

**Boutique, Design and Luxury Hotels in New York City: a Survey of the Impact of Art and Design as a Marketing Differentiation Strategy.**

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## **Abstract**

Boutique, design and luxury hotels are an increasing sector of the hospitality industry worldwide due to the enhanced influx of clientele that have a heightened interest and sophistication in enjoying the modern day hotel amenities. This research paper will examine how boutique, design and luxury hotels in New York City are employing art and design objects as a marketing differentiation strategy to entice customers in the intensely competitive hospitality industry. The marketing strategies utilizing art and design objects for four hotels in New York City will be analyzed, including: The Chelsea, The Carlyle, Gramercy Park Hotel and The Standard. Decision makers and stakeholders in the hospitality industry and art market will be profiled, including: hotel developers, hotel owners, hotel art program managers, hotel marketing experts, hotel cultural affair managers, hotel designers, and hotel artists. The aim of this research paper is to examine the effectiveness of utilizing art and design objects for marketing strategies in creating brand identity and customer perception of distinctiveness within the hospitality industry. The contribution of art and design objects as a key feature will also be considered from the viewpoint of financial viability and sustainability.

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## Chapter 1

Hospitality is one of the world's fastest growing industries, attracting new pleasure travelers and business travelers who have grown in sophistication and imagination. This new mindset has generated demand for hotels offering diverse experiences.<sup>1</sup> To address this emerging trend, hoteliers are seeking strategies to differentiate themselves within an intensely competitive market. Although nearly all hotels contain some form of art and design objects, boutique, design and luxury hotels are displaying trends in the utilization of art and design as a marketing strategy to entice and engage their guests.<sup>2</sup> The Paramount Hotel in New York City utilizes art objects, design features, as well as a deep relationship with the artistic community as a core differentiation strategy, resulting in increased customer loyalty as well as illustrating the potential significance of art to the hotel community.<sup>3</sup> Art and design have become fundamental elements of hotel design during the past decade. These objects have become fundamental rather than ornamental elements in hotel designs to solidify the hotels identity and individuality.<sup>4</sup> Furthermore, this past decade has shown the fine line that separates design and art is increasingly blurry, especially in hotels. An hotelier will not be as successful if they focus on just one of these two aspects. In order to surpass the high level of competition, experts in both the design and art fields must be utilized together for superior results.<sup>5</sup>

Enhanced community engagement through support for visual arts is emerging as an international civic trend, with some municipalities requiring hotel developers to allocate funding

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<sup>1</sup> Walter Rutes *et al.*, *Hotel Design: Planning and Development* (New York: W. W. Norton and Company, 2001), pp 5-6.

<sup>2</sup> Patricia Sheehan, "The Hotel as Art Gallery," *Lodging Hospitality*, Vol. 60, No. 9 (2004): p 44.

<sup>3</sup> Adam Lindemann, *Collecting Design* (United States; New York: Taschen, 2010), p. 265.

<sup>4</sup> Jonathan Vatner, "For New Hotels, Art Isn't Merely Decoration," *The New York Times*, 2009, (accessed March 11, 2014).

<sup>5</sup> Rima Suqi, "Best Hotel Art Collections," *Travel + Leisure*, 2009, (accessed April 3 2014).

for art programs. Art programs are a very small percentage of the overall cost of the development of a hotel; typically requiring one percent or less of the total project cost.<sup>6</sup> The impact of art programs on the community and customers has not been examined.

Although art and design objects are utilized extensively in the hotel industry,<sup>7</sup> there has been little research conducted regarding their financial or marketing effectiveness. The degree to which customers' appreciation of the enhanced artistic experience has influenced their preference for hotels, and the impact of that customer experience on the development and sustainability of hotels, is unclear. A review of the literature, and interviews with hotel representatives revealed that there are no cohesive studies analyzing this growing contemporary phenomenon. This paper provides a preliminary investigation into the growing impact of art and design in hotels, and its effectiveness as a differentiation strategy for hotels.

In order to determine the influence of art and design objects for hotel marketing strategies, the impressions of stakeholders influencing hotel art and design purchasing will be examined, as they have both the knowledge regarding investments in art and design objects as well as access to corporate research indicating customer perceptions and loyalty. This research project will utilize qualitative methods of inquiry. Semi-structured interviews were conducted employing both specific questions and open-ended conversation opportunities. While personal interviews were the predominant method, some email and telephone interviews were conducted due to some participants' inability to meet face-to-face. Interview subjects included hotel developers, owners, art program managers, marketing experts, cultural affair managers, art and design consultancies. The research assesses the effectiveness for hotels in New York City that

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<sup>6</sup> Mary Scoviak, "Off the Wall: Boutique Design," *Hospitality & Tourism Complete*, Vol. 7, No. 2 (2011), p 14.

<sup>7</sup> Patricia Sheehan, "The Hotel as Art Gallery," *Lodging Hospitality*, Vol. 60, No. 9 (2004): p 44.

are utilizing art and design as a marketing strategy. Illustrative case studies for four hotels located in New York City are provided. The four hotels include the boutique Hotel Chelsea which commissions art and design objects for the hotel and is noted as being the first to establish the connection between artists and hotels.<sup>8</sup> The second hotel is the Gramercy Park Hotel which owns a museum quality art collection that is frequently changed so that guests do not experience the same hotel twice, and that also utilizes tour group leaders from the Metropolitan Museum of Art. The Carlyle, the third hotel, is a luxury hotel featuring a gallery on the main floor. Finally, The Standard, which features an exhibition space and collaborates with artists, will be analyzed. Warby Parker and The Standard established a program called the Artists in Residence where artists are set up with a four day residency.<sup>9</sup> These four hotels were chosen to illustrate a diverse range of marketing strategies utilizing art and design. Finally, this paper will discuss available research surrounding the sociology and psychology of people's association with art and design objects, tourism, marketing, and economics paying particular attention to hotels in New York City. Furthermore, it will seek to find how integral art and design objects have emerged as key marketing features of boutique, design and luxury hotel properties.

### **Historical Overview of the Hospitality Industry**

A brief overview of the historical relationship regarding art and design and the marketing strategy and brand identity for hotels will be provided. The fashion of collecting art emerged during the sixteenth century with the burgeoning travel by both merchants and the aristocratic classes. While art collections were typically restricted to royalty and the aristocratic class during the Middle Ages and the Renaissance period, wealthy merchants throughout Europe adopted the

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<sup>8</sup> Jonathan Vatner, "For New Hotels, Art Isn't Merely Decoration," *The New York Times*, 2009, (accessed March 11, 2014).

<sup>9</sup> The Standard, "Collaborations," *The Standard*, 2014, (accessed 15 April 2014).

practice. The travel of young aristocrats including Germans, Scandinavians, Englishmen and Americans traveling to ancient cities that were considered major centres of culture evolved as a rite of passage; typically resulting in them becoming patrons of the arts as they gathered a 'collection' essentially as souvenirs.<sup>10</sup> The Grand Tour sparked the tourist industry, with hotels, spas, and restaurants developed to meet the needs of these travelers. In particular, the 1820s to the 1830s is identified as the period during which the tourist industry developed into a formalized system.<sup>11</sup> For the Americans specifically, the construction of the railroad and the Industrial Revolution created a wealthy class of people who had time to travel and therefore undertook the Grand Tour.

