

SECOND CULTURAL CITIZENSHIP SURVEY

TOP CULTURAL-CITIZEN BRANDS OF 2017

*Expert rankings of cultural
engagement*

- 1 BMW
- 2 UBS
- 3 Audemars Piguet
- 4 Louis Vuitton
- 5 Absolut
- 6 Deutsche Bank
- 7 Davidoff
- 8 Prada
- 9 Ruinart
- 10 Rolex
- 11 AXA
- 12 Bloomberg
- 13 Hugo Boss
- 14 Credit Suisse
- 15 Swarovski
- 16 Gucci
- 17 Dior
- 18 American Express
- 19 Audi
- 20 Google
- 21 Rolls-Royce
- 22 Swatch
- 23 Red Bull
- 24 Dom Pérignon
- 25 Condé Nast

For more details, see p. 7

ART-BRAND COLLABORATIONS PROLIFERATE

Cultural engagement by consumer brands is expanding, with European financial-services and luxury purveyors dominating the cultural-partnership arena. Brands are becoming savvier and more focused on results—and so are cultural partners. Brand elevation is seen as a more important benefit than sales. With rising political tensions, some brands taking a stronger stand, but they must weigh both opportunities and risks of including art in their outreach.

Commerce and culture continue to intertwine. The year 2017 has again produced memorable collaborations between artists, cultural institutions, and brands. The inaugural Cultural Citizenship Survey of 2016 canvassed opinions from 50 arts, marketing, and branding experts. A year later, we returned to the respondents and added to their ranks. Now we report on the opinions of 77 international experts who have a direct working knowledge of the subject. We added timely questions to the survey and a glossary of memorable recent art-brand collaborations.

*INSTITUTIONS—
GIVEN INCREASING
DEMANDS FOR
OPERATING
BUDGETS AND
SHORTFALLS
IN PUBLIC
SPENDING—ARE
BECOMING MORE
OPEN TO TAPPING
INTO CORPORATE
SUPPORT.*

MORE AND SAVVIER

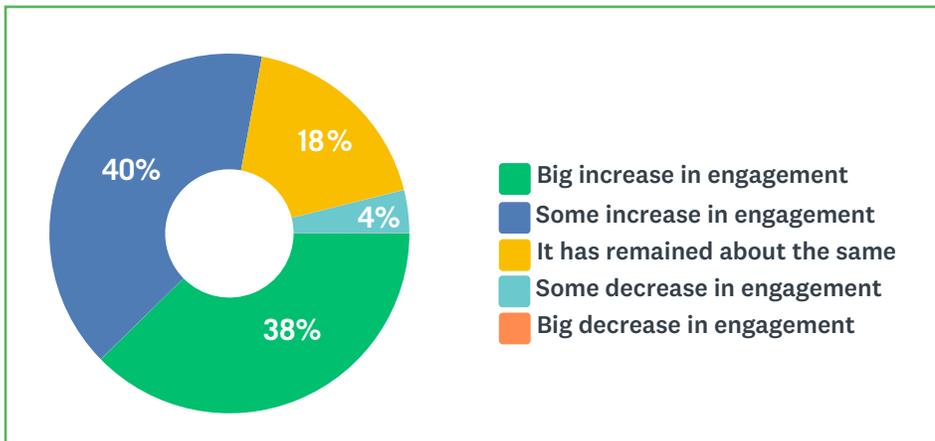
The survey respondents see a continuing rise in engagement between brands and arts and culture. Almost four-fifths see some increase, and two out of five perceive a “big increase”.

More collaboration means that brands are “becoming savvier,” a sponsorships veteran notes. Their motivation: the changing interests of their clients. A luxury and branding consultant frames the issue in generational terms: “Millennials are increasingly looking for meaning. And art allows them to access that meaning in an entertaining way.”

However, commercial brands aren’t the only proactive players in this relationship. Institutions—given increasing demands for operating budgets and shortfalls in public spending—are becoming more open to tapping into corporate support. “The arts institutions are becoming brands in themselves,” notes a historian of luxury objects.

ART ENGAGEMENT ON THE RISE

How has the engagement of consumer brands with arts and culture changed in the past three years?



Experts note challenges in art-brand collaborations—starting with how to secure support for them from corporate decision-makers. Internal support is “hard to come by” and takes deft ad-

vocacy when marketing departments’ “needs for ROI have increased.” A frequent worry, as a European communications consultant explains, is that while art collaborations are “certainly a trend in luxury, and increasingly in other sectors,” they are “often limited to one-off projects and campaigns.”

A communications chief of a well-established English art business sums up the outlook for this burgeoning field thus: “Art-brand collaborations will boom even more in the next few years as a way of effectively engaging with an audience and getting a message across above all the noise.”

WHAT’S NEW?

Asked if they have “noticed any new trends or patterns in art-brand collaborations,” experts describe a dynamic arena swept up by transformative changes roiling today’s society.

Digital, here as elsewhere, is top of mind. A London-based PR advisor senses a “definite shift toward digital collaborations.” However, some experts lament a pervasive superficiality in how brands seek to capture digital audiences via art. “It feels like they are aiming for social-media hits,” says a European consultant who connects luxury producers with artists. “The content is not so important anymore.”

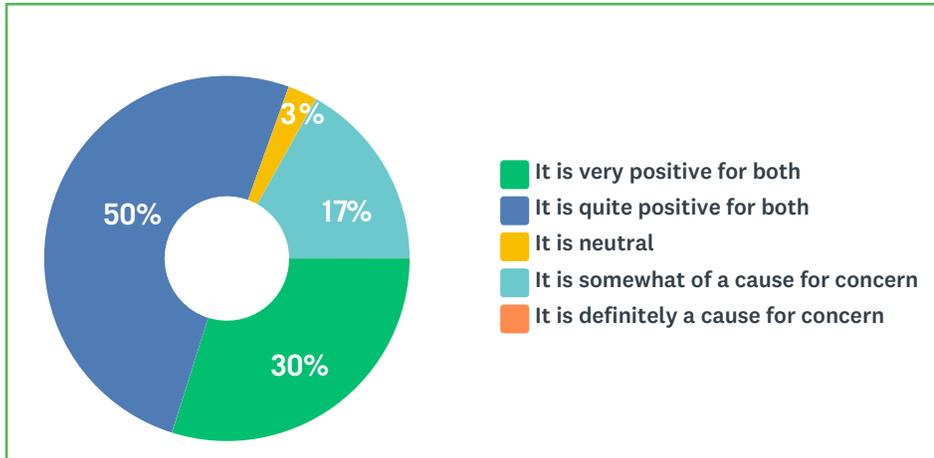
Meanwhile, as consumers lead digitally saturated lives, they also increasingly crave analog experiences, which has not gone unnoticed. A communications specialist in New York is “quite happy to report that brands are using the arts to push into the analog sector.”

