

TWENTY-FIVE YEARS OF INSPIRATION. THE INTENSE SCENT OF MARKETING IN THE «GUGGENHEIM EFFECT»

VEINTICINCO AÑOS DE INSPIRACIÓN. EL INTENSO AROMA A MARKETING EN EL «EFECTO GUGGENHEIM»

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Abstract²

The emergence of the Museo Guggenheim Bilbao was a turning point in the traditional national museum model, with marked Mediterranean cadence. The *modus operandi* of this international benchmark, a constant source of conflict and inspiration, was inoculated from the liberal perspective, the frequent use of marketing, which was an unexplored process in Spain until that time. Replicated on countless occasions with varying success, it conceived a revolution whose reverberation reaches our days.

In the marketing sense, understanding the degree of repercussion by the «Guggenheim effect» implies a generated analysis of both the situation prior to the museum's creation and the imported innovative processes, without forgetting subsequent geographical implantation. The obtained results, surprising with the assumption of competitive strategies, make marketing management a fundamental tool to guarantee excellent results thanks to its undeniable capacity for seduction.

Keyword

Museum; marketing; management; museology; Guggenheim; strategy; communication; diffusion

Resumen

La irrupción del Museo Guggenheim Bilbao supuso un punto de inflexión en el tradicional modelo museístico patrio, de marcada cadencia mediterránea. El *modus operandi* de este referente internacional, fuente constante de conflicto e inspiración, inoculó desde la perspectiva liberal el uso cotidiano del marketing, proceso hasta

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ese instante inexplorado en España. Replicado en innumerables ocasiones, con diverso éxito, concibió una revolución cuya reverberación llega hasta nuestros días. Entender el grado de repercusión generado, en el sentido mercadotécnico, por el «efecto Guggenheim», implica el análisis tanto de la situación previa a la creación del museo como de los innovadores procesos importados, sin obviar la posterior implantación geográfica. Los resultados obtenidos, sorprendentes en la asunción de estrategias competitivas, convierten a la gestión del marketing en una herramienta fundamental, garante de excelentes resultados gracias a su innegable capacidad de seducción.

Palabras clave

Museo; marketing; gestión; museología; Guggenheim; estrategia; comunicación; difusión

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OBJECTIVES AND METHODOLOGY

This paper aims to reveal the emergence of museum marketing strategies in Spain, which was almost never experienced before 1997. Here it is claimed that the influence of Museo Guggenheim Bilbao was capital in this process, and most particularly in some cultural resources chosen as study cases.

The applied research methodology involved tracking management models, actions and behaviours assimilable to marketing in both its strategic and operational aspects. As a result, two art centres were chosen because their policies, aims and objectives are analogous to those of Museo Guggenheim Bilbao.

THE GENESIS OF THE EFFECT

The arrival of Museo Guggenheim Bilbao marked a turning point for the Biscayan capital. In February 1991, when the negotiations between the Solomon R. Guggenheim Foundation and the Basque Government started about the construction of a contemporary art museum, many critical voices were raised³ against the enormous economic investment consigned to a cultural space that was considered irrelevant and excessive, and one intended for the consumption of elites and specialists⁴. However, the Guggenheim brand, the last great museum of the 20th century⁵, only reported excellent results. The museum became inspirational and aroused the interest of other cities and cultural resources in reproducing the achieved success. Throughout Spain, this sparked seductive architectures, but often with extravagant management models far from the original. The results were failures without the marketing dimension of the «Bilbao effect».

This «effect» had not developed by chance or serendipity. A significant precedent had been the Parisian centre commissioned by Georges Pompidou (1969-1974) with a cultural, monumental and seductive conception. When the French President saw the design by Richard Rogers and Renzo Piano, he exclaimed: «Ça va faire pregonero»⁶ or «This is going to make some noise». This art centre was built (1971-1977) to attract the masses and for the urban regeneration of an extremely degraded district. These objectives were perfectly achieved and led to what was known as *L'effect Beaubourg*. The Centre National d'Art et de Culture Georges Pompidou pulled crowds of visitors, who attracted investments and regenerated the neighbourhood. Thus the *Quartier Marais/Les Halles* became a magnet for socio-cultural wealth and was bulging with small shops, cafes, studios or art galleries, where artists and bohemians rubbed shoulders with the world

3. Plaza, Beatriz: «The Bilbao effect», *Museum News*, Sept./Oct. (2007), pp. 13-15.

4. Campillo, Rosa: *La gestión y el gestor de patrimonio cultural*. Murcia, Editorial KR, 1998, pp. 209-212.

5. Bellido, María Luisa: *Arte, museos y nuevas tecnologías*. Gijón, Trea, 2001, p. 194.

6. De Monchaux, Thomas: «The original shock of the Pompidou Center», *The New Yorker*, 2022, https://www.newyorker.com/culture/cultural-comment/the-original-shock-of-the-pompidou-center?mbid=social_twitter&utm_social-type=owned&utm_source=twitter&utm_brand=tny&utm_medium=social

of culture, art or design to establish an exquisite symbiosis between neighbours and the cultural milieu.

Similarly, the Museo Guggenheim Bilbao was also designed to have a similar impact, that of attracting people and regenerating the urban fabric. Yet the institution was merely part of a set of investments that sought to revive the city. And so it was that the «Guggenheim effect» expression soon gave way to the «Bilbao effect» concept.