In terms of hotels, the development in the late eighteenth century of The City Hotel in New York City is recognized as the first grand hotel.<sup>12</sup> Hotels since then have evolved both in scale and diversity. Since the 1980's, a hotel boom and a trend towards diverse customer experiences and the marketing of specialized types of hotels has occurred as a reaction to hotel clientele who perceived hotels lacked warmth and expressed frustration at the homogeneous and banal design of hotel chains.<sup>13</sup> Hotel developers responded by creating large impressive lobbies with intimate interior spaces and began allocation funds for enhanced interior design with the addition of artwork, design and high quality materials to achieve warm and sophisticated ambiances. This trend continued into the 1990's and during this time the marketing strategies of hotels became even further specialized due to advanced technologies, customized hotels and

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<sup>10</sup> Jean Sorabella, "The Grand Tour," *Metropolitan Museum of Art*, 2014, (accessed 23 June 2014).

<sup>11</sup> John Towner, "The Grand Tour: a Key Phase in the History of Tourism," *Annals of Tourism Research*, vol. 12, no. 3 (1985): p. 301.

<sup>12</sup> Maria Oroian, "Tourism- Its Historical Development," *Academia.edu*, 2014, (accessed 23 June 2014).

<sup>13</sup> Huang Cho *et al*, "Searching for experiences: the web-based virtual tour in tourism marketing," *Journal of Travel and Tourism Marketing*, Vol. 12, No. 4 (2002): p. 6.

imaginative design.<sup>14</sup> The economic shockwaves resulting from the Gulf War in 1991 and the bombing in 2001 dramatically impacted travel, particularly tourism. Generational purchasing shifts due to the Boomers and Generation Y and the emerging economies of Southeast Asia further contributed to turmoil throughout the hospitality industry, precipitating niche marketing strategies. Special programmes and design initiatives were conceived to be strategic in attracting hotel guests to the hotel.<sup>15</sup> Manhattan, a borough in New York City, has been noted as being the birth place of the modern art hotel as artists would frequently seek residence within them. At The Chelsea, a hotel in Manhattan, artists would offer their work in exchange for rent.<sup>16</sup> The Paramount Hotel in New York City is known for strategically utilizing high art and design for its interiors, and is recognized as spreading the awareness for passion for design and creativity in the hotel community.<sup>17</sup> In 1984 the noted designer Ian Schrager was at the forefront of the trend. He commissioned Robert Mapplethorpe to create a series of prints for his hotel property, Morgans, which is still recognized for its deep connection with the art community.<sup>18</sup> Philip Starck is another celebrity designer at the forefront of the trend and through his signature, was able to transform domestic objects into viral marketing sensations, especially within the hospitality industry. Both of these designers collaborated to redesign the Paramount Hotel in 1990; hoteliers consider this reconstruction a seminal moment for the hospitality industry.<sup>19</sup>

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<sup>14</sup> Walter Rutes *et al.*, *Hotel Design: Planning and Development* (New York: W. W. Norton and Company, 2001), pp. 5-6.

<sup>15</sup> Lucienne Anhar, "The Definition of Boutique Hotels," *hopsitalitynet*, 2001, (accessed June 26, 2014).

<sup>16</sup> Jonathan Vatner, "For New Hotels, Art Isn't Merely Decoration," *The New York Times*, 2009, (accessed March 11, 2014).

<sup>17</sup> Adam Lindemann, *Collecting Design* (United States; New York: Taschen, 2010), p. 265.

<sup>18</sup> Jonathan Vatner, "For New Hotels, Art Isn't Merely Decoration," *The New York Times*, 2009, (accessed March 11, 2014).

<sup>19</sup> Mike Olson, "Old New York Hotels Return to Glamour," *Gotham*, 2014, (accessed 20 June 2014).

## New York City Hotels

The metropolis of New York City was chosen to be studied as the arts in New York City are a vital aspect of the New York economy, and a major factor in attracting tourists to the city.<sup>20</sup> New York City is the most populated city in the United States, home to one of the most populous urban agglomerations in the world, where tourists in great numbers form a major part of the economy.<sup>21</sup> In 2013 a record number of fifty four million tourists visited the city.<sup>22</sup> As such, New York City's topography is densely populated and therefore, the proximity of hotels to each other is very close resulting in fierce competition with four hundred and seventy seven in New York City alone. More than half of the hotels are located in Midtown Manhattan with thirty percent on the west side (Times Square area), and sixteen percent on the Midtown East Side.<sup>23</sup> New York City ranks thirty third out of ninety other cities as having the most hotels in their cities, and is the only American city in the top sixty cities.<sup>24</sup> Therefore, choosing a hotel to stay in, in New York City is complicated and at times confusing for potential customers.

New York City has a rich history of hotels and as mentioned earlier had the first grand hotel. New York City has a wide range of old and new hotels, from traditionally styled to modern, budget to exclusive. The four case studies chosen for this paper reflect the spectrum of the time period during which hoteliers adopted the marketing strategy of utilizing art and design, originating with The Chelsea to the recently built The Standard. The aesthetics in each of the four hotels is varied and can be stratified to some extent. This stratification demonstrates the

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<sup>20</sup> Rosemary Scanlon, "The Importance of the Arts to New York City's Economy," *DowntownNYC*, 2003, (accessed 10 April 2014).

<sup>21</sup> NYC & Company, Inc., "NYC Statistics". NYC & Company, Inc, 2014, (accessed April 20 2014).

<sup>22</sup> Michael Saul, "New York City Sees Record High Tourism in 2013." *The Wall Street Journal*, 2013, (accessed 13 April 2014).

<sup>23</sup> NYC & Company, Inc., "NYC Statistics". NYC & Company, Inc, 2014, (accessed April 20 2014).

<sup>24</sup> Price of Travel, "90 Cities with the most hotels around the world," *Price of Travel*, 2014, (accessed 20 June 2014).

need to have diversity within hotels in order to please different groups of hotel clientele. Many traditional hotels are now referencing the new hotels for design inspiration. The “hip” factor reflects a new modern day traveller that has a heightened expectation that hoteliers like The Standard have met, and to a certain extent, created. However, maintaining historic flourishes remains important as it demonstrates an appreciation of the past which many customers yearn to connect with. Therefore, for some hotels transformation is necessary but renovating it in a way that pays homage to history will yield stronger results.<sup>25</sup>

The arts are a significant employer within New York City, and thus the city has a strong competitive advantage to other cities.<sup>26</sup> The utilization of art and design objects within New York hotels provides both a competitive edge within the city, and for the broader tourism market.

### **Target Market**

Hotel properties serve a wide spectrum of clientele including business and tourism; within these categories purchasing patterns range from the value conscious, to the middle market and finally upscale. One purchasing criteria that is observed across the spectrum is the “creative class”; those individuals who enjoy and are interested in staying at hotels that appreciate and contain art and design objects. The creative class termed by Richard Florida is a defined demographic of people whose “...work functions as to produce new ideas, new technology and/or new creative content.”<sup>27</sup>

In America thirty percent, or thirty eight million, of the national work force is considered to be part of the creative class. Specifically individuals in architecture and design, education,

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<sup>25</sup> Mike Olson, “Old New York Hotels Return to Glamour,” Gotham, 2014, (accessed 20 June 2014).

<sup>26</sup> Elizabeth Currid, “New York as a Global Creative Hub: A Competitive Analysis of Four Theories on World Cities,” *Economic Development Quarterly*, Vol. 20, No. 4 (2006), p. 345.

<sup>27</sup> John M. Eger, “The Creative Community: forging the links between art culture commerce & community,” *The California Institute for Smart Communities*, 2003, (accessed 25 June 2014).

arts, entertainment, music, engineering and science are considered part of this demographic. Presently this class has experienced extreme growth and is considered to be the norm-setting class of this era. Interestingly, the morals of the creative class are very different from previous eras. Individuality, openness and self-expression are valued and preferred over homogeneity and conformity which characterized other eras. Neil Pierce believes the future will see "...the Creative Class seek out cultural variety, neighborhood art galleries, eclectic music venues and exciting nightlife."<sup>28</sup>

The types of hotels that target the creative class are boutique, design and luxury hotels.