Among other emerging developments, a U.S.-based consultant notes a shift toward “smaller, micro-targeted events for smaller audience segments.”

A nonprofit arts executive perceives “an increased interest from corporations to support smaller initiatives, such as artist residencies.” Further afield, a European respondent sees opportunity for the arts in “the pervasive corruption, doping scandals, and lack of ethical standards” that have tainted sports.

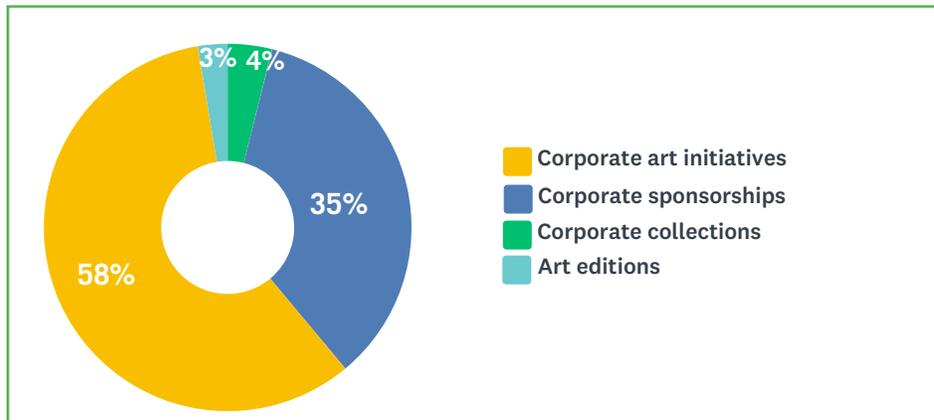
A MUTUALLY BENEFICIAL RELATIONSHIP

How do you feel about brands taking an active role in arts and cultural patronage?



LOOKING FOR A LONG-TERM RELATIONSHIP

From which of the following activities do brands benefit the most?



What about the future? We asked the experts to consider how “major social, cultural, or political changes are shaping the outlook for art-brand collaborations.” Their responses reflect current anxieties about political polarization and hair-trigger sensitivities around corporate behavior.

“The arts-and-cultural field has become more political” in recent years, notes a professor of cultural management. A European sponsorship manager finds that brands are “less scared to take a more political stand.” Going forward, a professor of art business expects to “see the political climate leading to more edgy and socially conscious art,” providing brands with “an effective way to tap into the zeitgeist.” However, brands—particularly in the financial and luxury sectors—usually seek to engage customers across the entire political spectrum. As a New York-based communications specialist suggests, brands will have to grapple with whether “to support artists taking a polarizing stand.”

SHARED VALUES

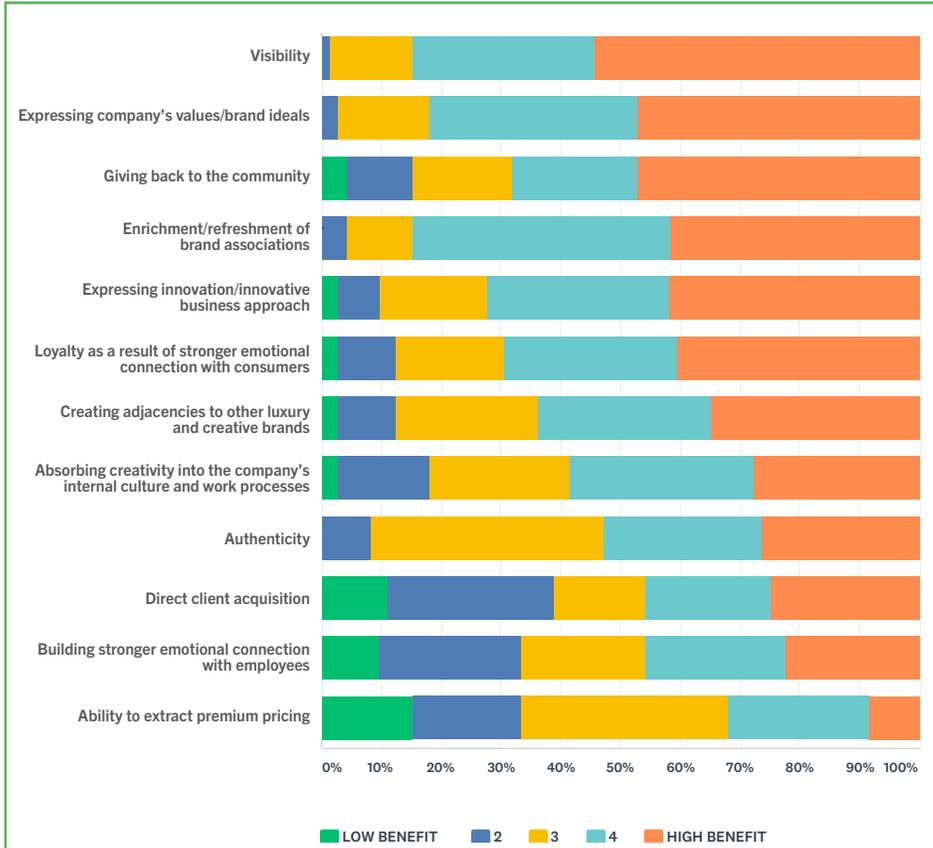
Politics aside, harmonizing art and commerce is always a challenge. A sense of balance and sensitivity are required. “Too much reliance on patrons who have profit as motive can pervert the mission of an arts organization that receives tax benefits,” warns a PR veteran. “Public benefit can be quickly eroded when the institution’s mission is compromised by having to worry about patron engagement instead of artistic excellence.”

A respondent who manages arts partnerships for a global financial conglomerate elaborates on their complexities: “Brands still lack a clear expectation of what to get out of a partnership and how long it will take to redeem perceived value. Arts organizations can do better by thinking like a partner or family member, rather than like they’re in a transactional relationship where a brand is paying for an organization’s mission.” With the right intensions and chemistry, however, brands can work together with the cultural sector in a satisfying partnership.

An artist who has done projects with brands sums up the opportunity this way: “It can be hugely positive if—and only if—the partnership is built on a foundation of shared values.”

FRIENDS WITH BENEFITS

What are the benefits that companies can gain from sponsorships?



WHAT WORKS?

Given concerns about “one-off” partnerships and short-term thinking, it’s no surprise that respondents once again rate systematic corporate sponsorships—e.g., “exhibition support” (35%) and, especially, “corporate art initiatives” (59%)—as the most beneficial form of engagement. Only 3 out of 77 respondents consider art collections as the best—reflecting, perhaps, difficulties in leveraging collections via communications and programs. “Art editions” fare worse. A mere two respondents, or 3%, rate them as most

beneficial to brands—which should give pause to creative and marketing directors who suggest such project

PERCEPTIONS OF CULTURAL CITIZENSHIP

Donors to the arts are increasingly demanding transparent rationales and tangible indications of the benefits of their partnerships. When brands become cultural patrons, this is especially the case.

