

ADVISORY
BOARD
for the ARTS

Transforming Arts Organizations Worldwide

Brand and Product Licensing

March 2024

Research Methodology

Research Question

How are cultural institutions setting up and leveraging opportunities around brand licensing partnerships?

To investigate this question, we conducted the following research:



Secondary research:

- Case studies of cultural licensing partnerships
- Examples of open positions, licensing roles
- Financial information and IRS990 forms



Interviews with 8 organizations:

- 5 Museums (US/UK)
- 1 Corporate Foundation (France)
- 1 National Trust Charity (UK)
- 1 Botanic Garden (US)

Our interviews covered the following topics:

- General organizational structure and where licensing lives
- Leadership and personnel involved in licensing
- Identifying potential partners and setting up licensing agreements
- Desired outcomes of partnerships and evaluations
- Case examples of partnerships and understanding best practices for success
- Opportunities for growth

Research Participants

The British
Museum

The British Museum
London, UK

FIELD.

Field Museum
Chicago, IL, USA

GUGGENHEIM

The Guggenheim Museum and
Foundations
New York, NY USA

NYBG

New York Botanical Garden,
New York, NY USA

LOEWE

Loewe Foundation
Madrid, Spain



Museum of the City of New York
New York, NY, USA

MFA Boston

Museum of Fine Arts Boston
Boston, MA, USA



**National
Trust**

National Trust
Swindon, UK

Key Takeaways

1. Staffing licensing programs

- Most organizations have [small internal teams managing licensing programs](#), but there is a common [desire to expand teams](#) to make the most out of these commercial opportunities.
- There are opportunities to [enhance the power of small teams through collaborations with colleagues](#) across different departments — mainly curators and collectors for ideas and vetting.
- Licensing staff [should have both commercial acumen](#) and experience in contract negotiations, paired with a [sensitivity to the mission and values](#) of the organization as a whole.
- Many organizations start working with external agents to [gain knowledge about the sector](#) and experience in licensing before bringing the work in-house.
- The advantages of bringing licensing in-house include [more oversight over partnerships and products, more investment and connection to the core brand, and fewer external fees](#).

2. Selecting partners

- Depending on the scale of programs, how long they have been established, and staff involved, there are proactive and reactive ways of finding partners. [As programs become more mature and organizations have a clearer sense of direction, they can become more proactive](#).
- There are a number of criteria to consider for what makes a good commercial partner, such as [alignment with the brand, quality of product proposed, scale of distribution networks, capacity to manage product design, manufacturing, and rollout timelines](#).
- [Brands have similar criteria and expectations when they are considering cultural partners](#), namely relevance to and added value for the brand, and visibility within target markets.
- Licensing programs [vary in size and vary in terms of the local or international focus](#) of their respective distribution networks. Regardless of program differences, however, there is a [shared desire to have partners that represent a diverse range of products and cover different market areas](#).

Key Takeaways

3. Ideation and the design processes

- Most organizations **do not have design capacity within their internal teams to manage product development**, so design is mainly managed by partners with approval and ideas provided by curators, and other involved staff.
- Organizations that **do want more oversight should have design expertise in-house** and must be ready to commit more time and resources.
- Overall, **licensing staff seem to work closely with curators, collections staff, and other colleagues to generate ideas** on what could be interesting products. They can bring those ideas to partners and check for viability in the commercial market.
- Curators are valuable sources of information and insights into collections and stories to tell, but **may need convincing about commercializing cultural assets — it is therefore important to build those relationships early**.

4. Documenting and evaluating partnerships

- **Business forecasts and agreements make up the key documents to manage partnerships**. Forecasts are typically presented ahead of contract signing to assess the potential of products and royalties.
- Many organizations recommend short, fixed-term contracts that can be renewed on a regular basis, in order to **have the option to back out should a partnership not be as fruitful as expected, while also aiming for renewable long-term relationships**.
- It is important to set expectations around product development timelines and how long it can take to get a product from concept, to manufacturing, and finally to the consumer. **It is best not to rush this process, as this can lead to less authentic results**.
- Most organizations make it clear in their contracts that **marketing is not guaranteed for licensing products**, nor do licensed product systematically benefit from being sold on-site.
- Finally, **forecasts are the core document to refer back to for evaluation purposes** — tracking sales, impressions, and other metrics.

Some Additional General Advice

1. Making the case with Leadership:

- Developing a licensing program [requires a big investment upfront](#), in terms of staff time and consultant support.
- It is important to be aware and communicate with leadership that [it can take a few years before the program is truly profitable](#).
- When possible, [bringing licensing in-house](#) (versus relying on external agents) provides more oversight, efficiency, and overall revenues.

2. Important considerations before you start your program and partnerships:

- Make sure your organization [has a clear brand strategy that will allow you determine the direction in which you should take](#) licensing and to determine what makes sense as a brand extension.
- Before pursuing partnerships, [take the time to find what actually feels authentic for your brand](#), the direction you want to go, and what your objectives are with licensing.
- Take the time to [meet with colleagues across departments and with licensees to generate ideas](#) and see what creative opportunities are out there.
- Before expanding into new product areas and markets, [consider the timing of your launch](#).

3. Components to partnership workflows and processes:

- Organizations [should maintain a degree of control and oversight over what their licensees are doing](#) to ensure that products are true to the cultural brand and objectives.
- It is important to have a [test and learn model](#) to see what products work and which don't.
- Take time when selecting partners [and be careful in contracts not to grant exclusivity](#) without ensuring that this is beneficial for your organization. Some organizations will offer [image exclusivity as a way to work around offering wider exclusivity options](#).

Report Outline



Snapshot of
Licensing for
Cultural
Organizations



Staffing
Licensing
Programs



Selecting Partners for
Brand Extension



Product Design
& Ideation



Partnership
Documentation
& Expectations

Section Outline



1

Snapshot of Licensing for Cultural Organizations

- What is included in licensing
- What is not typically part of licensing programs
- Where licensing lives within different organizational structures

What is Licensing?

Brand licensing is the process of leasing a trademarked or copyrighted property/brand for use in connection with a product, service, or promotion. It involves managing mutually beneficial contracts between a brand and a company who wants to use the brand in association with a product, for an agreed period of time. Licensing is a source of commercial revenue for cultural organizations.

| Examples of what falls under licensing | What is not part of licensing |
|--|--|
| <p>Brand/logo and collection assets:</p> <ul style="list-style-type: none"><input checked="" type="checkbox"/> Image licensing (books, films, exhibitions, etc.)<input checked="" type="checkbox"/> Consumer products:<ul style="list-style-type: none">• Fashion, food, wine and spirits, home goods, cosmetics, etc. | <p>Brand/logo and collection assets:</p> <ul style="list-style-type: none"><input type="checkbox"/> Retail store products (i.e., merchandise) <p>Note: Retail merchandise is typically managed by separate teams/vendors from licensing. Retail products are guaranteed to be sold on site, while some licensed products may not be.</p> |
| <p>Intellectual property and content:</p> <ul style="list-style-type: none"><input checked="" type="checkbox"/> Film/documentary content<input checked="" type="checkbox"/> Books and publication<input checked="" type="checkbox"/> Exhibition scripts/content | <p>Intellectual property and content:</p> <ul style="list-style-type: none"><input type="checkbox"/> Traveling exhibitions <p>Note: Similarly, traveling exhibitions are typically separate from licensing, and managed by other departments that maintain control over the use of their intellectual property.</p> |

Quick Reminder: Differences between Merchandising and Licensing

- **Merchandising** refers to the creation and sale of products derived from a work or image.
- In merchandising, the **company producing the derivative products is also the owner of the work or image.**
- **Licensing** on the other hand, refers to granting the right to use a work or image to another company.
- In licensing, the **company producing the derivative products must obtain the right to use the work or image from another company.**

Why Organizations Pursue Licensing Opportunities?