#### ***A) Boutique Hotels***

Boutique hotels are considered to be part of lifestyle hotels and generally are credited to Ian Schrager.<sup>29</sup> These hotels are smaller properties, usually two hundred rooms or less, with high levels of personal service. They usually reflect the style and personality of the owners, operators and designers. Each boutique hotel has a unique identity and modern character. The actual hotel itself is stylish, with design-led interiors and architecture.<sup>30</sup> Previously boutique hotels placed more focus on the art of living and artistic lifestyles whereas today the actual art is just as important.<sup>31</sup> Demand for the boutique sector is driven by people with an increased interest in culture, art and history. The design features of boutique hotels include unique buildings, architecture and pieces

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<sup>28</sup> Neil Pierce, "Lively economies require lively cities," *The Washington Post*, 2002, (accessed 25 June 2014).

<sup>29</sup> Christina Brinkley, "Hotels: Big Chains Finally Discover Virtues of 'Boutique' Hotels," *The Wall Street Journal*, 1999, (accessed 20 June 2014).

<sup>30</sup> PriceWaterhouseCoopers, "Mapping and Innovative Niche Sector in Europe. Goodbye Boutique and Hello Lifestyle Hotels?" *Hospitality Directions- Europe Division*, No. 6 (2002), p. 3.

<sup>31</sup> Mary Scoviak, "Off the Wall: Boutique Design," *Hospitality & Tourism Complete*, Vol. 7, No. 2 (2011), p. 13.

of furniture. The boutique hotels strive to create an atmosphere where the creative class feels they belong to a community, one that is avant-garde.<sup>32</sup>

### ***B) Design Hotels***

The first design hotel was developed in New York City during the 1980s when Ian Schrager opened the Royalton Hotel part of the Morgans Hotel group. Design hotels, are similar to boutique hotels but have a larger emphasis dedicated to design. They are usually small in size and focus is placed upon tactile materials and craftsmanship.<sup>33</sup> They cater to sophisticated travellers, and embrace a more contemporary approach when equipping and styling their hotels. Lebensart Global Networks coined the term design hotels and these hotels cater to individuals who are in the fashion, media, advertising and entertainment industries.<sup>34</sup>

### ***C) Luxury Hotels***

Luxury hotels are characterized by having extensive art programs, usually consisting of museum quality art. Typically the suites contain the expected amenities and personal service, and heighten the experience through high end art.<sup>35</sup> The entranceways to luxury hotels are usually elegant and small with distinctly residential characteristics. According to MPS Puri, who is an industry stalwart, luxury hotels are "...exclusive. It's an obsession and a passion, without reference to cost...A true luxury hotel provides extraordinary experiences that exceeded customer expectations and created life-long

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<sup>32</sup> Walter Rutes *et al.*, *Hotel Design: Planning and Development* (New York: W. W. Norton and Company, 2001), pp. 5-6.

<sup>33</sup> Tim McKeough, "World's Best Design Hotels," *Departures*, 2011, (accessed 2 July 2014).

<sup>34</sup> Daniela Freund de Klumbis, "Seeking the ultimate hotel experience", *ESADE*, 2005, (accessed 12 March 2014).

<sup>35</sup> Shivani Vora, "High-End Art, a Way to Stand Out," *The New York Times*, 2013, (accessed 10 June 2014).

memories. To some, privacy is the ultimate luxury whereas to others it's about antique furniture and priceless chandeliers adorning a lavishly decorated room.”<sup>36</sup>

After analyzing the characteristics of the boutique, design and luxury hotels it is clear these hotels utilize art and design as a marketing strategy as each have niche segments of the business and tourism market.

### **The Significance of Art and Design within Hotel Development Programs**

In general, art and design objects are significant to society because they serve as both functional and symbolic elements. Design and art objects are utilized by some to display their cultural sophistication and by others for individual expression. Art and design as functional elements are utilized for investment, for psychological and healing purposes, for social causes, and as modes of communication. Art and design objects personally connect people to their own history, other cultures, or the broader human condition. Art and design objects evoke curiosity, interest and provide a fun experience.<sup>37</sup> Society's relationship with its art and design possessions has rapidly changed during the past decade. As our society develops many feel technological advances have made humans become increasingly disconnected from each other. As such possessions have become more personal and sentimental.

The significance of art and design within hotel's development programs is imperative if hotels want to continue to have a competitive advantage in the hospitality industry. Art and design pieces are not just used to aesthetically please hotel clientele, but are also utilized to build an identity and create overarching themes and brand identity.<sup>38</sup> While budget hotels are focused on cost efficiencies and core amenities, art and design are core features of luxury, boutique, and

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<sup>36</sup> Gemma Greenwood, “How do you define a luxury hotel?” *Arabianbusiness.com*, 2007, (accessed 2 July 2014).

<sup>37</sup> Thu-Huong Ha, “The importance of preserving cultural artifacts: A look at the Metropolitan Museum of Art's Islamic Wing,” *TED Blog*, 2012, (accessed 20 June 2014).

<sup>38</sup> Sudjic, D. *The Language of Things* (United Kingdom; London: Penguin Books Ltd., 2009), p. 34.

design hotels. Distinctive art and design has proven to create environments within hotels that are stimulating, inspiring and exciting.

One wonders why, when there is development of the trend towards more art and design, art programs are such a small percentage of the overall cost of the development of a hotel, usually only one percent of total project cost. Ian Schrager believes the small investment reflects “the hotel industry is capital intensive and that is why the system does not encourage new ideas. Financial institutions which are a necessary part of hotel development are not interested in seeing new ideas.”<sup>39</sup>

From this perception one can imply that utilizing art and design must start from the hotel owner and developer. Privately-owned hotels reflect the values and strategy of the owner. Many hoteliers are more concerned with staff and customer relations, as hotels are ‘people oriented businesses,’ and such hoteliers argue that in order to gain client loyalty the interaction between the staff and client is crucial and needs to be effective and efficient. They believe these interactions play a “significant role in quality perceptions and client satisfaction.”<sup>40</sup> However, there are many hotel owners who believe and understand the need to earmark money for other amenities including art programs.<sup>41</sup> Although investment in these art programs is limited, it has resulted in diverse marketing strategies from hotel developers, which will be discussed further in later chapters. There is no doubt that art and design objects can be utilized as an effective method to refresh the look of a hotel instead of investing money in structural changes which can be very expensive and time consuming.<sup>42</sup> Furthermore, experienced hotel developers say that rooms appear larger by changing the decorative scheme instead of increasing the room by a foot of

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<sup>39</sup> Walter Rutes *et al.*, *Hotel Design: Planning and Development* (New York: W. W. Norton and Company, 2001), p. 37.

<sup>40</sup> Annmarie Marano, “Small World? -- An Understatement,” *Boutique Design*, Vol. 3, No. 4 (2007), p. 49.

<sup>41</sup> Mary Scoviak, “Off the Wall: Boutique Design,” *Hospitality & Tourism Complete*, Vol. 7, No. 2 (2011), p. 13.

<sup>42</sup> Bill Tikos, “Suite Art,” *Australian Gourmet Traveller*, Vol. 6, No. 11 (2006), p. 165.

width. By the year 2000 hotel guestrooms cost between \$3000 and \$10,000, with the more expensive rooms displaying framed art work.<sup>43</sup>

Not only is it beneficial for the hotel to have art and design objects but it is also important for the artists and design communities. As Paul Morris, who manages a number of international art fairs, including the Armory Show in New York City, stated:

“Hotels really can’t get away with putting mallard prints on the wall anymore. Therefore they need to tap into the artistic and design communities for help.”<sup>44</sup>

As such, art programs in hotels are frequently provided by an independent art consultant or an interior designer. Designers quickly point out that if art works and design pieces are carefully chosen the look of a hotel property is significantly enhanced, as the general public is becoming increasingly knowledgeable about good art.<sup>45</sup> By using interior designers and art and design consultancies hotel developers are achieving time and cost efficiencies, as these services are geared towards understanding the features and amenities desired by the hotel’s specific target market, as well as providing access to artists and designers the hotel management may not be aware of.<sup>46</sup>

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<sup>43</sup> Walter Rutes *et al.*, *Hotel Design: Planning and Development* (New York: W. W. Norton and Company, 2001), pp.7-8.