We asked the respondents to “rate various benefits that companies can gain from sponsorships” on a five-point scale, from “low” to “high” benefit. Three stand out in particular, with a perception of high benefit reported by about half the experts: “visibility” (54% marked “high”), “expressing the company’s values and brand ideals” (47%), and “giving back to the community / social responsibility” (47%).

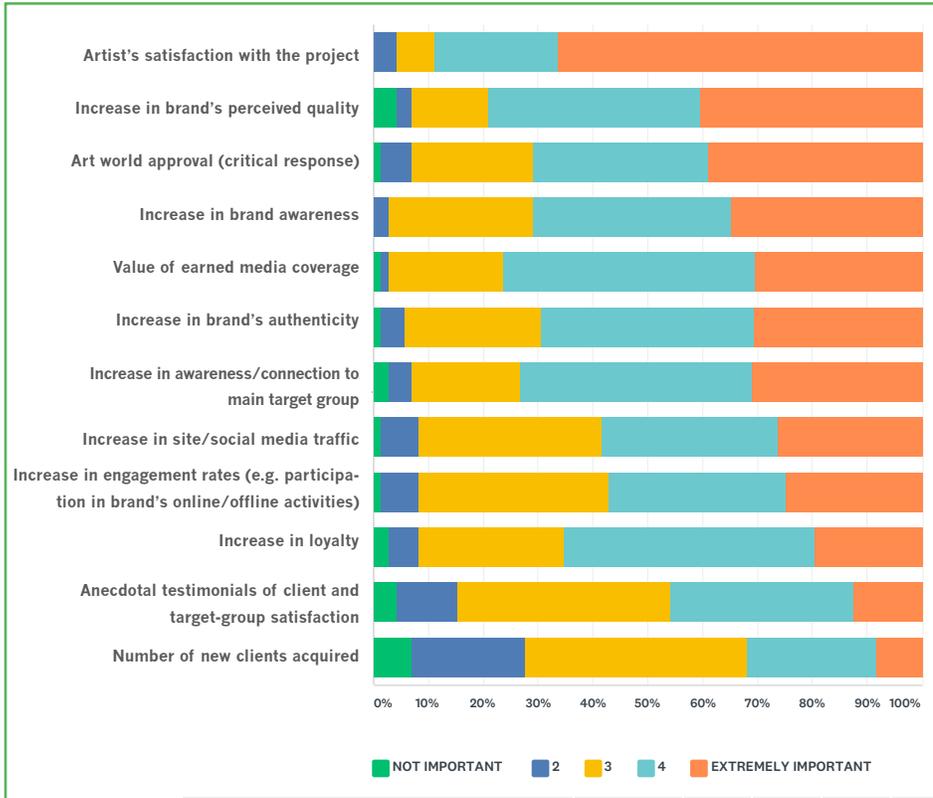
These answers point to a key insight: Arts partnerships are primarily a means of enhancing perceptions of a product or service, not achieving an instant sales boost.

Executives seeking brand elevation rather than bottom-line impact are more likely to be satisfied with engaging with the cultural sector. Other mentioned rationales likewise point to brand perceptions: “expressing innovation” (41% “high” benefit) and earning “loyalty as stronger emotional connection with customers” (40%). By contrast, “ability to extract premium pricing” comes in last (8% see high benefit). Still, more than a third of the respondents see “some” potential for extracting premium pricing, and close to half of those in the survey see a potential for art projects to spur “direct client acquisition”(moderate 21%, and high 25%).

In sum, while arts engagements deliver “intangible and emotional” benefits, when correctly leveraged, they can advance a company’s marketing and sales effort.

IS IT WORKING?

How to measure the success of artist-brand collaborations?



MEASURING SUCCESS

The respondents note other intangible benefits of cultural engagement, from “shareholder and employee morale” to “soft political influence.” “Letting the art itself question our typical ways of doing business” can inspire a company’s work, a communications professional suggests. “Building a stronger emotional connection with employees” is rated as a benefit by 46% of the respondents, with 22% claiming a high level of benefit. An internationally prominent curator suggests that arts engagement can help a brand partici-

pate in the “intellectual and philosophical development of its audience.” A New York gallerist and author suggests that engaging with the arts is about business leadership: “Corporations are replacing nation-state governments as the moral authorities for millennials. In the same way that a nation-state would support the arts, those looking to corporations as leaders will expect similar commitments to culture.”

PERCEPTIONS OF CULTURAL CITIZENSHIP

But how to evaluate a brand’s engagement? The survey attempts to unpack this question in two ways.

On the one hand, we inquired about indicators of a company’s “cultural citizenship.” The top indicators include: “the degree to which a company’s own PR includes arts and culture” (29% rated as 10 on a 10-point scale from “not important” to “extremely important”); “number of years active in art”; “existence of a separate foundation wholly or partly dedicated to the arts” (26% rated as 10); and “arts expenditure as percentage of total company revenues” (25% rated as 10).

No surprise: A sustained commitment of resources is the ranking indicator of cultural citizenship. This explains why one-off projects that are not part of a coherent long-term strategy usually fail to secure cultural validation for the brands that try them.

On the other hand, we also inquired about how to measure the success of specific art-brand collaborations. The “artist’s satisfaction with the project” is seen as the most important measure by far. No less than 89% of respondents rated it, on a 1-to-10 scale, as being very or extremely important.

A TRULY SUCCESSFUL ART COLLABORATION SHOULD PLEASE THE ARTIST, THE BRAND, AND THE ART WORLD.

Other perceived indicators of success were split neatly between “increase in brand’s perceived quality” and “art-world approval” (critical response). Both of these were rated by 80% of respondents as either very or extremely important. In short, a truly successful art collaboration should please the artist, the brand, and the art world.

SECTORS & BRANDS

Which industries and brands are seen as the most active cultural citizens?

This year’s survey again inquired about “industries which seem to have the highest profile in the arts sector.”

The leading sectors, according to respondents’ perceptions, are: financial services (marked by 69% as one of the four most exposed sectors), followed by fashion (64%), watches & jewelry (52%), and automotive (51%). Only these four sectors were perceived by more than half of the respondents as being highly active. Distilled spirits came close (45%). (In our 2017 report, the fashion industry came in first, followed by finance.)

HOW THE POLL WAS CONDUCTED

The online poll was administered on Survey-Monkey during the first eight months of 2018. The 77 respondents comprise professionals involved in art-brands collaborations from the brand side, from an agency or as a consultant, as an artist or art organization representative, or from the fields of marketing-communications and academic study of arts and marketing.