FIGURE 1. CENTRE NATIONAL D'ART ET DE CULTURE GEORGES POMPIDOU, PARIS. VIEW FROM THE PLACE GEORGES POMPIDOU. Source: Luis Walias Rivera

THE ARRIVAL OF MARKETING IN THE SPANISH CULTURAL WORLD

Until 1997, Spain's cultural world was a barren field as regards strategic or operational marketing. This concept was defined by economist Philip Kotler around 1967 in *Marketing Management. Analysis, Planning and Control*. Two years later, together with his colleague Sidney J. Levy, in a paper entitled «Broadening the concept of marketing» they broke new ground in museum marketing. However, these publications were not very influential in our cultural praxis.

Spanish specialists were aware of these novelties, but our national idiosyncrasy seemed alien to the notion of culture as a market product and all its implications⁷. Nobody seemed to empathise with the idea of museums as business or spectacle⁸. High culture could not be confused with the «*entertainment business industry*». The economic perspective in the museums field was considered somewhat vulgar. It was associated with overwhelming capitalism, radical liberalism and mercantilist perspectives, typical of Anglo-Saxon museology⁹. This trend was contrary to the mainstream ideology in our cultural milieu¹⁰. We had always been a country where culture has been traditionally sustained through public funding.



FIGURE 2. DINÓPOLIS TERUEL. ACCESSES, TICKET OFFICE AND SHOP OF THE PALEONTOLOGICAL, CULTURAL AND SCIENTIFIC COMPLEX. EXAMPLE OF BUSINNES CENTER, SHOW OR ENTERTAINMENT. Source: Luis Walias Rivera

7. Grau, Luis: *El cristal y las sombras. Sobre museos y otras ilusiones*. Valladolid y León, Domus Pucelae & MenosLobos, 2020, p. 94.

8. Montañés, José Ángel: «Museos privados de Barcelona, entre la función social y el negocio», *El País*, January 2022, <https://elpais.com/espana/catalunya/2022-01-23/museos-privados-de-barcelona-entre-la-funcion-social-y-el-negocio.html>

9. Gómez, Javier: «Museo y galería. Pragmatismo y hedonismo en la museología anglosajona», *Trasdós. Revista del Museo de Bellas Artes de Santander*, 4 (2002), pp. 77-97.

10. Deresiewicz, William: *La muerte del artista. Cómo los creadores luchan por sobrevivir en la era de los billonarios y la tecnología*. Madrid, Capitán Swing, 2021, p. 33.



FIGURE 3. MAIN ENTRANCE TO THE MUSEO GUGGENHEIM BILBAO. Source: Luis Walias Rivera



FIGURE 4. MAMAN (1999, BUILT IN 2001), LOUISE BOURGEOIS. MUSEO GUGGENHEIM BILBAO. Source: Luis Walías Rivera

The pioneers of museum marketing in Spain had to be very cautious. They started from extremely obvious points, such as museums' social orientation. The «demands» of citizens and their rights to some services should receive a response from institutions¹¹. The process of responding to such public needs implied setting up marketing perspectives by considering supply and demand.

This started the marriage of such divergent concepts as economy and museology, and produced neologisms like «museumeconomy» or «economuseology», whose aim was self-sufficient solutions to emerge from small artisanal initiatives¹². The museum ceased to be a mere container of relics to become a welcoming and meeting space, where conservation gave way to a managerial vision that was oriented more towards visitors. Marketing strategies timidly developed, at least in theory, after considering the needs of an increasingly demanding public¹³. To put this into practice would be a more complicated matter because it would entail the implementation of economic market dynamics¹⁴. However, there was no alternative.

In the early 1990s, some museums were well aware of marketing benefits. They sought to acquire a more positive image, one about caring for audiences and meeting their needs, which also led to larger visitor numbers¹⁵. This was based on simple tools, such as communication or advertising, and consciously left aside sales promotion, product distribution or market research, which were more advanced instruments typical of North American liberal management¹⁶.

The arrival of the Guggenheim organisation in Spain brought about revolutionary marketing processes, which arrived thanks to Thomas Krens, the Solomon R. Guggenheim Foundation Director between 1988 and 2008¹⁷. This economic manager had an ambitious commercial conception of museums and understood them to be highly profitable entities thanks to financial management. The success of «Krensified»¹⁸ museums was based on huge patronage figures, high income and, of course, a large volume of visitors. They all cleverly seduced. «Seduction is my business», Thomas Krens used to say¹⁹. This implied structuring the Bilbao filial shaped by its New York parent company and importing its business operation and its economic perspective of marketing.

The Guggenheim network was only too aware of the high competition level implied by the inexorable democratisation of culture in a battle fought to attract

11. León, Aurora: *El museo. Teoría, praxis y utopía*. Madrid, Cátedra, 1986, pp. 75-76.

12. Alonso, Luis: *Museología. Introducción a la teoría y la práctica del museo*. Madrid, Istmo, 1993, pp. 319-321.

13. Camarero, Carmen: *Marketing del patrimonio cultural*. Madrid, ESIC, 2004, pp. 64-65.

14. Ames, Peter J.: «Conjugar la misión con el mercado. Un problema para la gestión moderna de los museos», in Moore, Kevin (ed.): *La gestión del museo*. Gijón, Trea, 1998, pp. 35-46.