<sup>44</sup> Rima Suqi, “Best Hotel Art Collections,” *Travel +Leisure*, 2009, (accessed 10 June 2014).

<sup>45</sup> Debra Rhodes, “The Fine Art of Selecting Fine Art for Hotels.” *Cornell Hotel & Restaurant Administration Quarterly*, Vol. 22, No. 3 (1981): p. 62.

<sup>46</sup> Mary Scoviak, “Off the Wall: Boutique Design,” *Hospitality & Tourism Complete*, Vol. 7, No. 2 (2011), p. 13.

## Chapter 2

### Tourism and Hotels (The Hospitality Industry)

The hospitality and tourism industry continues to evolve reflecting demographic and consumer purchasing trends, with the emergence of large middle class populations in developing countries. Not including business travel, tourists spend an estimated \$550 billion per year on travel.<sup>47</sup> The hospitality and tourism industry, however, is vulnerable to the impact of economic fluctuations. For example, the recent economic recession caused a shift in the industry and individuals, businesses and families spent less money on travel. Furthermore, terrorism attacks, as seen in New York City September 11th, 2001, have made some people less inclined to travel. These factors notwithstanding, research has shown that there has been a steady recovery from these events and the industry is expecting an increase in demand. As United Nations World Tourism Organization (UNWTO) Secretary-General, Taleb Rifai stated:

“The tourism sector has shown a remarkable capacity to adjust to the changing market conditions, fuelling growth and job creation around the world, despite the lingering economic and geopolitical challenges. Indeed, tourism has been among the few sectors generating positive news for many economies.”<sup>48</sup>

With positive forecasts for the tourism industry, UNWTO is encouraging governments to increase national strategies to support the sector. In the United States alone, there are more than four million guest rooms with projections of ongoing increases in the next ten years. In particular

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<sup>47</sup> WETFEET, “Industry Overview: Hospitality and Tourism,” *WETFEET*, 2012, (accessed 25 June 2014).

<sup>48</sup> World Tourism Organization (UNWTO), “International tourism trends,” *Hotel News Resource*, 2014, (accessed 25 June 2014).

New York City “has been adding hotel rooms at a faster rate than the national average.”<sup>49</sup> A report published in 2013 states that there are 110 projects in New York regarding either new construction, converting historic buildings to hotels, or major renovations. Between 2006 and 2014, there have been 74 new hotels in New York City. Over the next three years, 15, 000 more rooms are expected to be added to the City's 92, 000 room roster with a large range of new properties (**Table 1**).

**Table 1.** Hotel Development in New York City and number of rooms added per year.<sup>50</sup>

Active Room Inventory NYC Hotels	2006	2007	2008	2009	2010	2011	2012	2013 ye forecast	2016 forecast
Thousands of Rooms	72.6	73.3	76.4	80.9	86.6	89.7	92.96	99	110
Borough Hotel Development			Total	Manhattan	Brooklyn	Bronx	Queens	Staten Island	
Hotels open: Jan 2011–Oct 2013			59	39	8	2	10	-	
Hotels in pipeline to 2016			84	61	9	1	10	3	
			143	100	17	3	20	3	

The tourism and hospitality industry has been even further transformed through the use of new technologies such as the Internet. Computer systems and websites allow customers to reserve online hotel rooms, rental cars, airline tickets and comparison shop hospitality providers. Hotel chains deploy significant resources to advertising pricing, amenities, and room services. Search engine criteria for popular hotel websites format selections based upon pricing, location, and customer reviews. Smaller hotels and independents have reacted by adopting strategies such as art and design features that are not featured by the chains.<sup>51</sup>

<sup>49</sup> NYC & Company, “Hotel Development in NYC,” *NYC & Company*, (accessed 25 June 014).

<sup>50</sup> NYC & Company, “Hotel Development in NYC: 2011 to 2016 and Beyond,” *NYC & Company*, (accessed 25 June 014).

<sup>51</sup> WETFEET, “Industry Overview: Hospitality and Tourism,” *WETFEET*, 2012, (accessed 25 June 2014).

## The sociology and psychology of art and design

In today's globalized world, the hospitality industry has seen dramatic changes where people are demanding more diverse and customized types of hotels. As the hospitality industry splinters into niche markets, one of which focuses on art and design objects, the relationship between hotel customers and art emerges as an area of interest. To understand this trend research regarding the sociology of tourism in the hospitality industry will be investigated. An increasingly prevalent guest preference is to select hotels that project an image of "who they are and aspire to be."<sup>52</sup> Yong-Hyun's *et al* research indicates tourists are increasingly searching for an "experience" at their chosen destination.<sup>53</sup> This community of travellers has been labeled the "lifestyle community"; individuals who find satisfaction in being surrounded by a high quality environment that is more thoughtfully laid out than the standard hotel interior. An abundance of tourists are searching for hotels that fulfill their need of identity enhancement, self-expression and personal fulfillment. To meet this demand, analysts like Diane Cardwell, believe hotel developers have decided that, instead of using art and design to make their hotels more aesthetically pleasing, they will utilize art and design in their hotels to build an identity.<sup>54</sup> Patricia Sheen believes art and design generates social interactions among hotel guests, creating an environment that is both different and engaging.<sup>55</sup> In addition, hotel guests are evaluating the art and design objects more closely and with more sophistication. Hoteliers, therefore, cannot simply get away with putting any type of art up on the walls anymore. Freund de Klumbis feels that art, design and style are "no longer enough in their own right." Clients see art, design and

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<sup>52</sup> Diane Cardwell, "The Hotel as Art Gallery: Building an Identity by Adorning Walls With Original Works Selected by a Curator," *The New York Times*, 2010, (accessed March 11, 2014).

<sup>53</sup> Huang Cho *et al*, "Searching for experiences: the web-based virtual tour in tourism marketing," *Journal of Travel and Tourism Marketing*, Vol. 12, No. 4 (2002): p. 6.

<sup>54</sup> Diane Cardwell, "The Hotel as Art Gallery: Building an Identity by Adorning Walls With Original Works Selected by a Curator," *The New York Times*, 2010, (accessed March 11, 2014).

<sup>55</sup> Patricia Sheehan, "The hotel as Art Gallery," *Lodging Hospitality*, Vol. 60, No. 9 (2004): p. 44.

style as just a basic requirement.<sup>56</sup> Art, design and style have become an intricate part of the hospitality experience, and hotel developers seek new trends and designers to keep up with the demands of guests.

The psychology of how a person associates with different art and design objects will now be discussed. Research shows there is a bond between humans and art and design objects that goes well beyond just functional expectations. It has been noted, however, the design objects and their relationship to the human experience was slightly different than art. Designers responded to socio-economic shifts caused by events such as the Industrial Revolution to harness visual discipline and intellectual rigor rather than excessive expressiveness and the “irrational” side. New manufacturing capabilities expressed technological changes within the design community with less focus on aesthetic objectives. However, this push towards functionalism and formal reduction within design changed in the 1960s after “...political and social turmoil, technological breakthroughs and cultural shifts...All these forces joined to make the communication between people and objects a mandatory element of the design process.”<sup>57</sup>

Increasingly, as a result of the cultural shift triggered by technology we expect our objects to communicate with us. In terms of design, the shift from function to that of meaning has been evident during the past decade. Art and design objects communicate to humans by revealing feelings that include attachment, love, partnership, curiosity, pride, friendship and in some cases anger. Deyan Sudjic’s research found the “relationship with our possessions is not a straight forward subject”; it is a complex blend between knowing the art’s background and being innocent with no previous knowledge of it. Galleries adopt varied sales approaches, while some

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<sup>56</sup> Daniela Freund de Klumbis, “Seeking the ultimate hotel experience”, *ESADE*, 2005, (accessed 12 March 2014).