Approximately 40% of respondents have been involved in 6 to 20 art-brand collaborations; approximately 25% have been involved in more than 20 projects. About half of the respondents were from the United States, with the other half hailing from a variety of countries, including Switzerland, the U.K., Germany, France, Canada, China, Italy, and Russia. More than 85% have been involved in the field for 5 to 10 years; one-third of the respondents have been “closely following art-brand collaborations” for more than 15 years.

We asked 23 questions—eight closed-ended and four open-ended ones. Sixty-six respondents answered the survey in full, a minority

omitted some answers. The initial list of 100 brands was compiled on the basis of desk research and preliminary input from experts. We do not claim that the list here represents all culturally active brands. We invite brands seeking to be included in the analysis to contact Culture Projects at info@cultureprojects.art.

CULTURE PROJECTS

Culture Projects develops and publishes original research and insight into current trends in arts and culture and offers strategic counsel to institutions, companies, and government entities seeking to maximize the value of their engagement with the arts.

CULTURAL CITIZENSHIP PROJECT

The Cultural Citizenship Project provides fact-based analyses of engagement between commercial brands and the arts, drawing on the opinions of an anonymous panel of international experts and quantitative assessment of polling and business data.

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The information herein is based on sources believed to be reliable. However, we do not accept any liability for any loss or damage resulting from its use. The information represents best efforts to compile data based on available information and opinions provided by the participants in our survey. All experts in the poll will remain anonymous. This document is not intended for distribution, publication, or use in any jurisdiction where such distribution, publication, or use would be unlawful, nor is it aimed at any person or entity to whom it would be unlawful to address such a document.

For feedback and inquiries:
www.cultureprojects.art
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CULTURAL CITIZENSHIP RANKING

Top 100 brands as determined by average brand rating on a scale of 1 to 5

1-25	26-50	51-75	76-100
BMW 4.48	Samsung 2.83	Pictet 2.24	MasterCard 1.96
UBS 4.39	NetJets 2.77	Leica 2.21	Hublot 1.92
Audemars Piguet 4.25	Mont Blanc 2.74	Estée Lauder 2.20	Visa 1.91
Louis Vuitton 4.13	Comme Des Garçons . 2.68	Pirelli 2.20	British Airways 1.89
Absolut 3.91	Uniqlo 2.68	Burberry 2.19	Kiehls 1.86
Deutsche Bank 3.90	Bank of America 2.67	Aesop 2.17	Nespresso 1.84
Davidoff 3.80	BP 2.64	Nike 2.17	L'Oréal 1.83
Prada 3.80	HSBC 2.64	La Prairie 2.16	Warby Parker 1.77
Ruinart 3.68	Illy 2.63	Goldman Sachs 2.13	Snapchat 1.70
Rolex 3.60	Yves Saint-Laurent . . . 2.53	Volkswagen 2.12	Coca-Cola 1.69
AXA 3.48	Bacardi 2.51	Target 2.11	Lexus 1.68
Bloomberg 3.37	Instagram 2.49	Chase 2.10	Ford Motor 1.65
Hugo Boss 3.22	JP Morgan 2.47	H&M 2.07	WeTransfer 1.65
Credit Suisse 3.20	Van Cleef & Arpels . . . 2.42	Levi's 2.07	Facebook 1.64
Swarovski 3.19	Marc Jacobs 2.41	Morgan Stanley 2.07	AT&T 1.63
Gucci 3.13	Tiffany & Co. 2.41	SWISS 2.06	Microsoft 1.63
Dior 3.03	Bombay Sapphire 2.39	Cadillac 2.05	eBay 1.62
American Express 3.02	Perrier 2.39	Unilever 2.05	Shell 1.60
Audi 3.02	Vacheron Constantin . . 2.38	MGM Resorts Int'l 2.04	IKEA 1.54
Google 2.98	Citibank 2.39	Heineken 2.03	Starbucks 1.54
Rolls-Royce 2.96	Apple 2.33	Adobe 2.00	Walmart 1.51
Swatch 2.95	Calvin Klein 2.31	Lavazza 2.00	Chevron 1.50
Red Bull 2.91	Barneys 2.27	Netflix 2.00	Toyota 1.44
Dom Pérignon 2.90	Converse 2.25	ING 1.98	Burton 1.33
Condé Nast 2.84	Hyundai 2.24	Stella Artois 1.98	ISBC 1.29

WHICH BRANDS ARE SEEN AS BEING MOST ACTIVE?

To pinpoint the most culturally active brands, experts provided their impressions of 100 pre-selected brands' engagement in two ways. First, by rating each brand (1 = low to 5 = high). This resulted in a general cultural citizenship ranking, based on averages. After considering the 100 brands, the respondents were also asked to pick out three that "stood out the most" for their engagement.

Two brands—UBS and BMW—were ranked highest on both lists. They, along with Louis Vuitton and Audemars Piguet, are the only ones to have earned more than a 4 on average in the rankings. Notably, all the top-10 companies in the average ranking, and 9 of 10 in the second list, are European.

Location and size are relevant factors. Only three U.S.-based companies appear in the top 20: Bloomberg (12), American Express (17), and Google (20). Cigar purveyor Davidoff, which launched its Caribbean-focused Art Initiative in 2012, is the smallest company to have earned a position in the top 10, on both lists.

As with statistics in general, one should be cautious about ascribing too much importance to slight differences in responses. Nonetheless, the overall picture emerging from the lists confirms that, generally speaking, European companies in luxury and finance are seen as the most active and visibly involved in the arts. Despite slight fluctuations, membership in the top tiers of cultural citizenship

is quite constant. (Last year's top-rated brands were, in this order, UBS, BMW, Deutsche Bank, Louis Vuitton, Sotheby's, Absolut, Davidoff, and Prada.)

Middle-market brands—with the exception of Absolut (5), with its long and continuing history of artist collaborations—appear further down in the lists: Swarovski (15), Google (20), Swatch (22), Red Bull (23), Samsung (26), Uniqlo (30), etc.

To phrase this latter finding as an opportunity: The art world and cultural institutions may be able to unlock considerable resources by convincing high-street brands to seek value in arts collaborations.

SPOTLIGHT: JEFF KOONS AND LOUIS VUITTON

Arguably the most widely discussed art-brand collaboration of 2017 took place between Jeff Koons and Louis Vuitton. The line of bags and accessories emblazoned with the names and images of iconic artists, including Leonardo da Vinci and Vincent van Gogh, was intensely debated in both arts and marketing circles. And it sharply divided opinion. Out of our 77 respondents, 66 rated the collaboration on a 1-to-10 scale from “extremely negative” to “extremely positive.” Their average response: a mildly negative 4.