15. Hernández, Francisca: *Manual de museología*. Madrid, Síntesis, 2001, p. 288.

16. Kotler, Neil; Kotler, Philip: *Estrategias y marketing de museos*. Barcelona, Ariel, 2001, pp. 56-86.

17. Vogel, Carol: «Guggenheim's provocative director steps down», *The New York Times*, February 2008, <https://www.nytimes.com/2008/02/28/arts/design/28muse.html?searchResultPosition=10>

18. Zulaika, Joseba: «Bilbao deseada. El maratón de la 'krensificación' del museo», in Guash, Anna María; Zulaika Joseba (eds.): *Aprendiendo del Guggenheim Bilbao*. Madrid, Akal, 2007, pp. 153-178.

19. Castro, Federico: «Museos, patrimonio y sociedad», in Castro, Federico; Bellido, M^a. Luisa (eds.): *Patrimonio, museos y turismo cultural. Claves para la gestión de un nuevo concepto de ocio*. Córdoba, Universidad de Córdoba, 1998, pp. 123-142.

audiences and income²⁰. The result was «McGuggenheim's»²¹: cultural production machines fed by visitors²² and private financing, where management played a leading role. The gears of these machines brought marketing to life, and they did so thoroughly.

THE ORIGINAL AMERICAN MODEL. ACTIONS AND TOOLS

The Guggenheim Bilbao Museum's General Management leads, manages and plans financial resources. At the same time, it also defines the project, strategic plans, the mission, the vision and the values needed to meet interest groups' needs. The museum also has a Subdirectorate for Marketing and Communication: a *rara avis* in the Spanish world. This duty usually belongs to bigger Departments of Communication. The specific goal of this Subdirectorate is to achieve public spread with dissemination strategies so that the institution and its activities are ubiquitous in the mass media²³. This concerns, in turn, the Digital Transformation Department which, attached to the Communication and Image Department, raises the organisation's excellence through all kinds of new media, supports and publications. The General Secretariat also forms part of the marketing organisation chart by directing external and institutional relations. The Development Department is also involved and establishes relationships with customers to search for maximum social, corporate and economic support. The Corporate Members Subdirectorate seeks business financing and sponsorships. The Subdirectorate of Individual Members seeks society's support through membership and loyalty. Finally, the Visitor Services Subdirectorate attempts to maximise the quality of the visit by providing added value by transforming experience into something unique and satisfying, and by motivating its repetition²⁴.

But leaving aside its administrative structures, Museo Guggenheim Bilbao adopted an infallible tactic to attracting visitors and funding: architecture. The building's magnetic charm is a symbol of the valorisation of scenography over contents²⁵.

Museum buildings had become leading figures at the turn of the century²⁶. The Solomon R. Guggenheim Foundation and Thomas Krens conferred architecture a fundamental value²⁷. Audiences would come, first of all by being drawn by the

20. Bolaños, María: *Historia de los Museos en España*. Gijón, Trea, 1997, pp. 434-442.

21. Guash, Anna María; Zulaika, Joseba (eds.): *Aprendiendo del Guggenheim Bilbao*. Madrid, Akal, 2007, p. 5.

22. De Montebello, Philippe; Gayford, Martin: *Cita con el arte*. Madrid, Ediciones Rialp, 2021, pp. 116-123.

23. Groys, Boris: *La lógica de la colección y otros ensayos*. Barcelona, Arcadia, 2021, pp. 9-32.

24. Museo Guggenheim Bilbao, «Organización y gobernanza. Equipo del museo», January 2022, <https://www.guggenheim-bilbao.eus/organizacion-y-gobernanza/equipo-del-museo>

25. Esteban, Iñaki: *El efecto Guggenheim. Del espacio basura al ornamento*. Barcelona, Anagrama, 2007, pp. 20-21.

26. Lampugnani, Vittorio Magnano; Sachs, Angeli: *Museums for a New Millennium. Concepts Projects Buildings*. Múnich, Londres, Nueva York, Prestel, 2001, pp. 247-249.

27. Oliveras, Jordi: «Museos sacros y profanos. Arquitectura reciente para Museos», in Belda, Cristóbal; Martín, M^a Teresa (eds.): *Quince miradas sobre los museos*. Murcia, Universidad de Murcia, 2002, p. 218.

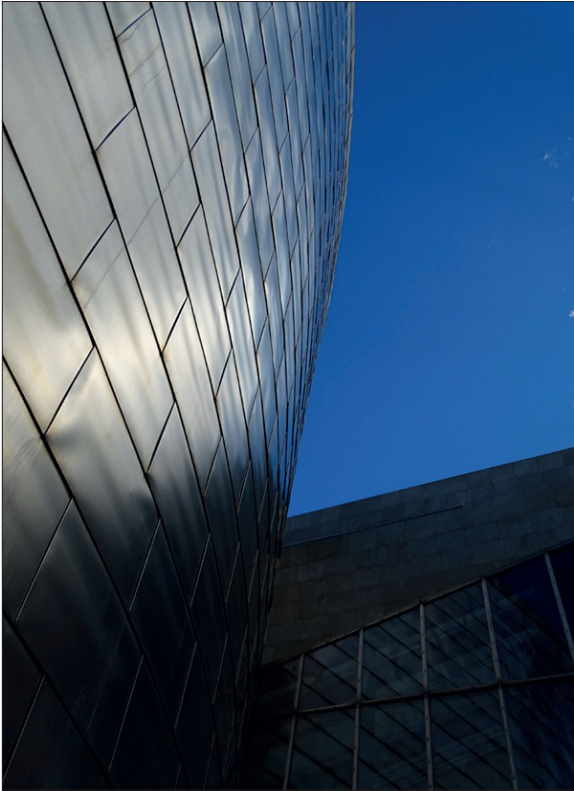


FIGURE 5. DETAIL OF THE CONCRETE, STEEL AND GLASS FACADE OF THE MUSEO GUGGENHEIM BILBAO. Source: Luis Walias Rivera

uniqueness and beauty of the receptacle,²⁸ complemented by a good permanent collection and excellent temporary exhibitions, including some blockbusters²⁹, and extra amenities to enhance the experience, such as restaurants, shops, bookstores or similar services.