<sup>57</sup> Paolo Antonelli, “Talk to Me,” *MoMA*, 2014, (accessed 25 June 2014).

strive to seduce the buyer others leave it up to the buyer to interpret the art.<sup>58</sup> The application of sales psychology is also varied in hotels; in some cases the art and design objects speak for themselves and in others the art and design objects are marketed as a strategy to lure in clients.<sup>59</sup>

In terms of design, the most successful objects for client responsiveness are created by designers who engage all of the senses, from the colour to the shape to the smell of the material. In design objects, the shape informs the users about the objects function, and the colour engages in the playfulness.<sup>60</sup> Designers have observed human's instinctive traits and incorporate them into their designs to make the objects more interactive. An example of this would be multi-touch screens such as the Apple iPad where people can physically touch and move around items with their hands. The Apple iPad is offered in numerous hotel lobbies and guestrooms, as they are perceived by clients to be companions rather than just tools. Design objects must contain information beyond its immediate use or appearance and according to Khoi Vinh "design now must imagine all its previous tasks in a dynamic, animated context."<sup>61</sup>

On the other hand, art utilized in hotels should have an association with the cultural identities of the hotel location. According to Bjorn Hanson, the dean of New York University Hospitality School, younger guests are particularly sensitive to locality, and prefer local artists.<sup>62</sup> Research has also found that depending on the location, when hotels choose art they need to take practical and social considerations into account in order to not offend anybody. Universal art is therefore the safer choice.<sup>63</sup> For art to be psychologically stimulating to clients in a hotel,

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<sup>58</sup> Deyan Sudjic, *The Language of Things* (United Kingdom; London: Penguin Books Ltd., 2009), p. 34.

<sup>59</sup> Ruggero Sainaghi, "Hotel Performance: State of the Art," *Journal of Contemporary Hospitality Management*, Vol. 22, No. 7 (2010): p. 933.

<sup>60</sup> Deyan Sudjic, *The Language of Things* (United Kingdom; London: Penguin Books Ltd., 2009), p. 51.

<sup>61</sup> Paolo Antonelli, "Talk to Me," *MoMA*, 2014, (accessed 25 June 2014).

<sup>62</sup> Scott Mayerowitz, "Hotel hangs – will sell – local art," *Los Angeles Times*, 2012, (accessed 11 March 2014).

<sup>63</sup> Debra Rhodes, "The Fine Art of Selecting Fine Art for Hotels." *Cornell Hotel & Restaurant Administration Quarterly*, Vol. 22, No. 3 (1981): p. 62.

research shows it is also important to have a diverse portfolio of artworks. Within this diversity, the art must be attractive and cohesive but maintain a sense of individuality. In comparison to design, art has been found to be the more glamorous investment.<sup>64</sup> However, Deyan Sudjic also found that art produces a language that design responds to and therefore focus on both art and design is equally as important.<sup>65</sup>

### **Placement and the Type of Art and Design Objects in Hotels**

There are different processes utilized by hotel developers when choosing and placing art and design objects for hotels. While art and design objects may come from the owners own personal collection, art and design consultancies and interior designers are often hired to select art and design objects. A third tactic is to commission pieces from select artists and designers, however, this route is rather costly. Regardless of the avenue adopted by hotel developers Janie Stanfield, the principal and president of Soho Myriad, an art consulting company, believes designers and property developers must follow four steps “...concept, design, purchasing, and installation.”<sup>66</sup>

When utilizing art and design consultancies in particular, the owner of the property will contact the consultancy and that consultancy will then contact the designer to share the “...style, inspiration, or story behind the concept. He or she will typically provide samples of furniture, fabrics, floor plans and architecture...next our team prepares an array of art packages to get a

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<sup>64</sup> Jiangping Mei and Michael Moses, “Art as an Investment and the Underperformances of Masterpieces,” Research paper, 2002, (accessed 9 March 2014).

<sup>65</sup> Deyan Sudjic, *The Language of Things* (United Kingdom; London: Penguin Books Ltd., 2009), p. 151.

<sup>66</sup> Michael Adams, “The Art of Choosing Art,” *Hospitality Design Network*, 2014, (accessed 3 July 2014).

sense of the designers taste (we try to push them to edgier work.) Then we refine the selections.”<sup>67</sup>

Art and design consultancies are a beneficial route for hotels to utilize as they are generally very flexible and prepared to take on whatever requirements that hotel property is striving for; they want to work within the hotel’s vision. The more experienced the designer, the clearer the vision becomes. One of the most important aspects consultancies consider is to work within the stipulated budget without compromising their unique products. Art consultancies will work with emerging to blue chip artists and with collections worth \$100,000 to millions.

Once the concept is established for the hotel property, hotel developers must set parameters when choosing art and design pieces. Alana Okun, the senior interior designer for HOK who is currently overseeing the Marriott Marquis in Washington D.C, said “set your parameters: These include your budget, timeframe, project scale and a list of those designated to make final decisions... it’s important to have a basic idea of how much art you need in your space and where it’s going to be placed.”<sup>68</sup>

One observation noted by researchers is that hotels should incorporate the theme of the districts they are located within. For example, if it is in the gallery district, incorporating a gallery at the bottom of the hotel would be a beneficial idea. If a hotel is located in the fashion district having art and design pieces that highlight fashion should draw interest from those in the industry, benefiting not only the hotel but the fashion industry by providing a lodging area close

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<sup>67</sup> Michael Adams, “The Art of Choosing Art,” *Hospitality Design Network*, 2014, (accessed 3 July 2014).

<sup>68</sup> Alana Okun, “HOK’s Alana Okun Divulges Tips for Choosing Artwork in Hotels,” *HOK*, 2014, (accessed 3 July 2014).

in proximity.<sup>69</sup> Awareness of the competitor's aesthetic and art and design provides further input for art and design collections, and the attraction of new client groups through the selection of imaginative and unique art features.

Choosing the most expensive materials no longer equates directly to the perception of a hotel being good or great. Quality is now projected through design and architecture. Hoteliers should choose wisely in investing in art and design that will be perceived to be impressive to avoid replacement costs. Hoteliers indicated that they must replace case goods which include beds, furniture and some equipment every ten years. Additionally every five years it is usually necessary to replace some soft goods like carpets, wall coverings and drapery.

There are a wide variety of art and design mediums and media utilized within hotels.<sup>70</sup> Some mediums and materials hoteliers consider to be art include metals, stone, paintings, tile, glass, sculptures, tapestries and photography. When using these art mediums hoteliers need to consider the color, size, imagery, quality, framing requirements and investment value. Design objects cover a wide range of furniture including: desks, lounge and desk chairs, sofas, armoires, mirrors, chandeliers and bedside lamps.<sup>71</sup> Integrity of art and design requires consideration of fabrics, textures, and lighting, combined with the right coloring of walls and objects to yield the best results. Hoteliers should also consider for design objects that "...simplicity is expensive, almost always more costly or demanding than elaboration and superfluous complexity."<sup>72</sup>

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<sup>69</sup> Walter Rutes *et al.* *Hotel Design: Planning and Development* (New York: W. W. Norton and Company, 2001), p. 25.