Asked to elaborate on their opinions, the experts offer a taste of the strong feelings the project elicited. In one corner are those who feel, as did a Swiss art-and-marketing manager, that “the impact on the image of the brand is very negative.” An American PR specialist notes, “Louis Vuitton could have been a lot more creative with which artist they supported,” adding, “they could still appeal to their luxury market, while demonstrating more substantive support for the community.”

A communications specialist in London allows, “This is an effective, but old-fashioned, transactional-sponsorship model, which I hope will fade.”

Even so, some insiders offer measured approval, acknowledging Koons’s media savvy and Louis Vuitton’s “clever” marketing. This was about “Jeff Koons being obnoxious,” an art-world veteran says, “and obnoxious is on-brand for Jeff Koons.” A U.S. museum curator suggests: “Jeff Koons is as much a brand as LV, so this made perfect sense. I wouldn’t call it high culture. But it’s pure popular culture.”

A Paris-based luxury advisor goes further: “Koons was making fun of Vuitton as well, which is great”; moreover, the artist pulled off a first: “One can appropriate the greatest images in human history only once!”

For LV, the project was hailed as a marketing coup. As the Fashionista blog reported, “In its earnings report, LVMH once again emphasized the success of Louis Vuitton’s collaborations with Jeff Koons and Supreme this year.”

Several marketing experts in our survey are full-throated in their praise. “I was surprised by the collaboration,” says a sponsorship manager of a global art organization, “and that LV, for the first time, changed the initials on their iconic pattern for Jeff Koons—that is a huge statement from the company!” A classic luxury brand’s marketing chief is impressed with “the sheer size, scope, and perfection of this project.” Another marketing professional praises Koons’s “unapologetic” and “totally sincere” approach.

Whatever one’s view, there is no doubt, as this spectrum of impassioned responses suggests, that Jeff Koons and Louis Vuitton succeeded—not for the first time—in galvanizing attention and controversy with their deft mingling of luxury marketing and art.

Jeff Koons’ Peter Paul Rubens pieces for Louis Vuitton



PROJECTS AT THE FRONTIER OF ART AND BRANDS

The following pages feature a representative selection of projects originated and supported by brands in 2017. We included a maximum of one project per company. By no means intended to be a comprehensive survey of the field, these examples offer a taste of the evolution in range and diversity of collaborations between brands and the arts.



AP
AUDEMARS PIGUET
Le maître de l'horlogerie depuis 1875

AUDEMARS PIGUET ART COMMISSION PRESENTED LARS JAN AT ART BASEL IN MIAMI BEACH

The Audemars Piguet Art Commission, launched in 2015, challenges artists to explore and visualize both the parallel themes of complexity and precision, and the links between science, art, and nature. For the third commission, Los Angeles-based Lars Jan presented *Slow Moving Luminaries*, an immersive artwork in a multi-tier pavilion featuring levitating sculptural forms, calling attention to the imminent challenge of climate change.

ART-BRAND COLLABORATIONS



Bank of America 

**BANK OF AMERICA'S
FREE MUSEUM PROGRAM
SUPPORTED ACCESS TO ART**

Bank of America's generous and fun *Museums on Us* program has been around for many years. On the first weekend of every month, Bank of America clients can show their credit or debit card and receive free admission to a roster of museums across the country. In 2017, Bank of America worked with 150 museums across the United States.



BACARDI

**BACARDI + SWIZZ BEATZ
BROUGHT NO COMMISSION
SHOW TO MIAMI**

Swizz Beatz teamed up with Bacardi to bring a three-day art event to Art Basel week in Miami. The art-and-music experience showcased 30 artists from around the world and featured musical performances by some of hip-hop's biggest stars, along with discussion panels.

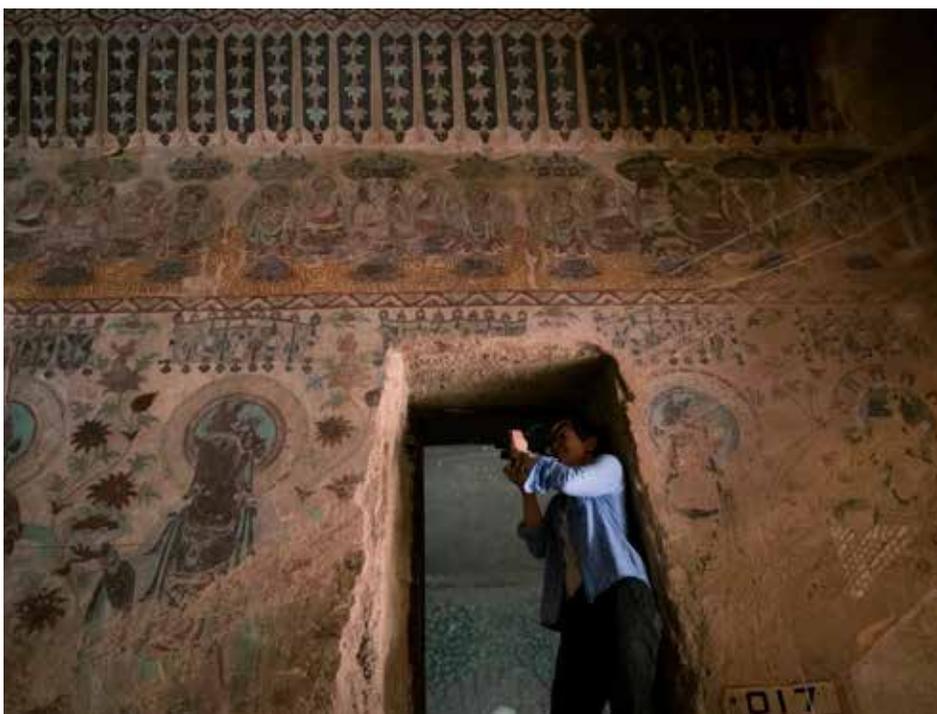
ART-BRAND COLLABORATIONS



BALLY

SWIZZ BEATZ CURATED AN ARTIST COLLECTION FOR BALLY

Grammy Award–winning music producer and rapper Swizz Beatz launched a curated artist collection with luxury fashion label Bally. The Bally Collective, designed alongside Spanish artist Ricardo Cavolo, came about after Swizz posted about the Swiss brand on his Instagram a year prior.



ABIGAIL REYNOLDS UNDERTOOK A BMW ART JOURNEY

The BMW Art Journey, a collaborative initiative with Art Basel, functions as a mobile studio that can take an artist almost anywhere in the world—to develop new ideas, discover new themes, and envision new creative projects. British artist Abigail Reynolds was selected for the third BMW Art Journey. Her project, *The Ruins of Time: Lost Libraries of the Silk Road*, took her to China, Uzbekistan, Turkey, Iran, Italy, and Egypt in search of libraries lost to the ravages of time. The resulting book, *Lost Libraries*, was published by Hatje Cantz.