Licensing programs across cultural organizations share a twofold objective: to generate revenue and to increase brand awareness. Through branded products, cultural organizations can engage not only with new audiences and visitors, but also with general consumers.



Connecting with museum values and authenticity

“We want people to understand who we are. Whatever we are licensing has to have a resonance that leads people back to the museum in some authentic way.”

I really believe that the things that will be most successful will have the most resonance with the institution, doesn't seem to come out of nowhere or not fit with your visitors.”



Reaching new and potentially younger audiences

“We might do a project where we don't make a lot of revenue but it's an interesting collaboration opportunity.”

Right now, for example, we are working on something that merges art and tech, not for the monetary gain but to attract a younger audience. This is an opportunity to see how we could engage with a different audience.”



Going beyond a visitor space to new forms of resonance

“The first and main reason to start licensing products is as an important revenue stream.”

But it's also important for us as a brand to move away from being just a visitor focused space/ attraction and getting out to people in a new form. Licensing products is another way for people to identify with our site.”



Brand exposure and visibility on social media

“This is where marketing does come in - we look at impressions and exposure.”

If a product lives on a website how many people see that, if there's an in-store display how many people actually see our museum branding that accompanies that?

These are also elements that we measure beyond revenue generations.”

Origin Stories and Common Trajectories of Licensing Programs

In our conversations, some organizations mentioned doing licensing for over 20 years, while others described being in more nascent stages of their program. Regardless of the maturity of programs, we heard interesting catalyst stories and shared commonalities about how those programs developed over time.



Catalyst moments for licensing program

While the objective of licensing programs is to generate revenue, there are key organizational moments that actually set these programs into motion.

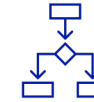
- **Leveraging leadership change to push for a licensing program:** “There has been some leadership change at the museum. This was an opportunity to prove the concept for licensing to the new leadership and now we building out the program.”
- **Leveraging a marketable moment to start a licensing program:** “At the Field Museum, original licensing projects really started when we unveiled Sue the Dinosaur. There were many opportunities to license that brand and use Sue to grow awareness of the museum and do more marketing”.
- **Leveraging inspiration from an inaugural partnership:** “The catalyst was a relationship with a corporate sponsor. As part of that deal, they wanted to do a co-branded product. That left a kernel of ‘oh - we can do this with other people.’”



Transitions to bringing licensing in-house

Over time, many organizations brought their licensing programs in-house as staff gained experience and the organization was more settled in their practices.

- **With more resources, organizations can bring licensing in-house and hire staff to manage partnerships:** “My predecessor was doing licensing with an agency. Now from Director we have committed more resources to licensing. We brought licensing in house about 8-9 years.”
- **Bringing licensing in-house when staff have gained relevant experience and expertise:** “We went in-house both because the contract with our agent was up after three years, and and because we felt strong enough to handle things on our own.”



Where licensing lives in org. structure

We noticed location-based differences between US and UK organizations in terms of where licensing lives once brought in house.

- **Dedicated commercial entities:** In the UK, many cultural organizations have a separate commercial company/enterprise that acts independently from the main charity organization.
- **Commercial entities serve their charitable activities:** The business enterprise will manage licensing, as well as other commercial activities like retail, restaurants, etc. The funds received are then distributed to the main charity.
- **Without distinct commercial entities, licensing lives within the main charity:** In the US where organization typically do not have a separate commercial enterprises, licensing generally falls either in operations divisions or within marketing and branding departments.

Section Outline



2

Models for Staffing Licensing Programs

- How licensing programs are staffed
- Considerations for staff expertise dedicated to licensing
- Working with external agencies, pros and cons

Small Internal Teams Typically Manage Licensing Efforts

Fewer dedicated staff



More dedicated staff

| | Field Museum – 1 | Museum of the City of New York – 1.5 | Guggenheim – 2 | The British Museum – 3 | New York Botanical Garden- 3 | MFA Boston – 4 | National Trust – 6 |
|--|---|---|--|---|---|---|---|
| Who we spoke with | Director of Business Enterprises | VP Marketing and Communications | Senior Director of Marketing & Associate Director Marketing | Manager Product licensing | Chief Marketing Officer | Senior Director of Intellectual Property & Business Development | Senior Commercial Sales Manager (Brand Licensing & Gift Cards) |
| Additional licensing staff | No other staff from the Business Enterprise team dedicated to licensing | One part time freelance coordinator | No other staff dedicated to licensing | 1 additional staff person to assist with managing branded product partnerships One has now increased their core focus to licensing | VP Retail & Business Development and a coordinator staff person | 3-person team housed within the Operations Division | 5 brand licensing professionals working full time on collaborations |
| Other depts. involved | Active collaboration with staff from marketing, exhibitions, retail and collections | Vet ideas and proposals with curatorial and collections teams | Currently have an ad hoc committee for licensing that serves to evaluate opportunities | Collaborate with curators to vet ideas and design proposals. Also work with Marketing and Communications team | Occasional ideas and collaborations with other teams, such as Exhibitions, Special Events, Education and Horticulture | Work with curators for idea generation and project approval | Active collaborations with curators and conservators for product ideas and design |
| Working with an external agency or not? | | Working with an agency, Parham Santana | | Used to work with an agency for first 3 years of licensing program then moved licensing in house | Working with Jewel Branding & Licensing. Relationship was established 12 years ago. Would consider bringing in-house in future. | Work with Bridgeman and Scala mainly for image licensing requests and work with several agents internationally for brand licensing. | Used to work with an agency. Brought licensing in-house 8-9 years ago |

Expertise and Roles To Hire for with Dedicated Licensing Managers

“It’s really important that this position serves a dual role: the commercial acumen to make sure you understand how to leverage what’s in the collection, but you have to remain true to the object and what its story is and the importance of the history of the object as a whole.”



Responsibilities typically managed by licensing staff

- Identify potential partner based on target sectors and gaps in licensing portfolios
- Connect and negotiate agreements and contracts with partners
- Connect with in-house legal team to support on contracts as needed
- Review proposed business forecasts and assess progress over time
- Coordinate and liaise with internal curatorial, design and/or collections teams for project ideas and approval
- Maintain relationship with partners and/or agents to review and stay informed on projects
- Help on design concepts with licensees and staff



Preferred expertise and qualifications for licensing staff

- Retail and sector knowledge
- Commercial acumen (turning cultural assets into products)
- Sensitivity to the cultural mission
- Marketing and branding expertise
- Contract negotiations and contract drafting
- Understanding of royalty structures and trademark agreements
- Making pitches and business proposals
- People management and relationship building
- Project management and logistics

Note: Hire for product design and development skills?

- In some cases, licensing staff may also have design and product design expertise to control the design aspects of partnerships and how the brand is used.
- Other organizations may have in-house design teams that can support licensing partners with product development.
- Finally, some organizations will defer to partner organizations doing the product design that they can then review and approve.