Thus to design the new Bilbao headquarters, a restricted international contest was set up, agreed on by the Basque Government, to choose an architect of worldwide fame and recognition. The winner was Frank Gehry, whose name and prestige were capable of attracting many visitors.

This resumed well-established ideas at the Solomon R. Guggenheim Museum in New York, whose monumental building (1956-1959), by architect Frank Lloyd Wright,³⁰ had an enormous influence on museum architecture³¹. It was planned as a tourist attraction in critical times³² and as a meeting point on the Museum Mile of Manhattan³³, where marketing strategies were booming³⁴. In fact the building's iconic beauty attracted a lot of visitors, including many architects

and museum professionals. Since then, the example has been replicated countless times, especially in Bilbao.³⁵

Today the architectural glamour of Gehry's building has become tantamount to the essence of Museo Guggenheim Bilbao. The building acts as a luminescent poster, the ultimate example of visual seduction, from the strategic branding perspective³⁶. It has improved in communicative terms, the institutional image

28. Casamor, Toni: «La arquitectura de los museos», *HERMUS. Conceptualizando la nueva museografía: una visión desde las empresas*, II, 3 (2010), p. 30.

29. García, Ángeles: «Adiós al 'blockbuster', bienvenida la colección permanente», *El País*, January 2021, <https://elpais.com/cultura/2021-01-03/adios-al-blockbuster-bienvenida-la-coleccion-permanente.html>

30. Wright, Frank Lloyd: *The Solomon R. Guggenheim Museum*. Nueva York, Horizon Press, 1966, pp. 19-23.

31. Muñoz, Alfonso: *Los Espacios de la Mirada. Historia de la Arquitectura de Museos*. Gijón, Trea, 2007, p. 209.

32. Thompson, John M. A: *The Manual of Curatorship*. London, Butterworth, 1984, p. 347.

33. Levine, Neil: «Competing visions of the modern art museum and the lasting significance of Wright's Guggenheim», in Ballon, Hilary; Carranza, Luis E. (eds.): *The Guggenheim: Frank Lloyd Wright and the Making of the Modern Museum*. Nueva York, Guggenheim Museum, 2009, p. 87.

34. In 1969, the economists Philip Kotler and Sidney J. Levy delimited and identified conscious marketing strategies, developed by the manager of a nearby museum. Seeking to increase audiences and sponsors, Thomas Hoving, director of the Metropolitan Museum of Art in New York (1967-1977), started to include happenings as part of exhibitions. Kotler, Philip; Levy, Sidney: «Broadening the concept of marketing», *Journal of Marketing*, 33 (1969), p. 11.

35. Zunzunegui, Santos: *Metamorfosis de la mirada. Museo y semiótica*. Madrid, Cátedra, 2003, p. 32.

36. Colbert, François; Cuadrado, Manuel: *Marketing de las artes y la cultura*. Barcelona, Ariel, 2003, pp. 27-29.

associated with the Guggenheim constellation, uplifting visitors' overall experience,³⁷ but has also emphasised the differentiation of each branch³⁸. The architecture has, all in all, provided powerful identity and image by collaborating in the value of the name, the symbology and the design of its logo³⁹.



FIGURE 6. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK. LOCATED IN THE HEART OF THE MUSEUM MILE, ON 5TH AVENUE, NEXT TO THE METROPOLITAN MUSEUM OF ART. Source: Luis Walías Rivera

It is important to remember that, in a market economy, brand names and logos are decisive for audiences in directing or orienting their needs, perspectives and decisions⁴⁰. Hence the importance of displaying in big letters the Guggenheim logo, its trade name⁴¹. The name next to the building forms a product of indisputable success. This pairing enhanced the museum's cultural and economic relevance and, thus, responded to fulfilling market objectives⁴². The institution

37. Kotler, Neil; Kotler, Philip: *op. cit.*, pp. 401-403.

38. Recuero, Nuria; Blasco, María F.; García de Madariaga, Jesús: *Marketing del turismo cultural*. ESIC, Pozuelo de Alarcón, 2016, p. 46.

39. Pitel, Deborah: *Marketing on a Shoestring Budget. A Guide for Small Museums and Historic Sites*. Lanham, Maryland, Rowman & Littlefield, 2016, pp. 25-40.

40. Colbert, François; Cuadrado, Manuel: *op. cit.*, p. 47.

41. Marca, Guillem: «Marcas y patrimonio cultural. Tangibilización de la comunicación», in Mateos, Santos M. (coord.): *La comunicación global del patrimonio cultural*. Gijón, Trea, pp. 156-158.

42. Colbert, François; St-James, Yannik: «Research in arts marketing. Evolution and future directions», *Psychology and Marketing*, 31 (2014), pp. 570-571.

and its brand are related to positive concepts, such as quality, trust, benefits, entertainment⁴³. This very positive projection, as a result of the tireless efforts made by the Biscay Provincial Council and the Bilbao City Council for the urban rehabilitation of the Abandoibarra area, launched the deployment of the city's international marketing⁴⁴.



