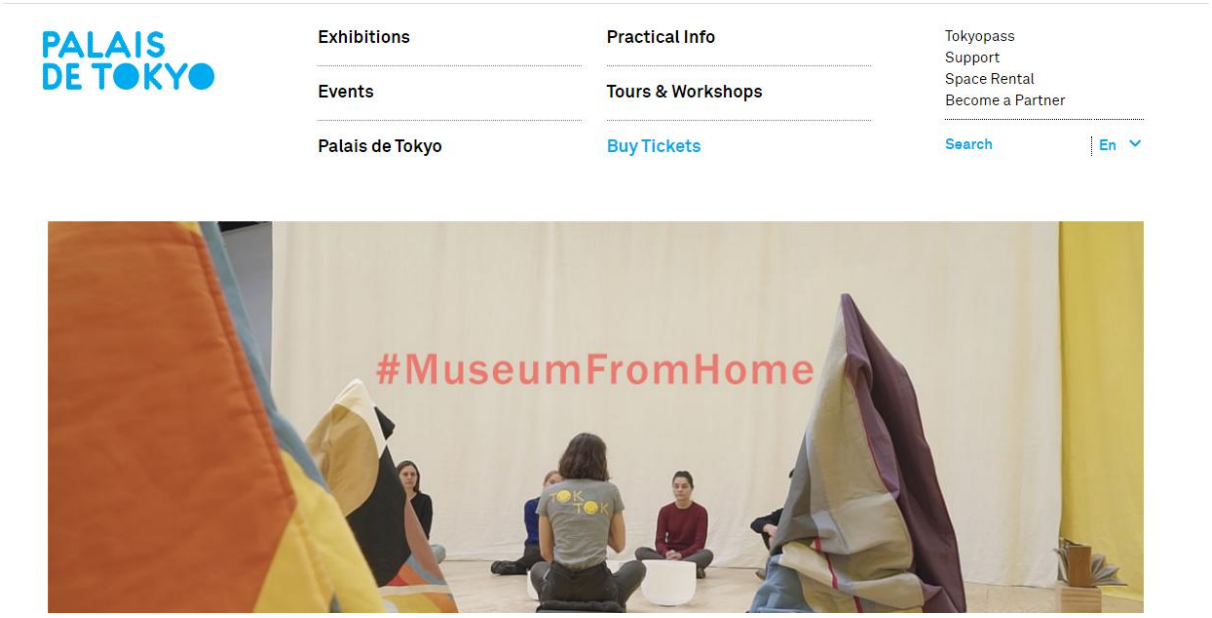

Retrieved from: https://www.palaisdetokyo.com/