Pros and Cons to Working with Licensing Agencies

Working with agencies especially in the early stage of launching licensing programs can be helpful to set up those initial partnerships and processes, however over time many organizations have decided to bring their licensing work in-house to have more control over these initiatives.



Opportunities when working with Licensing Agencies

- **In early stages, working with agencies can help organizations learn about the industry and establish working processes:** “I didn’t have a lot of experience in licensing at that point nor did my line manager in retail... So, the initial plan was to get into the industry and learn as quickly as possible. We worked with an agent in the first three years to get us started.”
- **Agencies can fill the gap of limited staff resources and in-house expertise to manage key areas like business forecasts, contracts etc.:** “Currently I am alone doing our licensing work from within the museum. Until I receive more funding to hire an internal team, I rely on an agency to develop business forecasts, help identify and manage new partnerships accounts, and more.”
- **International agents can manage international licensees and other specific licensing activities:** “We work with an agent specifically for our image licensing requests. We see this as more ancillary to our other collaborations. We also have agents in Asia and Europe to help us expand our footprint abroad.”



Limitations to working with Licensing Agencies

- **Agencies take a cut of the royalties away from the cultural organizations:** “You’re basically buying a service with the agency and the fee you’re paying is the commission on what you’re earning. Sometimes when you try to take a licensing partnership in-house you still have all these legacy contracts with the agencies, where they can continue to receive commissions for the lifetime of the partnership.”
- **Agency staff are less familiar with organizations’ values and collections, so may not always be the best advocates for brand-aligned partnerships:** “The agency will never know or care about your organizations as much as you do. So, when working with agents you run the risk of losing control over the kinds of products developed, and that can impact your overall brand and what you stand for.”
- **Agencies acting as an intermediary can dilute the relationship with licensees:** “Since moving our licensing work in-house our relationships with our licensees has become much closer. Before, I wasn’t hearing about problems people were having. Now I have a much better feel across all our partnerships. The work has also become a lot less administrative, and much more relationship-based.”

Section Outline



3

Approaches to Selecting Partners

- Reactive or proactive processes for identifying partners
- Criteria expected of partners and products they propose
- Ensuring diversity among partners and product lines

Reactive and Proactive Models for Partner Identification

“It goes both ways. Sometimes you see an opportunity and say, ‘this would be a great area to explore’ and then other times partners approach us. It’s just a question of what really makes sense for a museum to pursue.”

Proactive or reactive identification of partners

Reactive models: In reactive situations, partners will approach the cultural institution with their partnership proposal.

- In these situations, corporate **companies tend to lead more on the design concepts** and product development.
- Reactive approaches seem to be **more common in young licensing programs**, where opportunities may be explored with less clearly defined strategies, and more as a chance to become known in the sector.

Proactive models: In proactive situations, cultural organizations will identify and target brands they would like to partner with based on their own internally defined branding goals.

- In these cases, **cultural organizations tend to be more involved in the design process**, vetting and proposing ideas to their partners.
- Proactive approaches seem to be **more common in organizations with more mature licensing programs**, where they have clear goals and visions for where they want their brand to be within different consumer markets.

Note: in most cases, organizations seem to be operating in both proactive and reactive situations where they may identify partners they would like to work with, as well as be approached by companies for potential collaborations. Regardless of how partnerships are identified, the goal remains the same to stay true to the cultural brand and values.

How are brands receiving licensing requests from cultural organizations?

- We spoke with LOEWE, a fashion brand that works extensively with cultural organizations and artists to create licensed and co-produced products.
- LOEWE’s department for cultural projects receives regular requests for collaborative projects and sponsorship.
- They will review these project proposals every week and determine the right channel for review and approval.
- Typically, projects go through LOEWE’s art advisor first, then they seek approval from the creative director and chief marketing officer.

Determining Criteria for Successful Partnerships

Cultural Organizations



Example criteria that cultural organizations consider for licensing partners and product development

- ❑ Product licensing must have a resonance that leads people back to the cultural institution in some authentic way
- ❑ Products must make sense for brand extension – they speak to the collection and its various stories (not just “logo slapping”)
- ❑ There should be demonstrated thoughtfulness around product development and clear efforts from the licensee to differentiate and elevate the connection with cultural organizations
- ❑ There should be proof of distribution networks and business forecasts for revenues and royalties
- ❑ Clear project timeframes, communication, and licensee resources to manage project deployment should be established
- ❑ Proof of how organizations manufacture, following specific environmental and ethical working standards

Commercial Brands



Example criteria that LOEWE Foundation looks for in cultural partners and licensing

- ❑ Like cultural institutions, brands are also looking for partners that will **support and enhance their commercial brand**
- ❑ At LOEWE, cultural partners and projects must align with their **Creative Director’s tastes and visions**
- ❑ Finally, organizations like LOEWE deeply consider the **timing of a project to boost visibility in keys markets**

Example: Timing of partnerships

LOEWE opened their first-stand alone store in Stockholm 4 months ago. They also recently received a project request from an auction house hoping to do a joint event in Stockholm in 2025. This kind of collaboration could be a great opportunity to reactivate the local market after being in Stockholm for a full year.

Regardless of Program Sizes, a Push towards Diversification

Range of program sizes and number of active partner numbers

Smaller programs

Larger programs

“We’re held to a P&L, so we have a revenue target we have to hit every year. So, there isn’t necessarily a goal with the number of projects.”

“We currently have about 9 collaborations that we’re doing, and most of them have resulted in items that are sold through retail. Either through our outlets or locally in other stores.”

“We currently have 27 licensee across 4 core categories that relate to our collections and properties.”

Focus of partnerships with local or international distributions

Less international

More International

“We have licensees that might have their own international distributions but that is not a focus for our organization.”

“Right now, we don’t have to do too much extra work to get international partners as most of our local licensees have their own international distributions.”

“We have licensees who are very US, Germany, Australia and China based. From a branding perspective it becomes a question of what demographics speak well with your brand.”

Diversifying products

Regardless of how many partners and projects cultural institutions are working on, there is a desire to ensure products themselves are diverse.

“We are looking to expand the sectors we are in, so reaching all new product market with new partnerships.”

~

“We are very careful about turning away any companies that double up on partners/ products that we already have.”

~

“We try to refresh with our existing licensees to make sure they have something new in a collection.”

Section Outline



4

Product Design & Ideation

- Determining extent of product design oversight
- Practices to generate ideas among staff
- Bringing in curators as core collaborators for design and vetting

How Much Control To Maintain over Design and Brand Use?

Most organizations we spoke with don't require high levels of control over design...

- They will collaborate with their licensee partners on aspects of design, notably on generating ideas and concepts
- They will also provide support with accessing collections for design purposes.
- Generally, commercial partners will either have their own designer or secure the services of external product designers
- Staff from the cultural side can come in as advisors and to vet proposals
- Cultural organizations do not need to spend too much time on design.
- There is built-in trust with partners to manage the appropriate use of the cultural brand.

BUT, For organizations that want more control over product design and how their cultural logos are used...



Resources required: staff and time

- To have effective oversight on design, organizations should either, already have/hire someone specifically with product design experience that can help review/elaborate designs with licensee partners.
- Organizations must be committed to hiring staff with specific design skills, which could imply growing the team out, and investing in more staff time to manage design instead of delegating this to partners.



