



Note to applicants

Set in the present and turned towards the future, Palais de Tokyo can boast a fascinating history, which is an invitation to travel through artistic creation. Since 2012, the Palais de Tokyo has become the biggest centre of contemporary art in Europe after the makeover of all of its spaces, and is an invitation to explore emergence and encounter the creators of our era, where some of the greatest artists of the previous century have been exhibited.

Palais de Tokyo is currently looking for a new president who will be capable of pursuing the development of this atypical site, in the context of the emergence and development of new private foundations in the world of contemporary art, in Paris and in its outskirts.

The Palais de Tokyo has been set up as a simplified single shareholder company, whose sole shareholder is the State. Its site is at 13 avenue du Président Wilson in PARIS (75116), and destined for exhibitions. This site is the property of the State, which concedes its management and exploitation to the Palais de Tokyo company under a contract of public service delegation.

The Palais de Tokyo since 2012

A few figures might sum up the establishment's trajectory, since its reopening in 2012:

- The exhibition spaces have risen from about 8,000m² to 22,000m² after remodelling
 - The total operating budget has gone from 13.5 M€ in 2012 to about 18.6 M€ today, without counting complementary resources such as subsidies
 - Its own funds have doubled, taking self-financing from 47% to 64% in 2018
 - Frequentation has risen by on average 30%
- 5 new concessions have opened since 2012: Monsieur Bleu, the YoYo, Les Grands Verres, the bookstore Walther König and two MK2 theatres.

The economic model

The model is based on a mixed public / private funding, which means being able to generate each year over half the operating budget of the establishment, in particular thanks to sponsorship from companies and its association of friends, events organised by brands and the parades of Fashion Week, as well as several licenses.

As a reminder of the structure of the resources:

Total income in 2018: about 19 M€

- Including subsidies and net investment (36%)
 - Including ticket sales (13%)
 - Including partnerships and financial sponsors (12%)
 - Including valorisation of spaces (17%)
 - Including licensee fees (11%)

Some resources have already in great part been optimised. The most encouraging perspectives for new resources lie in international developments and the valorisation of cultural engineering and the Palais's productions.

A building in constant evolution

Built in 1937, the Palais de Tokyo was right from the start conceived as a versatile, open building. While the renovation work of the architects Lacaton and Vassal in 2002, and then in 2012, have allowed for the remodelling of the exhibition spaces, the large-scale renewal project for public reception spaces is still ongoing. The new president will thus have full latitude to imagine with the teams new spaces for all publics by associating architects and artists, and while respecting the initial specifications: the usages should never be fixed permanently.

Furthermore, the success of the Palais de Tokyo is above all artistic, thanks to the quality of the exhibitions it presents, the artists which it invites, who are well-known, recognised, discoveries or rediscoveries. It is also technical, thanks to the up-rise of the company in its capacity to take on challenges which are constantly more complex or astounding.

Année	Freq Expos	Freq Totale	Resultat Fct	Part Subv/budget	
				Total	Effectif
2012	259 122	407 000	21 000	59%	73
2013	342 540	723 259	476 000	42%	76
2014	367 051	756 080	800 000	40%	86
2015	415 850	812 800	562 000	36,5%	108
2016	327 625	707 000	-73 000	34%	91
2017	331 438	635 000	-211 000	39%	91
2018	420 212	720 615	401 013	36%	93
	2 463 838	4 761 754	1 976 013		

This success is reflected today in good frequentation figures, but also in the outreach of Palais de Tokyo, both in France and abroad, in the provision of its curatorial and production expertise: the curatorship of the Nuit Blanche, the annual contemporary exhibition of Versailles in its gardens, the 2019 Lyon Biennale, participations in major artistic events in Gwangju, Chicago, Athens ... but also curatorship for the centre of national monuments (CMN) for the invitation of contemporary artists to act on some of the sites it runs. These operations, which have been conducted for a number of years, suggest the possibility of developing a genuine skill-set which could generate new resources.

The main driver of Palais de Tokyo, in the increasingly competitive environment of the world of contemporary art in Paris and in its outskirts, will thus clearly lie in the commitment of a company president with an affirmed and daring artistic vision so that the Palais de Tokyo will continue to stand out, innovate and amaze.

It will be up to the new president, with the support of the managing director, to work on the upkeep of the Palais de Tokyo's atypical model, while constantly considering about adapting it so as to make it fully compatible with artistic, technological, social, environmental and societal evolutions.

The President is the legal representative of the Palais de Tokyo and is responsible for it.