FIGURE 7. DETAIL OF THE GUGGENHEIM NAME INTEGRATED INTO THE ARCHITECTURE OF THE MUSEUM.
Source: Luis Walias Rivera

43. García, Miriam: «Las áreas de comunicación en los museos: una necesidad para conectar con la sociedad», in Iglesias, José Manuel (ed.): *Cursos sobre el patrimonio histórico 13. Actas de los XIX cursos monográficos sobre el patrimonio histórico (Reinosa, julio 2008)*. Santander, Universidad de Cantabria, 2009, pp. 382-383.

44. Azua, Jon: «El Guggenheim Bilbao. Estrategias 'cooperativas' para los nuevos espacios cultural-económicos», in Guash, Anna María; Zulaika, Joseba (eds.): *Aprendiendo del Guggenheim Bilbao*. Madrid, Akal, 2007, p. 91.

GUGGENHEIM INSPIRATION

The Museo Guggenheim Bilbao radiates an intoxicating and seductive aroma of culture, progress and sophistication that can be perceived from a distance by simply hearing or reading its name. As an inspiring example, it has generated countless emulators, which have attempted to reproduce it with mixed success. In Spain, the «Guggenheim effect» is often referred to as a museum bubble of cultural corpses devoid of real use value. Yet, there here have also been excellent results, which can be spotted by merely following a subtle marketing scent.

THE CLOSEST CASE

The Centro Botín of Santander shares many similarities with Museo Guggenheim Bilbao. It is located in a geographical context that is both close and different because Cantabria is a Spanish Autonomous Community with its own idiosyncrasy, whose art system lacks a powerful critical mass. Its origin, in 2010, devised identical objectives in terms of attracting audiences, financing and results. The artistic container was projected as a socio-cultural, economic and urban salutary lesson for Santander and Cantabria. The «Bilbao effect»⁴⁵ was so eagerly sought that the «Santander effect» expression was coined»⁴⁶. Today the building is the epicentre of a future museum mile, to be formed with the Centro Asociado Museo Nacional Centro de Arte Reina Sofía - Colección La Fuente, this being the Proyecto Pereda of Fundación Santander or the Naves de Gamazo exhibition space of Fundación ENAIRE.

An art centre should, by definition, focus less on collections, and be more prone to participatory activities⁴⁷. However, the first participation level is social outreach. Centro Botín had more than 101,000 visitors in 2021 divided between six exhibitions, plus 24 sponsors, which adds up to almost 2,800 friends⁴⁸. These figures are the result of the excellent work carried out by, among others, the Marketing and Development Department, led by Marga Meoro since 2014, whose objectives are to improve the institution's positioning, increase revenue and attract more audiences. In this case, the influence of Guggenheim is evident, given that Marga Meoro herself was Deputy Director of Communication and Marketing at Museo Guggenheim Bilbao (2006-2014): her public profile in LinkedIn offers an idea of the similar strategies

45. McGivern, Hanna: «Spain's new Centro Botín shuns the 'Bilbao effect'», *The Art Newspaper*, 2017, <https://www.theartnewspaper.com/news/spains-new-centro-botin-shuns-the-bilbao-effect>

46. Pérez, José Luis: «El efecto Santander», *El Diario Montañés*, September 2011, https://www.eldiariomontanes.es/v/20110918/opinion/editorial/efecto-santander-20110918_amp.html

47. Le Marec, Joëlle: «Museología participativa, evaluación y consideración del público. La palabra inhallable», in Eidelman, Jacqueline; Roustan, Mélanie; Goldstein, Bernadette (comps.): *El museo y sus públicos. El visitante tiene la palabra*. Barcelona, Ariel, 2014, pp. 291-310.

48. Centro Botín: «El Centro Botín recibió 111.096 visitantes en 2021, más del doble que en el año anterior», January 2022, <https://www.centrobotin.org/el-centro-botin-recibio-111-096-visitantes-en-2021-mas-del-doble-que-en-el-ano-anterior/>



FIGURE 8. REHABILITATION OF THE MAIN HEADQUARTERS OF BANCO SANTANDER AS THE FUTURE ESPACIO PEREDA, SANTANDER. Source: Luis Walias Rivera

implemented in the Cantabrian capital: brand positioning, digital transformation, media strategies, information systems, sponsorships, and even fundraising⁴⁹.

The Centro Botín brand is associated with a composite mixture: on the one hand the impressive building and the name of its architect, Renzo Piano, but also, on the other hand, the name of banker Emilio Botín (1934-2014), its Fundación Botín and Banco Santander itself, although the latter has little to do with it. Interestingly in July 2017, the graphic Centro Botín image received the prestigious ADG Laus Award for Graphic Design and Visual Communication for a corporate identity/logo, and also for its dynamic and innovative character. The jury for these awards which, since 1964, have recognised excellence in both graphic design and visual communication, considered that this institution's brand identity was powerful and avant-garde, with a more than proven ability to reflect the history of Fundación Botín and the art centre's personality⁵⁰.

49. LinkedIn: «Marga Meoro», January 2022, <https://es.linkedin.com/in/margameoro>

50. Centro Botín: «La imagen gráfica del Centro Botín recibe un premio Laus», July 2017, <https://www.centrobotin.org/la-imagen-grafica-del-centro-botin-recibe-premio-laus/>.