Benefits: quality assurance and meaningful connections



Helps maintain a coherent expression and vision of the institutional brand



Brings together both design acumen with greater in-house knowledge of the cultural collection to interpret content in interesting and authentic ways



Avoids the risk of partners just slapping on logos without care to differentiating products



In cases where licensee partners don't have their own designers (only manufacturing capacity) the in-house staff with design expertise can step in to help design the product/ streamline process

Practices for Welcoming Staff Ideas and Input

Across our interviews, there seems to be a common desire to generate creative ideas from across departments, to leverage different expertise and knowledge around collections for project inspiration. These ideas are often then reframed by licensing and brought to partners for product development.

Staff proposing ideas

Organizations with less formal licensing structures may encourage staff from across the organization to propose ideas to the business division, who will then determine the market feasibility of the idea.

“I believe ideas come from organic conversations. Someone at the museum develops a project/idea and then comes to the business enterprise division share it and see if it could be a workable/producing idea.

We would benefit from having a more formal structure and process. There are definitely going to be ideas that are left on the table because people don't know who to go to / where things live / what is the process.”

Committees gathering ideas

Organizations without dedicated teams or staff for licensing may set up a cross-departmental committee to help gather ideas and select the more viable projects to pursue.

“Our committee structure makes it easy to gather ideas from around the organization. I think it's good when the group has a clear purpose and goals.

However; we do fall prey to decision-making delays. It would be a lot clearer if, say, marketing and corporate teams had the final word. In absence of that, there's always some level of confusion when determining potential projects.”

Ideas from core exhibition meetings

Cross-departmental meetings and core exhibition meetings are ideal moments for business teams to hear about what is going on and generate ideas for licensing and merchandising.

“We actively join departmental meetings and curatorial quarterly meetings to hear updates around ongoing projects and acquisitions. These meetings can help spur some merchandising ideas.

You also have curators who are more commercial thinking than others and are really interested and proactive in sending us ideas for licensing opportunities.”

Actively soliciting curators

Some organizations are intentionally creating more direct channels between their licensing partners and curators to generate ideas and leverage in-side expertise more for product development.

“Now we are also doing a little shift, where we want our curators to come to us first and share their ideas for what could be interesting projects.

We can then present those concepts to our licensee partners. We want to be more proactive from the curator's side and leverage what they think could be interesting.”

Bringing in Curators for Design Concepts and Evaluations

To optimize the potential of licensing partnerships, most organizations recognize the need to not only have dedicated staff from the business commercial side, but also active processes to collaborate with curators, conservators and collections staff for their expertise on design concepts and values alignment.

Generating Ideas with Curators

From our conversations, we heard different models for how certain organizations intentionally connect their licensing partners with their curatorial staff to co-design and develop product ideas together that leverage the stories and aesthetics of collection items.

- **Licensees typically bring their ideas and concepts for curatorial validation:** In many cases, licensee partners might first identify opportunities and ideas for product development. They can then request site visits to meet with curators and conservators to discuss together what can be developed and designed.
- **Curators can propose their own ideas based on their extensive knowledge of collections:** Some organizations are shifting their design proposal practices by actively soliciting more generative ideas from curators first to see what they think is interesting from the collections and bringing those design ideas to their licensing partners.

Validating Concepts with Curators

It can also be sufficient to simply validate ideas with curators instead of actively co-designing with them. This is best suited for smaller licensing programs that may not have the staff time or capacity to more proactively co-design branded products with partners.

- **Collaborating with curators helps connect licensing products with collection stories:** Most organizations recognize the importance of validating licensing product ideas with curators to ensure products make sense with the collections and promote the stories and values of the institution.
- **Ensuring appropriateness of product proposals:** In addition to connecting licensing products to collection stories, curators can also help ensure that any use of collections items and images is not problematic or appropriative.



Some challenges to be aware of when working with curators:

It can be a challenge for cultural experts to dive into licensing products if they don't have the exposure to the sector. Transforming cultural assets into something commercial and getting curatorial support can be tricky. Therefore, it is important for licensing staff to take the time to build trust and familiarity for curators around licensing.

Section Outline



5

Partnership Documentation and Expectations

- Reviewing business forecasts prior to final contracts
- Setting clear expectations with partners and internal staff
- Considerations for contracts and evaluating partnerships over time

Core Documents, Forecasts and Contracts

Core documents for all licensing partnerships include the pre-contract forecasts and business plans, with the final agreements. These documents outline the expected revenues generated and help frame the duration of the partnership being agreed on.



Business plans and forecasts

Before licensing contracts are signed, many organizations require that partners create a business case including the following details:

- What are their projections/sales forecasts?
- How is their company and brand aligned with the cultural organization?
- Is the project/product proposed relevant for brand extension?
- How will they differentiate their products and highlight the partnership?
- What kinds of distribution networks do they have? (Spread of their markets)
- What capacity do they have? How much can they handle and provide for?

In addition to business plan reviews, [some organizations also organize site and factory visits](#) for partners as part of their vetting process to ensure capacity and distribution networks.

Note around additional documentation:

Some organizations also require proof of working standards, whereby partners must demonstrate the ethical and environmental codes and standards of their manufacturing processes as a core criteria to their agreements.



Contract and licensing agreements

Licensing agreements require the support from legal staff to help set the following expectations:

- Parties involved
- Fixed royalty fees (guaranteed minimum regardless of sales)
- Sales-based royalties
- Timelines of partnership (fixed terms, renewable, etc.)
- Limits/parameters to how brand/ assets and IP are used
- Geographic distribution and limitations

Notes around agreements lengths:

- Organizations typically aim for shorter term initial contracts, with the potential and goal to renew for long term partnerships.
- Shorter contracts allow for greater control from the cultural side in the event a partnership is not as successful as expected.

Setting Expectations Around Timelines, Revenues and Visibility



How soon can products be available to consumers?

It is important when launching licensing programs, to be aware that project timelines from design to manufacturing and getting products to consumers can vary greatly.

Timelines can vary depending on:

- The nature and complexity of the product being designed
- How large both partner organizations are, and the teams involved
- The vetting process required from both sides
- Ensuring products are authentic, differentiated and high quality

Revenues are not immediate:

Given manufacturing timelines, it is important to be aware that the cultural organization may not receive royalties until 9-12 months after contracts have been signed.



What kind of visibility and promotions do you provide?

Marketing expectations

- Across many of the organizations we spoke with, cultural organizations don't typically guarantee marketing budgets for their licensed products within their specific contracts.
- Organizations may of course promote their licensed products, especially if they are featured in their on-site stores, however these seem to usually be discretionary funds and not contractual.

Retail expectations:

- Not all the organizations we spoke with guarantee their licensed products will be sold in their stores.
- Depending on their own retail products that are usually managed by another team or outside vendors, organizations can decide which licensed products to sell on-site.

Resetting Expectations and Contractual Terms

When establishing licensing programs, cultural organizations must be prepared to occasionally review and reset contractual terms and expectations for ongoing partnerships. These are sensitive moments that must be navigated with diplomacy and flexibility to ensure ongoing relationships of trust and mutual alignment. New York Botanical Garden shared two instances where a realignment was necessary, and how they navigated these conversations.



Scaling back on-site opportunities with costs to the institutions

When New York Botanical Garden started their licensing program, [every licensee could use the conservatory for a photo shoot](#). These opportunities were highly prized by partners who could activate their brand and the products they developed.