<sup>70</sup> Michael Adams, "Art Works," *Hospitality Design Network*, Vol. 35, No. 7 (2013), p. 36.

<sup>71</sup> Walter Rutes *et al.* *Hotel Design: Planning and Development* (New York: W. W. Norton and Company, 2001), p. 33.

<sup>72</sup> Deyan Sudjic, *The Language of Things* (United Kingdom; London: Penguin Books Ltd., 2009), p. 81.

A lot of hotel developers will leave the art and design selection to the last step in the development process. However, this leads to reductions in the art budget, and thus the quality suffers. The theme and collection concept are critical components to the customer experience, and as such should be a key component of the planning process.

Hotel developers also need to consider the placement of their most impressive art and design pieces, and whether those spaces should be in public or individual rooms. The hotelier should position an art or design piece in an area that reflects the activities done in those areas, however, it also must be cohesive to the overall design concept of the hotel. The lobby, to some, is the most important area to put the most impressive design and art pieces in as it generates first impressions. There is a diversity of opinion in that some decorators will position "...both dramatic and eye-catching work here that represent the spirit of the hotel- large bold tapestries, wall hangings, paintings and sculptures, they are unique works of art that complement design and scale of lobby."<sup>73</sup> However other decorators believe that the "...guestroom and guest bathroom make a more lasting impression on the lodging guest."<sup>74</sup> Generally, guest rooms are allocated smaller budgets than suites. For guestrooms to be cost effective hotelier's commission "...artists to create one or several designs and silkscreen as many prints as the hotel requires, the hotel then buys the entire edition of prints from the artists."<sup>75</sup>

However, other hotels will have the same print of large edition ready-made prints. To reduce the costs many hoteliers produce inexpensive lithographs; however, the quality is not as good as silkscreen. Some hotel developers and decorators will select signed, limited edition

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<sup>73</sup> Debra Rhodes, "The Fine Art of Selecting Fine Art for Hotels," *Cornell Hotel & Restaurant Administration Quarterly*, Vol. 22, No. 3(1981), p. 62.

<sup>74</sup> Walter Rutes *et al.* *Hotel Design: Planning and Development* (New York: W. W. Norton and Company, 2001), p. 25.

<sup>75</sup> Debra Rhodes, "The Fine Art of Selecting Fine Art for Hotels," *Cornell Hotel & Restaurant Administration Quarterly*, Vol. 22, No. 3(1981), p. 62.

prints to display in expensive hotel suites, as guests that stay in these particular rooms expect special touches. Some researchers believe that suites with larger prints with a higher diversity of colors can be charged out at higher rates than a smaller print with fewer colors, as they are perceived to be of greater quality.

To further understand the type of art selected for hotels, the interviewees were asked what the most popular mediums of art and design were sought by hoteliers, and if they should consider investing in the masters. Additionally, hoteliers were questioned regarding the relative importance of decision factors such as theme and price for art and design pieces (Appendix 1). Forty percent of the interviewees in terms of art did not answer the question or felt it was too subjective to answer as there are so many different mediums utilized. Noreen Chadha, who launched the opening of the citizenM Hotel in New York City and remains as head of marketing believed that in more traditional hotels they might be looking to invest in paintings or sculpture whereas newer hotels are looking to newer mediums like digital art. She also believes investing in masters could be desirable depending upon "... the relationship with the brand. If you are a high end brand that wants to associate with art when people walk in and say wow that is a Warhol then yes. If those are the type of people then definitely... if that is not your target audience I think there is definitely a lot of high end art that is not expensive and looks great that still has a story to it and is done by an interesting artist that maybe has a flourishing career ahead of them" (Appendix 6).

Noreen also chooses artists and designers she believes in, who may not necessarily be as well-known for their art and design but they have a promising career. She believes building relationships with artists is extremely important and that she will probably use the same artist for several of citizenM's hotels. Echoing Noreen, Jamie Beck, the marketing manager for The

Carlyle in New York City also believes that if hoteliers wish to invest in artwork done by the masters the “...picture would need to fit in with the overall message you are wishing to communicate to guests” (Appendix 5).

Pamela de Galard, who assists her husband Hector de Galard, President of Max Ventures and developer of several hotels including Le Gray in Beirut, Lebanon, expressed that when hotels are considering artists including both emerging artists and masters is essential and that diversity is key. She feels that “... you are going to play that high low game right so you are going to work with emerging artists and masters... you still have to make it make sense so you are doing some creative shopping” (Appendix 8).

Pauline Shirlaw, former co-owner of The Bank Hotel and Director of the Point Hotel located in Edinburgh, also feels diversity is the key to making the hotel not bland and boring. However, she says this it is not an easy process and that collections featuring avant-garde pieces rather than mainstream preferences are risky, and may alienate clientele while attracting others (Appendix 2).

Claudine Auguste, the project manager at the Wythe Hotel in New York City believes masters are important as they “have the most return on investment and cache,” however, hotels should not limit themselves to purely this type of art. She strongly believes contemporary art “...needs to have a place in the conversation because it is more in step with how a hotel needs to view itself in order to stay alive in a very competitive market. Incorporating contemporary pieces allows for freshness, risks and place in the pop culture dialogue” (Appendix 7).

Across the board, all interviewees that answered the question felt that “what art” definitely depends on the hotel and the collection budget. It was noted that hoteliers purchase

from a mixture of artists and designers with whom they may or may not have a personal connection. Typically hoteliers choose a wide range of artists, and do not have exclusive collections by one artist. Supporting local art was expressed by most interviewees, as community relations are very important in building a strong reputation for the hotel. When art pieces were provided from the owners own personal connections or collection, then it was expressed that interior designers or art curators should select the placement of the pieces. Hoteliers expressed that art and design consultancies were beneficial from an efficiency and economical stand point, as collection errors are avoided.

In terms of design, the interviewees' answers showed significant similarity. Most interviewee's indicated that hotels would be considering theme over price when looking at design objects. Interviewees such as Pauline believed that design has to be more generic (Appendix 2) and using high end designers within hotels is not as important or viable. Pamela again emphasizes the practice that for hoteliers it is "...very rare that they are just going out and writing a check for everything that is fabulous. It just does not exist... it is infinite to strike a balance," (Appendix 8).

Many interviewees noted the fact that design objects, like furniture depreciate a lot quicker than art. Furthermore, Claudine feels that hoteliers have to be cautious and invest wisely when purchasing design objects as there is a higher amount of traffic within hotels (Appendix 7). As Noreen stated "... from an investment point of view I think it depends certain things have a certain life time...I mean you can have a very expensive chair but eventually someone is going to spill a coffee on it... is it worth the investment to go crazy on something that is being used everyday" (Appendix 6).

The interviewees perceived that chairs were the most important design objects, specifically chairs for guestrooms and sofas for the lobby areas and fixtures (lighting and lamps). They feel lamps and lighting are a lot more durable than other design pieces. It was also noted that it was more common to use one designer throughout the hotel to keep the same aesthetic consistent. Utilizing high end designers was not a common theme for most of the interviewees' hotels. However, the interviewees felt if the budget was large enough to include those high end designers then they should be utilized as the pieces recommended by them are typically more unique and interesting. A few of the hoteliers employ a single design company. Noreen stated that Vitra was a great avenue as a better deal is provided through bulk orders; the design company also provides access to designers that citizenM had not identified.

## Chapter 3

### Marketing for Hotels

In the intensely competitive hospitality industry Ruggero Sainaghi believes the ability of a hotel to survive reflects their ability to satisfy the client's demands effectively and efficiently.<sup>76</sup> In order for a hotel to achieve competitive advantage and accumulate superior client value, the hotel must understand their market orientation and continually collect information on their competitors and customers.<sup>77</sup> The methods employed by hotels to attract targeted market segments by utilizing art and design as a strategy will be investigated in the context of creating competitive advantage.