Via a digital transformation strategy, Customer Relationship Management (CRM) was implemented, including software capable of managing the organisation's relationship with its customers by means of a database containing information of interest. Another digital transformation outcome was to implement web tools, email marketing, social networks, and ticketing and sales channels to: 1st examine data; 2nd establish key performance indicators (KPIs), i.e. variables considered strategic for the organisation's direct benefit and brand profitability; 3rd create automation processes; 4th generate leads or users who submit their data to the centre; 5th transform users into clients, etc.

Media strategies were designed from an omnichannel perspective. The goal was to attract diverse public types, regardless of their origin, using all available media.

Audience development and customer loyalty strategies⁵¹ attempted to attract new audiences, and to make existing ones loyal. For this purpose, a customer journey programme was devised: customers were accompanied, analysed and guided from the time they identified a need to the time they found a solution by means of a product or service acquisition. Points of contact, the tone, and even the message that should be addressed to audiences, were identified. This strategy was responsible for both the number of the organisation's friends and the almost 150,000 citizens with a permanent and free pass available for Cantabrian residents.



FIGURE 9. MAIN ENTRANCE AND SCULPTURE FEMME (1969) BY JOAN MIRÓ. CENTRO BOTÍN, SANTANDER. Source: Luis Walías Rivera

51. PITEL, Deborah: *op. cit.*, pp. 17-23.

The visitor information strategy involved both implementing systems for this purpose and creating suitable media for their dissemination, which came in the form of screens, brochures or displays. Likewise, implementing push notifications through Wi-Fi, executing QR codes, and even using radio frequency identification technology (RFID), were set up. This implies that Centro Botín has a Visitor Management and Experience Department that coordinates all kinds of services for the public (welcoming or information staff, security, maintenance, cleaning workers) by optimising both spaces and times, while also ensuring a positive visitor experience⁵².

Last, but not least, the design of the sponsorship and fundraising strategy deserves a final thought. However, the only provided data are the 24 sponsors obtained or retained throughout 2021.

In conclusion, Centro Botín has undoubtedly become one of the main cultural items in Santander and Cantabria, as well as a tourist attraction. Thanks to its indisputable marketing success, inspired by Museo Guggenheim Bilbao, it also intrinsically forms part of the city's image and branding⁵³. Unfortunately, it still seems far from being an economic, social or cultural catalyst.

CÁCERES AND ITS NEW PERSPECTIVE

Museo de Arte Contemporáneo Helga de Alvear, opened in February 2021, is also a private institution governed by Fundación Helga de Alvear. Unlike Museo Guggenheim Bilbao and Centro Botín, it was not conceived to become a catalyst of socio-cultural, economic and urban regeneration for Cáceres, its province or the Extremadura Autonomous Community, although this cannot be ruled out. It does intend to be a centre of international importance disseminating Helga de Alvear's private collection, one of the largest visible ones in Europe⁵⁴ and includes approximately 3,000 works⁵⁵. However, it might trigger a «Cáceres effect» by joining forces with other outstanding cultural resources, such as the Museo de Cáceres itself or Museo Vostell Malpartida.

In 2021, this new museum programmed five exhibitions and welcome over 84,000 visitors⁵⁶. It presently has a Press and Public Relations Service, whose task consists in disseminating and cultivating good relationships with the media and

52. Ruiz, Rosa: «El personal que se enfrentó al desafío», *El Diario Montañés*, June 2018, <https://www.eldiariomontanes.es/culturas/personal-enfrento-desafio-20180622123439-nt.html>.

53. García, Jennifer: *City branding. Fundamentos y aplicaciones de marca en espacios culturales y creativos*. Madrid, Editorial Fragua, 2021, pp. 117-125.

54. Vigarío, David: «Helga de Alvear abre su museo en Cáceres, la mayor colección privada expuesta en Europa», *El Mundo*, February 2021, <https://www.elmundo.es/cultura/arte/2021/02/24/6036520321efao80218b4653.html>

55. Pascual, Alfredo: «Así es el Museo Helga de Alvear, que ha conquistado hasta a 'National Geographic'», *Huffington Post*, December 2021, https://www.huffingtonpost.es/entry/asi-es-el-museo-helga-de-alvear-que-ha-conquistado-hasta-a-national-geographic_es_61age66be4bo25be1af62foe

56. Núñez, Cristina: «El Helga de Alvear iguala al Museo de Cáceres como recinto más visitado», *Diario Hoy de Extremadura*, January 2022, <https://www.hoy.es/caceres/helga-alvear-igual-a-20220106180828-nt.html>



FIGURE 10. A DAY LIKE THIS. MADE OF NOTHING AND NOTHING ELSE (2009), UGO RONDINONE. MUSEO HELGA DE ALVEAR, CÁCERES. Source: Luis Walías Rivera

art critics⁵⁷. It still lacks a Marketing or Communication Department, but perhaps this contingency will soon be solved.

In the summer of 2021, the Museo de Arte Contemporáneo Helga de Alvear announced the temporary hiring of a marketing and communication technician. The responsibilities or tasks described in the museum website resemble those of the marketing departments of Museo Guggenheim Bilbao and Centro Botín. This technician's work would involve communication planning; designing and developing the corporate image and the various dissemination programmes; the empirical analysis of the characteristics, needs, expectations and motivations of both visitors and the potential public to adapt communication resources and programmes; preparing products and information for the media; writing corporate dossiers, publications, newsletters, emails and informative notes; developing and updating web contents; revitalising social networks and online positioning; devising a publications plan; establishing fluent relationships with the local, national or international media; disseminating activities; developing public relations and

57. Fundación Helga de Alvear: «Prensa», January 2022, <https://fundacionhelgadealvear.es/prensa/>



FIGURE 11. ¿POR QUÉ EL PROCESO ENTRE JESÚS Y PILATOS DURÓ SOLAMENTE DOS MINUTOS? (1996), WOLF VOSTELL. MUSEO VOSTELL MALPARTIDA, MALPARTIDA DE CÁCERES (CÁCERES). Source: Luis Walías Rivera

protocol formalities; collaborating with other institutions; outreaching for financing through sponsorships and patronage; controlling proper corporate image use; managing merchandising; evaluating public activities; organising events; participating in drafting the Action Plan for each financial year and annual reports; financially controlling the communication programme; providing support in all the other actions of the museum⁵⁸. It would be difficult for one person to perform all these activities in a single job, who would also be expected to set up a completely structured marketing area or department.