While the intent to provide on-site opportunities to all partners supports the collaborative nature of these partnerships, it did [entail a certain cost to the Garden — especially around closing the conservatory to the public for the duration of these photo shoots](#).

The Garden is now [re-evaluating and assessing how much access partners should be granted to use the conservatory for photo shoots](#). True need and value added will be key metrics when making these decisions.

[Scaling back expectations and opportunities](#) for partners proposed in earlier contracts and program iterations will require careful negotiation and explanation.



Navigating institutional rebranding

New York Botanical Garden has also recently [undergone a total institutional rebrand](#).

They are now in the process of having to [discuss with current partners the expectations and rules around using the new logo and marketing assets](#) versus the original assets that were in place when the partnerships were initially negotiated.

These conversations [require careful negotiations and case-by-case rollout phases](#) based on the timing of partnership and where they are in the product development cycle.

It is important in these cases to have a certain degree of built-in trust with partners to navigate these in-contract changes.

Evaluating Partnerships Overtime and Metrics to Consider



Referring to forecasts and sales for ongoing evaluations and assessments

- As projects move forward in time, it is important to be able to refer to the initial forecasts as part of the ongoing evaluation process of partnerships.
- Indeed, many organizations require their partners share quarterly sales updates comparing actual sales and revenues with the initial projections.
- These updates help cultural organizations assess the success and viability of a partnership using specific data and metrics.
- This is also an opportunity to discuss with licensees if their business forecasts need to be amended, and whether or not partnerships should or shouldn't be renewed beyond the initial contract term.



Different metrics for products and partnerships



Product metrics

- Degree of product differentiation
- Overall quality of products
- Connection with stories and values of organization
- Creativity and potential to attract new audiences



Relational metrics

- Collaboration with staff and curators
- Communication and updates



Tangible, outcome metrics:

- Revenues generated (royalties)
- Fulfillment of distribution targets
- Branding associating to product
- Impressions on different websites, social media, in stores, etc.



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- Section 3- Unique Case Studies

Participant Budget Information- Cultural Institutions

| Organization | Location | Reference Documents | Reference Period | Operating Expenses | Operating Income |
|---------------------------------------|-------------------|--|-----------------------|--|--|
| The British Museum | London, UK | Report and accounts for year ending 31, March 2023 | 04/01/2022-03/31/2023 | £103,381,000 (listed as total expenditure) | £134,834,000 (listed as total income and endowments) |
| Field Museum | Chicago, IL, USA | IRS 990 2022 filing | 01/01/2022-12/31/2022 | \$88,695,315 | \$91,881,924 |
| The Guggenheim Museum and Foundations | New York, NY, USA | IRS 990 2022 filing | 01/01/2022-12/31/2022 | \$71,157,329 | \$75,933,810 |
| New York Botanical Garden | New York, NY | IRS 990 2022 filing | 07/01/2021-06/30/2022 | \$95,331,518 | \$101,626,803 |
| Museum of the City of New York | New York, NY, USA | IRS 990 2022 filing | 07/01/2021-06/30/2022 | \$12,555,685 | \$15,929,242 |
| MFA Boston | Boston, MA, USA | IRS 990 2022 filing | 07/01/2021-06/30/2022 | \$134,496,363 | \$148,263,439 |
| National Trust | Swindon, UK | Financial statements 22-23 | 03/31/22-02/28/2023 | £497,600,000 (listed as total ordinary expenses) | £605,800,000 (listed as total ordinary income) |

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LOEWE's Cultural Partnerships

STORIES

- Collections
- About LOEWE
- LOEWE FOUNDATION
- Our CASAS
- LOEWE Projects**
- Runway

- A film by Luca Guadagnino for SS24
- PhotoEspaña Exhibition 2023
- Writing the Prado
- LOEWE on the Renaissance world tour
- LOEWE FOUNDATION Craft Prize 2023
- LOEWE Chairs
- International Women's Day
- LOEWE at the Super Bowl
- My Neighbour Totoro on stage
- LOEWE FOUNDATION Craft Prize 2022
- George Platt Lynes x PHotoESPAÑA
- LOEWE FOUNDATION x Ghibli Museum
- LOEWE Weaves
- Divine x PHotoESPAÑA
- Art Basel
- Hervé Guibert
- Peter Hujar & David Wojnarowicz
- LOEWE Blankets
- The Squash



Arts & Crafts holiday collection

The 2021 holiday collection celebrated the whimsical, nature-inspired themes of the British Arts and Crafts movement. Ready-to-wear, bags and accessories featured a range of archive print designs, playfully clashing 19th century botanical motifs with a contemporary neon palette.

[Explore](#)



Joe Brainard, FW21

American artist Joe Brainard (1942 – 1994) produced a varied and vibrant body of work defined by its spontaneous creativity and playful collaged aesthetic: an oeuvre celebrated in our 200-page 'A Show in a Book' presentation of the FW21 men's collection and women's precollection.

[Explore](#)



Studio Ghibli, SS21

Iconic Japanese animation studio, Studio Ghibli, share LOEWE's total commitment to craft. An SS21 capsule collection transported the magical protagonists of their film masterpiece 'My Neighbor Totoro' onto a range of clothing, leather bags and accessories.

[Explore](#)

Licensing at a Glance- New York Botanical Garden

“Our collaborative licensing program, enriched by NYBG’s extraordinary heritage, beautiful living collections, and one-of-a-kind archival botanical artwork collection, offers a unique opportunity to be part of a vibrant community dedicated to sharing and celebrating the wonders of plants and fungi. This flourishing program, which continues to experience significant growth globally, is complemented by cause-related messaging that resonates deeply with many audiences.

By aligning with NYBG, brand partners support our mission to educate, study, and preserve nature, but also help us inspire diverse audiences to engage with and appreciate the natural world. Join prestigious partners like Frontgate, Tea Forte, New Era, Rizzoli, Penguin Random House and LeSportsac to tell a powerful story of beauty, discovery, and celebration that reaches people everywhere.”



GU



Raaka Chocolates



BloomsyBox



Tea Forté



Caswell-Massey Soaps



Le Sportsac

Licensing at a Glance- V&A

“The V&A is renowned for its award-winning licensing programme, creating beautiful products inspired by the museum’s rich archive.

The programme started over 20 years ago and today we have over 85 licensed partners worldwide.

As the world’s leading museum of art, design and performance, the V&A celebrates creativity and champions excellence in design to inspire the next wave of designers, retailers and manufacturers.

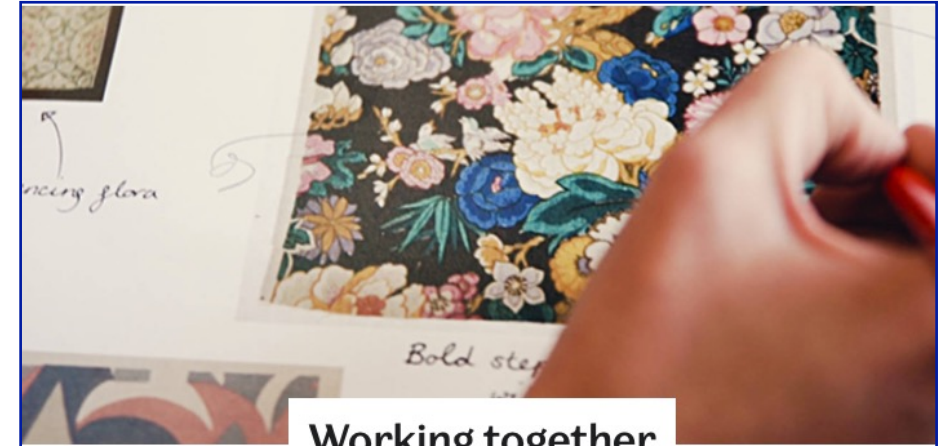
We collaborate with companies which share our values of innovation, high quality design and craftsmanship.”