ART-BRAND COLLABORATIONS



BOMBAY SAPPHIRE PARTNERED WITH THE RUSH PHILANTHROPIC ARTS FOUNDATION TO SHOWCASE EMERGING ARTISTS

Since 2010, Bombay Sapphire and the Rush Philanthropic Arts Foundation have provided emerging artists with an international platform. Artists submit their proposals online, and those selected can share their work with curators, collectors, and enthusiasts around the world. Finalists compete in juried exhibits in 14 regional gallery events. One winner from each region advances to present their art at the SCOPE art fair in Miami Beach.



BP COLLABORATED WITH LONDON'S NATIONAL PORTRAIT GALLERY ON A PORTRAIT AWARD

Selected from 2,580 entries by artists from 87 countries, the 2017 BP Portrait Award represented exceptional achievement in contemporary portraiture. In its 38th year at the National Portrait Gallery and its 28th year under the sponsorship of BP, the award resulted in an exhibition that took place at the Portrait Gallery from June through September.

ART-BRAND COLLABORATIONS



BURBERRY TEAMED UP WITH THE HENRY MOORE FOUNDATION

The Henry Moore Foundation and Burberry presented an exhibition at Makers House, London, in February 2017. It included more than 40 works by Moore alongside Burberry's latest fashion collection, omen, which was inspired by the creative process of the late sculptor.



CADILLAC HOUSE STAGED AN IMMERSIVE ART EXHIBIT IN NEW YORK

The Gallery at Cadillac House, in SoHo, hosted Toilet Paper Paradise, an exhibition inviting visitors to touch, play, move, sit, recline, and immerse themselves in the antics of artist Maurizio Cattelan and photographer Pierpaolo Ferrai. Risqué carpets, a life-size crocodile, a tombstone, and other unexpected objects injected an element of whimsy into the car company's New York space.

ART-BRAND COLLABORATIONS



COS

COS GOT BEHIND THE SERPENTINE GALLERY

For the fourth consecutive year, COS + Serpentine Gallery Park Nights brought art, film, and technology programming to the Serpentine pavilion. Two limited-edition T-shirts available from the Serpentine Gallery generated funds to help the Serpentine Trust offer free entry and support for more educational, community, and public programs.



Davidoff

DAVIDOFF ART INITIATIVE ARRANGED RESIDENCIES FOR CARIBBEAN ARTISTS

The Davidoff Art Initiative* (DAI) invited Caribbean artists and curators on residencies with global partner institutions in Beijing, Bogotá, New York, Beijing, and Basel during 2017. The initiative continued its support for international artists visiting the Caribbean at its residency studio in Altos de Chavón.

*The Davidoff Art Initiative in 2019 is re-launching as the non-profit Caribbean Art Initiative.

ART-BRAND COLLABORATIONS



DEUTSCHE BANK CHOSE KEMANG WA LEHULERE AS ARTIST OF THE YEAR 2017

In the summer of 2017, Deutsche Bank KunstHalle presented Bird Song, the first institutional solo exhibition of South African artist Kemang Wa Lehulere, the bank's 2017 Artist of the Year. The exhibition was curated by Britta Färber, chief curator in Deutsche Bank's art, culture & sports department.



Dior

DIOR INVITED ARTISTS TO IMAGINE THE DIOR LADY ART BAG

The Lady Dior bag was born in the Dior workshops in 1995. In its second season of art collaborations, Dior called on artists Lee Bul, John Giorno, Hong Hao, Friedrich Kunath, Namsa Leuba, Betty Mariani, Jamilla Okubo, Jack Pierson, Spencer Sweeney, and David Wiseman to transpose their creative concepts into leatherwork.

ART-BRAND COLLABORATIONS



Dom Pérignon
🛡️

DOM PÉRIGNON LAUNCHED A BOTTLE WITH TOKUJIN YOSHIOKA

Dom Pérignon collaborated with Japanese artist Tokujin Yoshioka, who designed a limited-edition coffret and reinterpreted the emblematic shield on the bottle, celebrating Dom Pérignon Vintage 2009.



Fondation Cartier
pour l'art contemporain

FONDATION CARTIER PUBLISHED A BOOK CELEBRATING DAVID LYNCH'S WORK

Ten years after the exhibition *The Air Is on Fire*, which unveiled David Lynch's photographic and painting work, the Fondation Cartier pour l'Art Contemporain published a book featuring more than a hundred black-and-white and color images of nudes realized by the artist, which attest to David Lynch's fascination with the variety of the human body, while being in line with his cinematographic work.

ART-BRAND COLLABORATIONS



FONDATION LOUIS VUITTON

MOMA WENT TO PARIS, HOSTED BY THE FONDATION LOUIS VUITTON

The Museum of Modern Art (MoMA) and Fondation Louis Vuitton organized the first exhibition in France to present MoMA's unparalleled collection. Being Modern: MoMA in Paris was on view at the Fondation Louis Vuitton from October 11, 2017, through March 5, 2018. The exhibition extended across four floors of the Frank Gehry–designed building and showcased a selection of 200 works tracing MoMA's history of collecting.



GOOGLE ARTS & CULTURE SHOWCASED ART MADE WITH TILT BRUSH

Google Arts & Culture's Virtual Frontiers project invited renowned international artists Cao Fei, Robin Rhode, Sun Xun, and Yang Yongliang to envision new experimental digital works rendered entirely with Google Tilt Brush, a 3D-drawing-and-painting application.