FIGURE 12. DESCENDING LIGHT (2007), AI WEIWEI. MUSEO HELGA DE ALVEAR, CÁCERES. Source: Luis Walias Rivera

The museum has become a visual icon, a seductive attraction. The Foundation initially used Casa Grande (1910), an art nouveau building by architect Francisco de la Pezuela y Ramírez. When the renovation works carried out in 2005-2010, of which the Mansilla & Tuñón Studio was in charge, an extension was planned in 2014-2020. After Luis Moreno Mansilla died (1959-2012), Emilio Tuñón took over with Tuñón y Albornoz Arquitectos. They described the stylish edifice as a strategy *per se* and a gorgeous gift for Cáceres⁵⁹.

58. Fundación Helga de Alvear: «Acuerdo de la Comisión Ejecutiva de la Fundación Helga de Alvear por el que se convocan los procedimientos de contrataciones temporales de técnico de administración general, técnico de educación y acción cultural. Técnico de comunicación y marketing y técnico medio de biblioteca», June 2021, https://fundacionhelgadealvear.es/wp-content/uploads/2020/04/20210624_Bases_y_anexos-1.pdf

59. VV.AA.: *Portafolio 086. Museo de Arte Contemporáneo Helga de Alvear. 2014-2020*. Madrid, Tuñón y Albornoz Arquitectos, 2020, <http://www.emiliotunon.com/portfolio/086-helga-de-alvear-ii/>

The city has, therefore, improved its image thanks to the museum, which has put Cáceres on the map of cultural tourism destinations, now recommended in publications like *Time*, *National Geographic* or the *Financial Times*⁶⁰.

CONCLUSION. THE ONGOING GUGGENHEIM EFFECT REGARDING MARKETING ISSUES

Marketing has taken a leading role in the «Guggenheim effect»: from the traditional misgivings in the arts sector, a more normalised status has been attained in Spain. Now it is taken for granted that museums should encourage society towards cultural consumption⁶¹ by creating audiences and attracting financial resources⁶². This has become even more the case after the 2008 crisis due to the growing need of competitive and cost-effective institutions, which are struggling with limited funds to cope with increasing democratic demands⁶³.

The Mediterranean tradition of museums solely financed with public funds is giving way to a mixed or hybrid model, and one that is more open to market economy, even in France⁶⁴. This influence arrived in Spain from the other side of the Pyrenees, but also directly from Anglo-Saxon museums. One most particular example is Museo Guggenheim Bilbao, with private and public management, avoiding the radical capitalism that Krens attempted to impose from the North American metropolis.

There is still a long way to go. Concepts are still intermingled in our publications, confusing marketing, communication⁶⁵, publicity or diffusion⁶⁶. Moreover, marketing is identified with its functions and tools by assimilating sales techniques with market research⁶⁷. Our current market perspective remains, moreover, somewhat anchored to the business mentality of the last century, conceived to attract customers to a product⁶⁸. Today with marketing based on empirical analysis, it should attempt to find out real social needs⁶⁹ to, thereafter, generate an adequate response to existing public demand⁷⁰.

60. Hallet, Vicky: «Southern Europe is opening to U.S. travelers. Here's what you need to know», *National Geographic*, June (2021), <https://www.nationalgeographic.com/travel/article/southern-europe-is-opening-to-us-travelers-heres-what-you-need-to-know>

61. Hernández, Francisca: *op. cit.*, pp. 288-289.

62. Kotler, Neil; Kotler, Philip: *op. cit.*, pp. 56-86.

63. Borja-Villel, Manuel: *Campos magnéticos. Escritos de arte y política*. Barcelona, Arcadia, 2020, p. 13.

64. Tolebem, Jean-Michel: *La Nueva era de los museos: las instituciones culturales se enfrentan al reto de la gestión*. Murcia, Nausicaä, 2011, pp. 285-288.

65. Dabara, Francisco Javier: *Estrategias de comunicación en marketing*. Madrid, Dossat 2000, 1994, p. 25.

66. Garde, Virginia: «La comunicación en el museo», in Jodar, Esther; Sanz, Mar (coord.): *Actas de las terceras jornadas de formación museológica. Comunicando el museo*. Madrid, Ministerio de Cultura, 2011, pp. 13-14.

67. Serra, Antoni: *Marketing turístico*. Madrid, ESIC y Pirámide, 2002, p. 35.

68. Godin, Seth: *Esto es marketing. No uses el marketing para solucionar los problemas de tu empresa: úsalo para solucionar los problemas de tus clientes*. Barcelona, Alianta, 2020, pp. 20-24.

69. Alcázar, Pilar: «Conocer los deseos del cliente», *Emprendedores. Las claves de la economía y el éxito profesional*, 119 (2007), pp. 85-96.