Products and markets

Our global programme reaches across product categories from homeware, apparel, jewellery to stationery, crafting and everywhere in between. Key territories include UK, Europe, USA and East Asia. In 2019 we launched over 1300 new products, growing the V&A’s product distribution network to over 72 countries.

All our profits are returned to the museum, supporting its mission to enrich people’s lives by promoting research, knowledge and helping us to make works of art accessible to all.



Working together

Taking inspiration from over two million objects, our experienced team provides a tailor-made research service. We support our licensees through the design process to create beautiful ranges for the contemporary market. We also offer marketing and branding support, collaborating closely with our licensees to build engaging campaigns to tell the fascinating stories from the archive.

Licensing at a Glance- Royal Horticultural Society

Garden Products



Garden

Burgon & Ball

Burgon & Ball offers a range of quality stainless steel tools and cutting tools, enabling gardeners to garden with confidence

Home Products



Home

Turner Bianca

Turner Bianca offers luxury home textiles inspired by the RHS Lindley Collections, including adults and children's bedding, cushions, and outdoor textiles

Gift Products



Gifts

Frances Lincoln

Frances Lincoln produces beautifully illustrated diaries, address books, journals and notebooks featuring artwork from the RHS Lindley Collections

Food and Drink



Food and drink

Harrogate Tittle

Harrogate Tittle creates delicious RHS honey-based rum, a botanical gin and a stunning blended whisky, using 100% Harrogate spring water

Children



Children

Scholastic

A leader in publishing and education for over 100 years, Scholastic's illustrated RHS children's activity books are designed to inform and entertain



Garden

Gabriel Ash

No matter your plot size, Gabriel Ash has the perfect RHS-endorsed timber greenhouse or cold frame to create your ideal growing environment



Home

Annie Sloan

British interiors company Annie Sloan offers the RHS Decoupage Paper Collection and Chalk Paint™ in Capability Green for creative home projects



Gifts

Kimm & Miller

A leading designer and manufacturer of quality food, home and lifestyle gifts, collaborating with the RHS and other favourite UK brands



Food and drink

The House of Sarunds

The House of Sarunds distributes world-class chocolate and confectionery to retail and food service sectors, including an RHS collection



Children

Dexam

Dexam's environmentally friendly Home Grown and I Bug You children's collections include children's lunch bags, drinking bottles and aprons

Licensing at a Glance- National Trust

“Every purchase from our brand licence collaborations helps fund our conservation work and supports us in caring for the nature, beauty and history that we all know and love.”

Home

Little Greene →

Little Greene are conservators of historic decoration. We share a conservation ethos that has inspired an award-winning reinvention of paint colours and wallpaper patterns found at our places. They further support our restoration programme by donating paints that bring life back to some much-loved places.

Sarsen Stone Group →

The National Trust Tile Collection by Sarsen Stone Group is inspired by the many houses and gardens in our care. From arboreta to abbeys and the ever-changing landscapes surrounding them. A unique tile from the collection is an investment in heritage in more ways than one.

Anglepoise →

We've teamed up with Anglepoise to launch three Original 1227 lamps. All of the lamps come in a nature-inspired sage green colourway or a timeless buttermilk, yellow, and the floor lamp with a Design Council award at the 2022 Livingstone Stone Awards. A contribution from the Anglepoise series will support restoration works at The Homewood in Surrey.

Amico →

Discover the 'Decor' range by Amico - the UK's leading high-end flooring manufacturer. Available in more than 10 colourways, the three patterns are inspired by '1800' Victorian and Georgian styles which can be found at many National Trust places from these eras. 10% of all sales will go towards supporting the parks and woodlands in our care.

Sanderson →

Sanderson's hand-drawn fabric collection, A Celebration of the National Trust, is inspired by our commitment to nature and cultural heritage. Taking inspiration from places in our care, Sanderson have created five intricate design themes. Under the Greenwood Tree, The Lookout, The Farm, Country House and The Secret Garden.

Garden

Alitex →

Our long-standing collaboration with Alitex includes a collection of aluminium Victorian-style greenhouses inspired by the places we care for. Designed to be flexible and low maintenance to grow nature easily all year round, they also provide a viewing space to unwind.

Crane Garden Buildings →

With a shared celebration of heritage and a love for being outdoors, these brand-collaborated sheds are inspired by the cottolages at our places we care for. They provide the UK manufactured collection in reproduction finishes that achieve an authentic finish, without the need to quarry new stone.

Westminster Stone →

Our collaboration with Westminster Stone was inspired by the outdoor rooms at our places which have provided an escape for our visitors. They produce the built with environmentally friendly materials, Crane Garden Buildings are kinder on the planet and allow you to care for the nature in your garden.

Blue Diamond →

Together with garden centre group Blue Diamond, we've developed a bespoke collection of seeds, bulbs and plants inspired by the rare and heritage plant varieties we look after. As well as bringing a bit of your favourite garden into your own green space, every purchase will also support the conservation work in the gardens and parks in our care.

Burgon and Ball →

Building on our popular children's range the National Trust endea by Burgon and Ball collection comprises a selection of high-quality garden tools for adults with a stylish heritage aesthetic. Made from high-strength steel using traditional manufacturing techniques, this range pays a little extra attention to detail.

Kids

Frugi →

Frugi shares our ambition to encourage children to engage with nature in a sustainable way. Their eco-friendly children's range is made from Global Organic Textile Standard certified organic cotton, recycled plastic bottles and natural rubber. With designs inspired by our 50 things to do before you're 11½ outdoor activities, they're just the thing for outdoor adventures.

Burgon and Ball →

We want to get more kids interacting with nature. In our latest collaboration with gardening tools manufacturer Burgon & Ball, we've designed a range to inspire families to explore their gardens. Both our adult and kids' ranges are made to last, created using strong and durable materials.

Outdoors

CJ Wildlife →

Together with CJ Wildlife, we're encouraging everyone to help nature thrive. Whether you're building your own butterfly house or hanging a decorative bird feeder, a contribution of each sale will help to fund our conservation work, including getting us one step closer to our aim of planting 20 million trees by 2030.

Moshulu →

Our sustainable women's collection by leading footwear brand Moshulu is inspired by the flora and fauna found along the coastline in our care, and a portion of the proceeds will be used to support our conservation work. The range also won Best Licensed Product at this year's Association for Cultural Enterprises Awards.

Vango →

Our collaboration with Vango celebrates our shared love of the outdoors and passion to act sustainably by turning recycled plastic into adventure. This camping collection of tents and sleeping bags is made from salvaged recycled PET plastic bottles and it's projected that the collection will repurpose almost 255,000 PET plastic bottles in its first year.