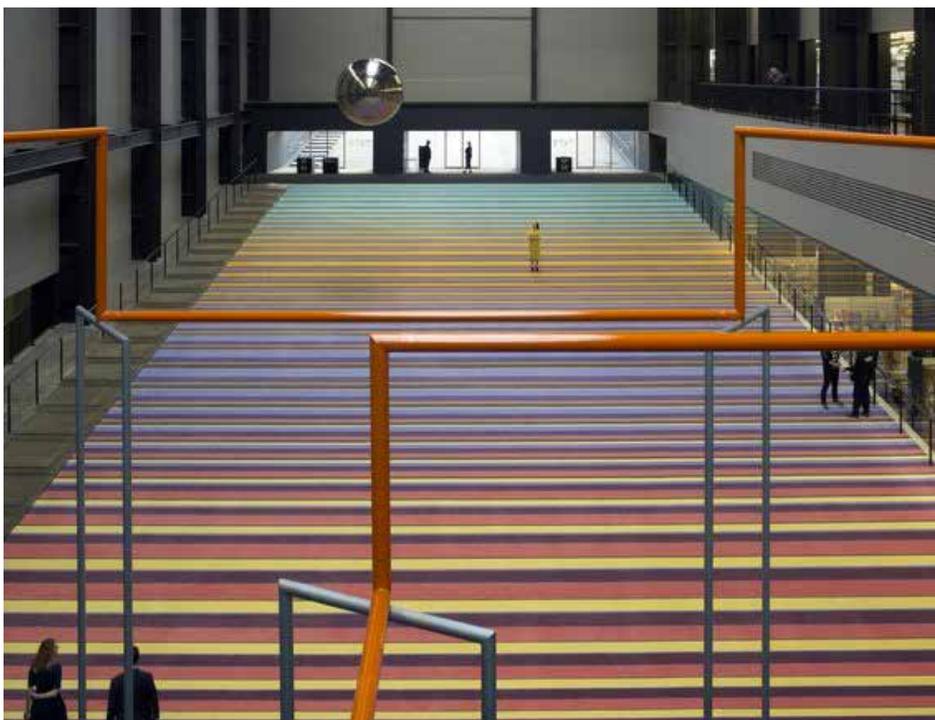
ART-BRAND COLLABORATIONS



GUCCI

GUCCI COLLABORATED WITH ARTSY ON A FASHION LINE

For the #GucciGift campaign—a collaboration between Artsy & Gucci—fashion illustrator and graphic designer Ignasi Monreal created shirts, shoes, bags, and accessories for the brand. Monreal's works were displayed in Gucci's store windows worldwide and brought to life when scanned on the Gucci app.

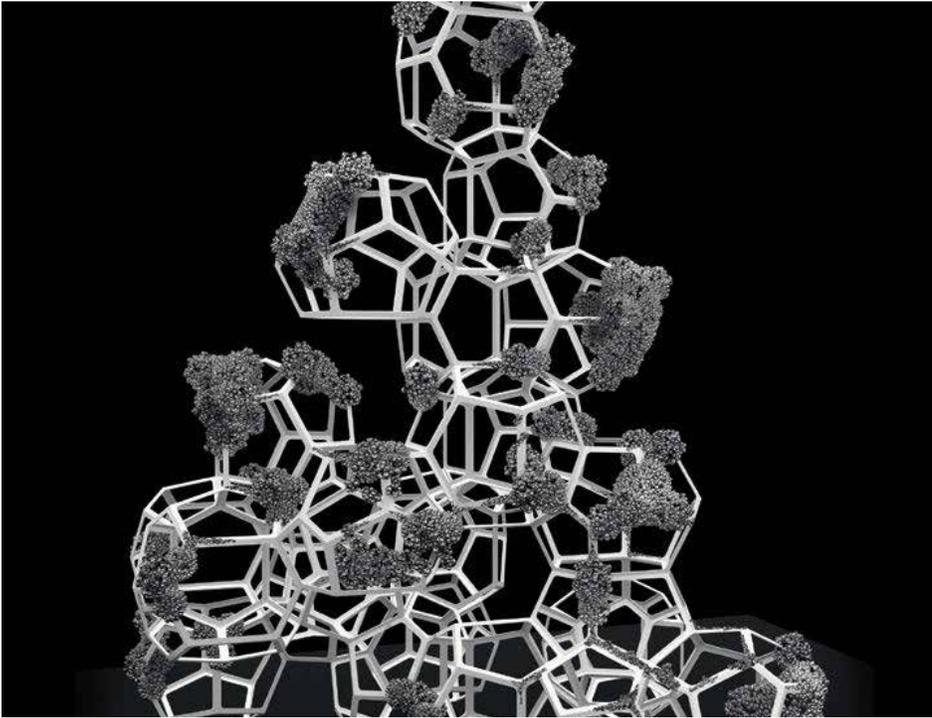


HYUNDAI

HYUNDAI SUPPORTED SUPERFLEX'S TURBINE HALL COMMISSION

Playfully subversive artists SUPERFLEX filled Tate Modern's Turbine Hall with an installation featuring an orange line of swings that weaved through the Turbine Hall. This was the third in the annual series of commissions supported by Hyundai Motor enabling the Tate to stage site-specific works created for the Turbine Hall by renowned international artists.

ART-BRAND COLLABORATIONS



la prairie
SWITZERLAND

LA PRAIRIE'S CELEBRATED ART AND SKIN CARE AT ART BASEL

Luxury beauty label La Prairie presented its first art collaboration at Art Basel in Switzerland, showcasing five commissioned artworks across different mediums to commemorate the 30th anniversary of its Skin Caviar.



■ L E
B O N
M A R C H É
C H E
RIVE GAUCHE

LE BON MARCHÉ STAGED AN IN-STORE EXHIBITION

The venerable Paris department store strengthened its links with art by presenting Japanese artist Chiharu Shiota, known for her haunting web-like installations. It was the second time Le Bon Marché, owned by luxury conglomerate LVMH Moët Hennessy Louis Vuitton, had given carte blanche to an artist.

ART-BRAND COLLABORATIONS



PERRIER NAMED HOTTEA AS ITS ARTIST OF THE YEAR

Eric Rieger, also known as HOTTEA, was named 2017 Perrier Artist of the Year. Perrier's ARTXTRA program invited consumers to vote on designs by three emerging contemporary artists to select the first-ever Perrier Artist of the Year. HOTTEA's winning design was featured on limited-edition packaging available in the United States.



RICHARD MOSSE RECEIVED THE PRIX PICTET FOR PHOTOGRAPHY AND SUSTAINABILITY

Founded in 2008 by the Pictet Group, the Prix Pictet is the world's leading award for photography and sustainability. Each award and recipient have highlighted a particular facet of sustainability. Irish photographer Richard Mosse won the seventh Pictet Award in 2017.