The "branding" marketing strategy, according to Jeannette McCurtry, is more important than ever for hotels, as branding experiences have become popular as a successful form of "selling."<sup>78</sup> Research has shown from a hospitality point of view that consumers rarely display brand loyalty; each visit is a totally new decision. However, if experiential marketing is "memorable" it can be utilized as a commercial product and thus hotel markets are able to increase the value of their product by "adding such a memorable experience" to the functional part of the stay that people want to return. Experiences replace functional values by providing emotional, sensory, cognitive and relational values.<sup>79</sup> Branding experience is also built on trust; if trust is present enthusiasm is awakened. Boutique, design and luxury hoteliers think they can appeal to a specific market by utilizing art and design objects to create a special ambience in

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<sup>76</sup> Ruggero Sainaghi, "Hotel Performance: state of the art," *Journal of Contemporary Hospitality Management*, Vol. 22, No. 7 (2010): p. 925.

<sup>77</sup> Ajay Kohli and Bernard Jaworski, "Market orientation: the construct, research propositions, and managerial implications." *Journal of Marketing*, Vol. 54, No. 2 (1990): p. 4.

<sup>78</sup> Jeanette McMurtry, "Creating Memorable Experiences More Critical Than Delivering Excellent Service," *Advertising and Marketing Review*, 2007, (accessed 4 April 2014).

<sup>79</sup> Daniela Freund de Klumbis, "Seeking the Ultimate Hotel Experience", *ESADE*, 2005, (accessed 12 March 2014).

order to attract customers to their properties.<sup>80</sup> By producing an environment that has exceptional details in the decor of the hotel, hoteliers believe it creates emotional associations with their client's value system. Therefore, hoteliers in the boutique, design and luxury hotel industry are utilizing art and design collections and art programming as marketing strategies to attract local visitors and guests. Marketing strategies include: featured art galleries, art tours, artists in residence, big name designers designing the hotel, having cutting edge art and design by popular artists and designers in the hotels, commissioning artists and designers to create work for specific spaces or rooms, and partnering with other companies that have an affiliation with the art world. JWMarriott provides an example of partnering through its work with Christie's, the auction house that sells high end art and design objects. Christie's displays a temporary exhibition of auction pieces at the JWMarriott before an auction sale. Although some hotels sell their art, Jane Levere believes "for the most part, hotels do not sell art; rather they use their collections and art programming to attract overnight guests and local visitors."<sup>81</sup>

Luxury marketing is another technique that hotels are utilizing due to the growth of travel in the luxury market in response to the growing client pursuit of luxury. Thorstein Veblen noted both design and art objects are items that can be labeled as being luxurious, as they are objects not required for survival.<sup>82</sup> Our society today is living in a day of abundance and "...scarcity is what can make luxury the simplest of things and therefore it is harder to get luxury right."<sup>83</sup>

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<sup>80</sup> Debra Rhodes, "The Fine Art of Selecting Fine Art for Hotels." *Cornell Hotel & Restaurant Administration Quarterly*, Vol. 22, No. 3 (1981): p. 62.

<sup>81</sup> Jane Levere, "A Place to Stay, Surrounded by Works of Art," *The New York Times*, 2013, (accessed 1 April 2014).

<sup>82</sup> Thorstein Veblen, *The Theory of the Leisure Class: An Economic Study of Institutions* (New York: B. W. Huebsch, 1918), pp. 90-91.

<sup>83</sup> Deyan Sudjic, *The Language of Things* (United Kingdom; London: Penguin Books Ltd., 2009), p. 80.

In order to get luxury right hoteliers need to create a way of life that other people want to live. The different proclivities of the traveling wealthy make it harder to get luxury marketing correct.<sup>84</sup> As such the definition of luxury has changed from being a craft into an industry. “Especially since we used to know what mass-produced objects looked like and what was handmade, now machines can make things better than what people can do with their hands.”<sup>85</sup>

For hotels to predict luxury demand for art and design objects, research indicates that clients need to understand the luxury value through carefully placed and accessible information regarding these objects so they will comprehend the value proposition. Other studies show that in order for luxury brands to compete they must be thinking ahead of luxury consumers, anticipating trends and values.

Interviewees were asked a series of questions relating to the relationship of marketing and art and design objects for hotels. One question pertained to the degree of emphasis hotels in New York City place on their art and design objects to determine the market size and scope. Answers ranged from five percent to not a lot. Most of the answers indicated it is a very small percentage of the total hospitality industry budget. Some of the interviewees felt that the trend was being driven by a niche market that places a high value upon either design or the prestige associated with art. Claudine reflects the value saying in “....NYC there is already such a rich art and design culture that guests come to the city expecting a certain presence, thoughtfulness in regard to quality and content of art and design” (Appendix 7).

The interviewees were asked if their hotel utilized art and design as a marketing strategy. It should be noted that all of the interviewees were asked to be interviewed as research indicated

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<sup>84</sup> Stuart Roper *et al*, "Constructing luxury brands: exploring the role of consumer discourse." *European Journal of Marketing*, Vol. 47 No. 4 (2013): p. 379.

<sup>85</sup> Alistair Williams and Glyn Atwal, "Luxury brand marketing – The experience is everything!" *Journal of Brand Management*, vol. 16 (2009): p. 340.

they either used art and design as a marketing strategy or were very connected to the art and design communities. There was a strong trend indicated from the interviewees that art and design formed a portion of their marketing strategy, however they also acknowledged that art and design reflected the hotel philosophy or historical values. Jamie stated “our art and design (like the murals in Bemelmans Bar) objects are a source of pride for us and they play a large role in the story of The Carlyle,” (Appendix 5).

If interviewees did not state that they did use art and design as a marketing strategy they said there was still a strong emphasis on those objects at their hotels or that they wanted to place more focus on that area. For example Jennifer Snowden who is a Marketing Manager for the region of New York for the Mondrian Soho Hotel, Morgans Group Hotels, stated “...we have been more focused a little more recently on, “okay can we collaborate with Frieze Art Fair and partner and do something”... So I think it is becoming more of a marketing strategy within our company... we are re-launching in the next month I believe our online contact magazine. It will be very focused on creative’s... artists, photographers and musicians” (Appendix 4).

Although there is no doubt there is growing recognition of deploying art and design as a marketing strategy, some of the interviewees indicated that the selection must be carefully researched. While some hotels are advertising themselves as ‘art hotels’, many hoteliers feel that hotels portray their art collection as being more sophisticated or significant than what it really is. As Pamela stated “now it seems like there are a lot of people that are boarding the train, trying to catch a trend that maybe they don’t legitimately you know sit on that level like some of these other hotels we are talking about... it’s like how sophisticated is their collection... how curated is it?” (Appendix 8).

Interviewees were queried regarding awareness of the different marketing strategies adopted by hotel managers regarding art and design. Most of the interviewees were not familiar with the range of strategies, and usually highlighted the strategy they utilized at their hotel. For example Pauline's hotel worked very closely with the college of art and "...hosted a graduate show. We selected five or six pieces which mostly were conceptual art and exhibited them in the hotel for a length of time in the venue. It was done during the Fringe Edinburgh Festival. It was great for us too as it brought in a whole new group of people to the hotel" (Appendix 2).

Other hoteliers, such as Ansel Hawkins, the general manager of the Chambers Hotel in New York City, utilized new technologies including websites to market their art and design. Ansel states that everything is electronic now, which makes things easily accessible for hotel clientele. As clientele are also becoming more intrigued by art and design, hoteliers are looking to new innovative ways they can connect their clientele to these objects. Ansel, as well as many other hoteliers, has noticed the trend and The Chambers Hotel is also hoping to "...have a key for every piece with an iPad attached and then you can go through the artist's bio," (Appendix 3).