Lifestyle

Sophie Allport →

We've teamed up with Sophie Allport to create a bespoke range of home accessories that celebrate our shared love of nature and wildlife. 10% of all sales will help to fund our conservation projects - protecting nature and history for years to come.

Wentworth Puzzles →

Our collaboration with wooden jigsaw puzzle manufacturer Wentworth, brings photography from our places into your home. All of the puzzles in the collection are manufactured in the Wiltshire countryside from sustainable wood sources and feature unique shapes for you to piece together our places.

Toasted Crumpet →

'Explore & Treasure' from Toasted Crumpet brings together a love for growing-up and exploring our much-loved countryside and our shared passion to look after these places for everyone, for ever. The designs feature wildflower meadows and the insects that call them home.

Derwent →

Based in the Lake District, Derwent has been creating high-quality artist pencils since 1832. Together we've launched the Riverlands Collection consisting of five collectable sets of fine art supplies, with 10% of the proceeds going towards the conservation of rivers and streams in our care, including the River Derwent.

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NYBG & Tea Forté



About the project

- In 2019, Tea Forté partnered with NYBG to develop a limited edition co-branded tea and teaware collection leveraging their shared expertise in botanicals.
- Due to the tremendous success of the first collection, a new stunning collection was introduced the following Spring and every Spring thereafter. The 6th collection launched for Spring 2024.
- Tea Forté worked with NYBG to develop delectable tea flavors inspired by the verdant living collections of NYBG's 250 acres, which include fruity flavors with floral accents such as Raspberry Nectar, Lemon Lavender and Pink Papaya Nectar.
- Each collection is beautifully packaged in original artwork inspired by the rare book collections of NYBG's world-renowned LuEsther T. Mertz Library.
- A portion of the purchase price supports NYBG's work in plant science, horticulture, and education.



What makes the collaboration successful

- ✓ Tea Forté worked very collaboratively with NYBG on the product development as well as marketing the collection.
- ✓ The partnership leveraged the strength of Tea Forté in their category and NYBG as an expert in botanicals.
- ✓ There is strong alignment between NYBG and Tea Forté in their brand values, quality standards and key target demographics.
- ✓ The exquisite packaging, which is derived from original artwork in NYBG's rare book collections, is unique and eye-catching.
- ✓ Tea Forté masterfully tells the story of NYBG and the significance of the tea collections through all their marketing channels – catalogs, email, website and social.
- ✓ The royalties generated from the sale of NYBG Tea Forté products provide revenue for NYBG's important work in plant science, horticulture and education.

National Trust & Little Greene



About the project

- The collaboration between National Trust and Little Greene first started in 2018, when the first National Trust inspired paint range was launched.
- Following the success of their first three co-branded wallpaper collections, Little Greene has now launched now launched their fourth collection 'National Trust Papers IV'.
- Little Greene has taken inspiration from the National Trust's historic buildings to develop a range of contemporary paints and wallpapers.
- All of their paint is environmentally friendly and made in the UK, which aligns well with the National Trust's position as a conservation charity.
- A contribution from every tin of paint and roll of wallpaper sold is made to the National Trust, helping them look after nature, beauty and history, for everyone, for ever.



What makes the collaboration successful

- ✓ Little Greene is a longstanding historic paint and wallpaper manufacturing company that puts special care towards historic tradition, preservation and environmental impact.
- ✓ Their brand values and attention to quality and differentiation align with the values and stories told at the National Trust
- ✓ Little Greene staff and the team at the National Trust work very collaboratively.
- ✓ Little Greene experts travelled to National Trust properties across England, Wales, and Northern Ireland to research the collections, looking at historic wallpaper, furniture, artwork, artefacts and clothing.
- ✓ Little Greene supports the National Trust restoration program by providing income through royalties and paints for projects within the properties.

Guggenheim & COS



About the project

- In 2016, fashion brand COS and the Guggenheim collaborated around the exhibition *Agnes Martin* for which COS created a limited-edition capsule collection for women and men.
- The COS x Agnes Martin capsule collection featured 12 menswear and womenswear pieces.
- The collection was available to purchase at the museum store and at select COS stores and online.
- The sponsorship also included a photo and video shoot at the museum.
- The exhibition and branding partnership all coincided with the opening of new COS in New York - so the events served mutual benefits for the museum and fashion brand.



What makes the collaboration successful

- ✓ As a fashion brand, COS' minimalist style echoed the style and oeuvre of Agnes Martin.
- ✓ The Guggenheim building also paralleled the brand and artist's values - making it the ideal backdrop.
- ✓ COS' designers were very attentive and sensitive to Agnes' Martin's artistic style as well as her own fashion preferences.
- ✓ COS created differentiated and high-quality products that highlighted the museum partnership and celebrated the artist and the exhibition.

Field Museum & Journeyman Distillery

A JOURNEYMAN TAKES THE ROAD LESS TRAVELED

FIELD GIN



In celebration of its 125th anniversary, 27 historic botanicals were selected to produce an artisan gin reflecting the amazing history of The Field Museum—and the city of Chicago.

The 1893 World's Columbian Exposition in Chicago showcased more than 1,500 different plants, currently preserved in the collection of The Field Museum. Handcrafted by our distillers, this exceptional gin is and uniquely Journeyman.

TASTE LAVENDER ON THE NOSE. SWEET TROPICAL FRUIT UNDERTONES ARE LAYERED WITH DARK LIQUORICE, MINT, AND GINGER SNAPS FOR A UNIQUELY COMPLEX FINISH.

45% ABV | 90 PROOF
TRIPLE-DISTILLATION

| | | | |
|----------|----------|----------|----------|
| R | C | B | W |
| 0% | 100% | 0% | 0% |
| RYE | CORN | BARLEY | WHEAT |

THE 27 BOTANICALS: juniper, lavender, bergamot, prickly ash, anise, flax seed, marshmallow root, annatto powder, mango, yucca root, ginger, red corn, mustard, coconut palm sugar, fennel, millet, valerian root, charoli nuts, cinnamon, coffee, coriander, quinoa, star fruit, coconut, horehound herb, pineapple, and papaya

SILVER MEDAL
SEATTLE INTERNATIONAL SPIRITS AWARDS



About the project

- In 2018, the Field Museum and Journeyman spirits came together for a special collaboration to mark the museum's 125th anniversary.
- In 1893, the Field Museum hosted the World's Columbian Exposition. The partnership with Journeyman was also designed to make a special nod to this historic event.
- The Field Gin and Vodka by Journeyman Distillery were crafted with ingredients that were brought to the original 1893 World's Fair.
- Field Gin and Field Vodka are available at select bars, restaurants, and retailers in Chicago, as well as at the Field Museum and in Journeyman's tasting room



What makes the partnership successful

- ✓ Journeyman is a historic and iconic distillery with strong local roots, and a commitment to quality and organic ingredients. Working with the museum was an opportunity for both parties.
- ✓ Throughout the partnership, staff from the museum and the distillery were very collaborative, working together to make an authentic and high-quality product.
- ✓ For example, to find inspiration for the spirits, the Journeyman team were taken on a four-hour behind-the-scenes tour of the Field, where they met with botanic specialists to source their ingredients.
- ✓ To celebrate the partnership, the Field also staged a mini exhibit of the botanicals used to make the Field Gin.