ART-BRAND COLLABORATIONS



PRADA MILANO

CARSTEN HÖLLER CREATED AN ENVIRONMENT FOR PRADA

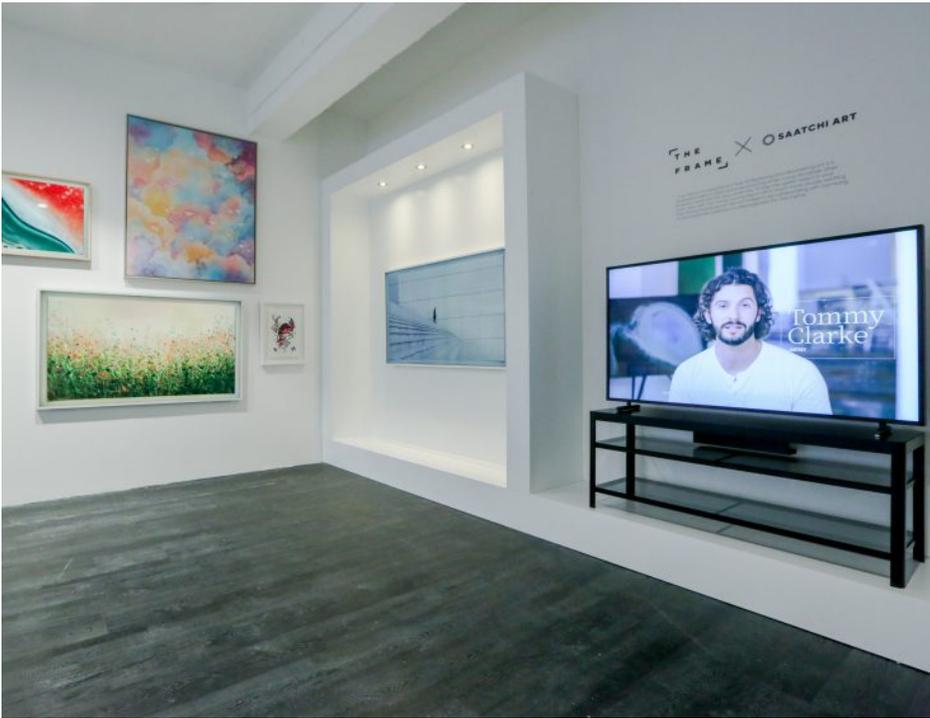
Presented by Fondazione Prada, which continued to stage major exhibitions at its museums, the Prada Double Club Miami was a temporary, fully functioning nightclub operating for three nights during Art Basel in Miami Beach. Carsten Höller's installation offered a novel approach to entertainment and hospitality, creating a dialogue between art, music, and design.



RUINART COMMISSIONED A WORK FROM JAUME PLENSA

Ruinart continued its artistic reinterpretations series with sculptor Jaume Plensa. The Catalan sculptor presented his vision of the Maison with a tribute to the work of Dom Thierry Ruinart, the scholarly Benedictine monk and uncle of founder Nicolas Ruinart. Ruinart showcased the work at art fairs worldwide.

ART-BRAND COLLABORATIONS



SAMSUNG LAUNCHED A TELEVISION MADE FOR VIEWING ART

Samsung launched its Yves Béhar–designed television to make discovering and collecting art more accessible. The Frame was designed to resemble a framed artwork, serving both as a 4K smart TV and a digital canvas. Users could choose from 100 free artworks that came preloaded on the device, or could pay to download additional works from the Albertina Museum and Museo del Prado, Lumas, and Saatchi Art.



SNAPCHAT WORKED WITH JEFF KOONS TO AUGMENT REALITY

Snapchat partnered with Jeff Koons to allow users to project his sculptures in specific sites around the world. The project, part of Snapchat's Lens feature, allowed users to animate photos and videos. The artist's sculptures were Snapchat's first site-specific lenses, and they were activated within about a thousand feet of a specific location.

ART-BRAND COLLABORATIONS



TIFFANY & CO. LAUNCHED A VIDEO SERIES ON NEW WAYS OF SEEING

Ahead of the 2017 Whitney Biennial, lead sponsor Tiffany & Co. launched a five-part video series, *New Ways of Seeing*, featuring conversations between critics and curators. New York magazine's Jerry Saltz starred in the first episode.



UBS LAUNCHED A WORLDWIDE TRAVELING EXHIBITION OF WORKS BY ANNIE LEIBOVITZ

WOMEN: New Portraits traveled to 10 cities around the globe. A continuation of a project that began more than 15 years ago, the exhibition showcased the photographer's most enduringly popular series of women and reflected the changes in the roles of women today.

ART-BRAND COLLABORATIONS



UNIQLO SHOWCASED ART OF 1980'S

Art for All extended UNIQLO's engagement with artists and accessible art products. Art for All was launched in January 2017 in UNIQLO's New York flagship store with a historical display of the art products created by the artists involved in the seminal 1980 Times Square Show, which was curated by Jeffrey Deitch.



WARBY PARKER

WARBY PARKER TEAMED UP WITH THE ROBERT RAUSCHENBERG FOUNDATION AND MOMA

Dual-colored limited-edition sunglasses were inspired by the vibrant color blocking in Rauschenberg's artworks. Each pair emulated a palette found in one of four paintings from the artist's ROCI (Rauschenberg Overseas Culture Interchange) project. One style was exclusive to MoMA, in honor of MoMA's exhibition *Robert Rauschenberg: Among Friends*.

ART-BRAND COLLABORATIONS



WETRANSFER LAUNCHED A CONTENT PLATFORM SHARING STORIES OF ARTISTS AND CREATIVES

WeTransfer is interested in the wonderful ways that creative minds work, and how they shape the world around us. With the goal of celebrating and showcasing the best art, photography, music, and more from around the world, it created WePresent, a content platform sharing a series of profiles of artists, featuring their existing work and newly commissioned projects.

HOW THE POLL WAS CONDUCTED

The online poll was administered on SurveyMonkey during the first eight months of 2018. The 77 respondents comprise professionals involved in art-brands collaborations from the brand side, from an agency or as a consultant, as an artist or art organization representative, or from the fields of marketing-communications and academic study of arts and marketing.

Approximately 40% of respondents have been involved in 6 to 20 art-brand collaborations; approximately 25% have been involved in more than 20 projects. About half of the respondents were from the United States, with the other half hailing from a variety of countries, including Switzerland, the U.K., Germany, France, Canada, China, Italy, and Russia. More than 85% have been involved in the field for 5 to 10 years; one-third of the respondents have been “closely following art-brand collaborations” for more than 15 years.

We asked 23 questions—eight closed-ended and four open-ended ones. Sixty-six respondents answered the survey in full, a minority

omitted some answers. The initial list of 100 brands was compiled on the basis of desk research and preliminary input from experts. We do not claim that the list here represents all culturally active brands. We invite brands seeking to be included in the analysis to contact Culture Projects at info@cultureprojects.art.

CULTURE PROJECTS

Culture Projects develops and publishes original research and insight into current trends in arts and culture and offers strategic counsel to institutions, companies, and government entities seeking to maximize the value of their engagement with the arts.

CULTURAL CITIZENSHIP PROJECT

The Cultural Citizenship Project provides fact-based analyses of engagement between commercial brands and the arts, drawing on the opinions of an anonymous panel of international experts and quantitative assessment of polling and business data.

Project team: András Szántó, Masha Sergeeva, Ian Charles Stewart, Adam Levine. Research

and project coordination: Laura Zarta, Mariana Rivera, Laura Noguera. Copy editor: Myles McDonnell

The information herein is based on sources believed to be reliable. However, we do not accept any liability for any loss or damage resulting from its use. The information represents best efforts to compile data based on available information and opinions provided by the participants in our survey. All experts in the poll will remain anonymous. This document is not intended for distribution, publication, or use in any jurisdiction where such distribution, publication, or use would be unlawful, nor is it aimed at any person or entity to whom it would be unlawful to address such a document.

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