70. Martínez-Vilanova, Rafael: *Realidad y posibilidades del marketing en los museos de España*. Gijón, Trea, 2017.

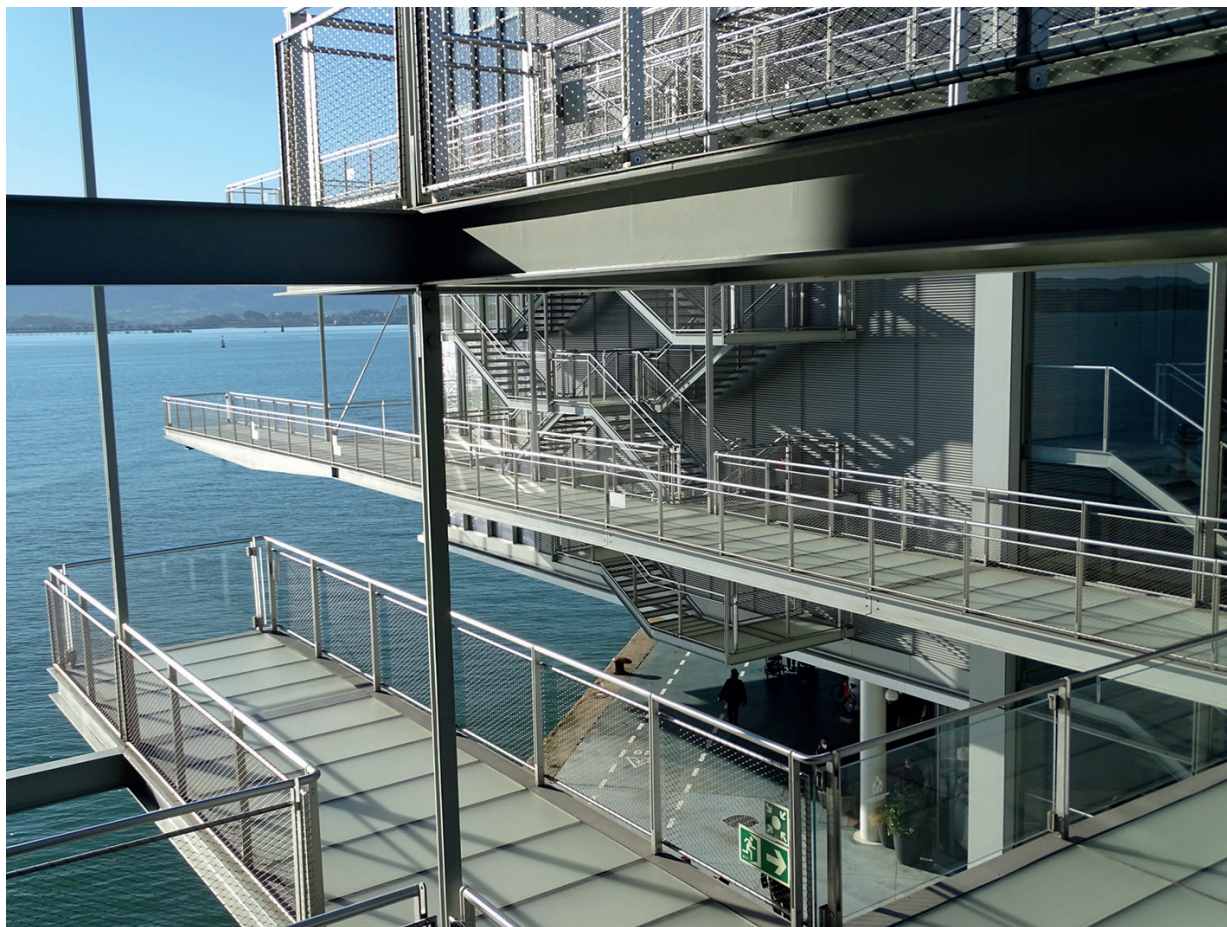


FIGURE 13. SET OF WALKWAYS OR PACHINKO. CENTRO BOTÍN, SANTANDER. Source: Luis Walias Rivera

In recent times after the COVID-19 lockdown, museum marketing has inevitably turned to develop digital strategies and online services. Here Museo Guggenheim Bilbao had been a pioneer, one of the first museums in Spain to develop its own website back in 1997, or to implement specific mobile applications in 2011⁷¹ with 2,700,000 web visits and 1.5 million followers on social networks today. In one way or another, these figures continue to make Museo Guggenheim Bilbao an inspiring benchmark for all museums, including its capacity to recover after the COVID-19 pandemic. In 2021, almost half a million visitors came to Bilbao despite travel restrictions⁷². On its 25th anniversary, the «Guggenheim effect» has more marketing value and resonance than ever.

71. López, Victoria (2013): «¿Educar en el arte mediante apps? Los museos de arte y el uso de aplicaciones móviles en el contexto español», *Hermus. Heritage & Museography. Didáctica del patrimonio y tecnología móvil*, V, 2 (2013), pp. 71-73.

72. Museo Guggenheim Bilbao: «530.967 personas visitan el Museo Guggenheim Bilbao en 2021», January 2022, <https://prensa.guggenheim-bilbao.eus/notas-de-prensa/exposiciones/530-967-personas-visitantes-el-museo-guggenheim-bilbao-en-2021/>



FIGURE 14. PUPPY (1992), JEFF KOONS. MUSEO GUGGENHEIM BILBAO. Source: Luis Walias Rivera

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