MFA Boston & UNIQLO



About the project

- In December 2023, the MFA Boston and UNIQLO announced the launch of a new collection of *UT Graphic Tees, Hokusai Remixed* inspired by several prints by Katsushika Hokusai.
- This collaboration builds upon a 10-year partnership between the Museum and UNIQLO—a longtime supporter of arts and culture—that was established in 2017.
- The new collection, *Hokusai Remixed* brings *ukiyo-e* prints to everyday wear with 4 distinct styles sold online at UNIQLO.com and sold in select UNIQLO stores globally.
- UNIQLO also supports a variety of different programs celebrating Japanese art and culture at the MFA.



What makes the collaboration successful

- ✓ The continued partnership with UNIQLO supports the MFA's mission of bringing art and culture into everyday life and increases access to the MFA's renowned collection of *ukiyo-e* prints to both museum goers and global consumers.
- ✓ The *ukiyo-e* collection reflects UNIQLO's Japanese origins and promotes their company values around the arts.
- ✓ UNIQLO designers worked in collaboration with the MFA's curators to select designs from Hokusai's work.
- ✓ This co-branded collection is part of UNIQLO's wider *UT* line that aims to transform T-shirts into canvases of art and self-expression through an array of authentic cultural content from around the world.
- ✓ Since the initial launch of UNIQLO's partnership with the MFA in 2017, educators from the museum have hosted free art-making activities at the company's stores throughout Massachusetts.

NYCB & Reformation



About the project

- In the Fall of 2023, Reformation announced their partnership with the New York City Ballet (NYCB).
- The partnership was timed with Ballet's 75th Anniversary and the return of Balanchine's *Jewels* ballet to the stage.
- The collection is available online on Reformation's online store both across the US and internationally.
- In connection to the company's sustainability pledge, the co-branded collection has been partially made using deadstock fabric and the Reformation's signature recycled-cashmere blend.



What makes the collaboration successful

- ✓ As a brand, Reformation was especially suited to partner with the Ballet and spearhead the ballet core trend. Reformation is a sustainable fashion brand, with classically feminine pieces and styles
- ✓ The brand's designers drew inspiration from the rich tones and frothy toile seen across the dancers in *Jewels*: the three-act performance by founding member of the NYCB, George Balanchine.
- ✓ To celebrate the partnership, NYCB and Reformation hosted a night at the ballet followed by a launch party.

Royal Ballet & All Saints



ROYAL
BALLET
SAINTS



About the project

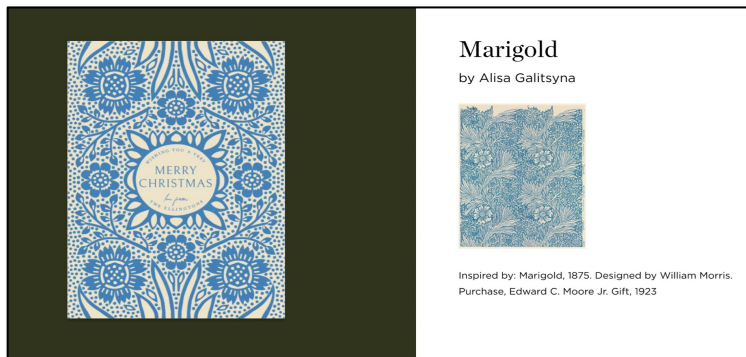
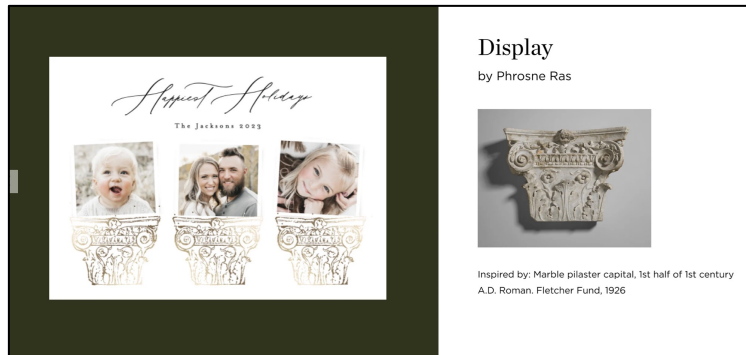
- In winter 2023, AllSaints launched the inaugural collection from their first-of-a-kind licensing partnership with the Royal Ballet.
- In addition to the co-branded 24-piece collection, AllSaints and The Royal Ballet also designed a limited-edition T-shirt and hoodie, available in-store and online.
- 10% of the proceeds from each style is donated to The Royal Opera House Covent Garden Foundation, which supports The Royal Ballet and The Royal Opera..
- All items are sold online in all UK AllSaints stores and on their website, as well as at the Royal Opera House shop and online store.



What makes the collaboration successful

- ✓ As a fashion brand, AllSaints is associated with a rock'n'roll music aesthetic- so the partnerships plays into the music connections between both parties.
- ✓ There was a feeling of natural synergy between the fashion brand's edgy look, music inspired styles, and the Royal Ballet's young dancers.
- ✓ The partnership will expose AllSaints consumers to new styles and ranges, demonstrating the retailer's versatility/elevation.
- ✓ The partnerships should also bring in new consumers to the fashion brand, as well as younger and new visitors to the Ballet.
- ✓ As part of the launch of the collection, four dancers from the Royal Ballet were cast to model the new co-branded style

Metropolitan Museum of Art & Minted



About the project

- The partnership between The Met and Minted reimagines classic works of art as contemporary holiday cards and greeting cards.
- Minted x The Met collection is available for purchase at The Met's flagship store at The Met Fifth Avenue and at its online stores. The collections is also available on Minted's website.
- A portion of every purchase will support the independent artist who designed the holiday card and the museum's collection, study, conservation and presentation of 5,000 years of art.
- The collection consists of 12 holiday cards and eight greeting cards by 11 artists from Minted's community.



What makes the collaboration successful

- ✓ Minted is a design marketplace/platform that brings independent design to consumers at market scale thanks to design technology.
- ✓ The company's art, stationery, and textile products have reached over 75 million homes worldwide.
- ✓ Minted artists have drawn inspiration from works in The Met's collection, ranging in medium from tapestry to stained glass, and reimagined them as contemporary designs.
- ✓ Each holiday card and greeting card includes a message about The Met's mission, the work of art that served as inspiration, and the independent artist who designed it. Customers may personalize the holiday cards with their own text and photos.
- ✓ Customers may personalize the holiday cards with their own text and photos.

Van Gogh Museum & Pokémon



About the project

- In 2023, the Van Gogh Museum celebrated its 50th anniversary, which they marked with a partnership with Pokémon – creating exhibition pieces, commercial products and activities in the galleries.
- The aim of the partnership was to introduce children to Vincent van Gogh and his art in a new way.
- The partnership led to a soldout exhibition, with new and younger visitors
- An exclusive range of Pokémon x Van Gogh Museum products were sold in the museum's store and web shop, and through The Pokémon Center.
- The new exhibition in Amsterdam also included a museum-wide scavenger hunt and gallery activities.



What made the partnership interesting

- The collaboration arose from the shared link with Japanese art and culture: Pokémon is a Japanese pop culture icon and Japanese printmaking was an important source of inspiration for Vincent van Gogh.



Victim of its own success

- Despite new and younger visitors coming to the museum, there were also many scalpers buying items for resale only – causing disruptions to the whole experience.
- The museum had to enact a one-person/one-item policy in the store. They also discontinued the sale of the Pokémon trading card.