Other marketing strategies hoteliers mentioned were having partnerships and relationships with art fairs or design companies. citizenM has a partnership with a design company called Vitra. citizenM did an event for Vitra at the hotel to highlight the design company's pieces they utilized. Noreen believes "from a PR point of view I think it would be very smart communicating the right things and being open about who we use and why. It is important to us, really kind of leveraging those relationships and design."

Lastly, Pamela felt that indirect marketing might be a better way of capturing audiences to come to certain hotels as it is not so blatant. She thinks that the really serious collectors or those who have designed the hotel would not say the art and design objects are for marketing at

all because the art can speak for itself and does not need the extra marketing factor. However, she also feels using art pieces can create conversation and “... if you can create a conversation through your art, it opens up another avenue for your marketing strategy. First and foremost you are talking to the travel partners who are the folks that are going to fill up your rooms right... but if there is extra conversation or word of mouth that really helps with art. It is the soft advertising” (Appendix 8).

### **Economics for Hotels**

Tourism, including hotels, is one of the largest industries in the world. The income produced from this industry ranks fourth behind fuels, chemicals and automotive products. Tourism creates many opportunities for economic development, with estimates that by 2021 it will generate 300 million jobs and “account for 10% of global GDP.”<sup>86</sup> When the hotel industry is viewed from an economic perspective the capital intensive requirements are highlighted. Ian Schrager, who is credited with being the inventor of the boutique hotel, believes as a result of the industry being so capital intensive the system does not support new ideas due to risk avoidance. Financial institutions, necessary for development of hotels, have no interest in investing in new ideas. Therefore, instead of hotel developers coming up with extravagant new ideas, research suggests that changing smaller components within hotels may have a larger impact.<sup>87</sup> Ed Watkins states it has been proven to be more cost effective to use art and design as a way to refresh a hotel instead of hotel developers renovating their properties.<sup>88</sup> In terms of investment and development in art and design objects, hoteliers should try to buy works of established artists

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<sup>86</sup> QFinance, “Tourism and Hotels Industry,” *QFinance*, 2014, (accessed 8 July 2014).

<sup>87</sup> Walter Rutes *et al.* *Hotel Design: Planning and Development* (New York: W. W. Norton and Company, 2001), pp. 30-32.

<sup>88</sup> Ed Watkins, “Picture Perfect.” *Lodging Hospitality*, Vol. 64, No. 13 (2008): pp. 33-35.

(masterpieces) and use high end designers as they yield the greatest returns. If, however, a hotelier is on a more limited budget it is more economically viable to buy the most expensive artwork they can afford as some great pieces that are interesting can be found at more affordable prices. Other research provides evidence that masterpiece's underperform as an investment.<sup>89</sup> There are not enough studies for hotels to review when investing in masterpieces and famous design pieces. As such, economic value of historic versus newer art within the hotel industry remains contentious.

Having a combination of art for sale and owned in hotels has proven to be an economically beneficial route for both the hotel and the artist as this generates a constant turnover of art and brings a certain demographic of clientele to the hotel. This practice has been adopted at The Carlyle in New York City and later on in this research paper more details will be supplied.<sup>90</sup>

Interviewees were asked to answer questions regarding which marketing strategies and routes are the most economically beneficial. The first marketing strategy was in regards to using art collections to bring in more clientele and if this raises the room rates. Most interviewees felt that marketing art and design generally means the strategy is gearing towards a certain target demographic and that those certain individuals are getting more interested in art as "...it's a way of communicating non-verbally to a very specific demographic... right art = right collections, institutions to stay there as well as the creative class" (Appendix 7).

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<sup>89</sup> Jiangping Mei and Michael Moses, "Art as an Investment and the Underperformances of Masterpieces," Research paper, 2002, (accessed 9 March 2014).

<sup>90</sup> Marc Santora and William K. Rashbaum, "Agents Descend on a New York Gallery, Charging its Owner," *The New York Times*, 2013, (accessed 9 April 2014).

On the other hand, some interviewees felt like Pauline did in that utilizing art collections as a marketing strategy are an “...added factor but not a determining factor... I would say firstly we satisfied ourselves and then took into consideration our clientele” (Appendix 2).

Similarly Pamela believes this also “...adds and gives you a lot more editorial, a lot more chances to get your name out...you know it’s a value added to your marketing and branding strategies” (Appendix 8).

There were a few interviewees who believed that it is justifiable to raise the room rate to reflect the hotel’s high end pieces of art and design. They believe investing in masters and high end designers is economically beneficial and you can “...justify raising your rates because you have an incredible environment and you are dealing with high end art and design. I think it is very smart but I also think it creates longevity. I think people connect to brands that inspire them. So it will help you create loyalty as well” (Appendix 6).

When asked regarding the economic viability of art and design as a marketing strategy, other interviewees like Jennifer believe utilizing personnel that are knowledgeable in the area is a must as “...not everybody has that skill where they know that is an artist that I should invest in... and like any investment there is an element of risk so I think you really have to understand and be willing to take the risk and also to have somebody to advise you” (Appendix 4).

Some interviewees like Jennifer, the co-owner of Nascent Art, an art consultancy company in New York City that provides for a variety of property types including hotels, believe that it is “...hard to isolate the impact art is having on the hotel... there is just no way to separate the art marketing to the overall marketing... You can say this hotel is successful and they have an art program. And the art program is a slice of why they are successful but you can’t independently analyze” (Appendix 9).

Some hoteliers suggest that clients should be wary as some hotels do not honestly market themselves. Many hoteliers make large investments in pieces for the lobby or public places and not in the bedrooms. Yet some of those hoteliers think because they have some impressive art or design pieces in the lobby they still have the right to market the entire hotel as being art and design oriented. Guests may not agree or appreciate this strategy. An emergent theme is the importance of education quests regarding art and design practices (Appendix 6).

The pricing strategy for rooms with art and design was probed by asking interviewees whether a \$600.00 room could be turned into a \$1500.00 room with art and design. The response was equally split with half agreeing and half disagreeing with the statement. The interviewees that concurred indicated that the rate increase was tied directly to art and not necessarily design. Noreen believed it is possible but that rates were impacted by a range of factors including the time of week or month and the busier times of the year “...because of the way hotel revenue management works it is more about timing of year. But could you take a room that is not very interesting or special and totally jazz it up and add value to it in general then absolutely” (Appendix 6).

Pauline believes art and design facilitates pricing bumps, but also thought that the hotelier needs to take into consideration the type of room for the placement of their most valuable art pieces. She believes it is justifiable to increase the room rate when there are other amenities considered;

“Yes I think you can for sure... You see we had one particular suite room that was a circular bedroom and it was a prized possession and we put art in this room. That particular art was our most valuable plus the larger room size so we charged more for it. So yes definitely” (Appendix 2).

Hoteliers like Ansel felt the opposite and believes “no. You can’t do it at the flip of a switch because remember you can only sell at market. Yeah I have 77 rooms I can’t change the market. I can increase demand for those 77 rooms through value added,” (Appendix 3).

However, Ansel did feel art and design objects can contribute in a major way to the hotel development process; art and design is an inexpensive way to refresh a hotel without investing in large scale renovations. Similarly to Ansel, Jamie felt that other amenities need to be considered when pricing of the room; the reason for the rate increase cannot just purely come from art:

“Unfortunately you can’t. Art and design can help the aesthetic of the room but there are other factors that are considered when pricing a room; like the location with the hotel, square footage, in room amenities, etc.” (Appendix 5).

The final question referenced the drivers for art selected by the hotels. Interviewees were asked “what is more important for your hotel: to choose art that pleases customers or choosing art that sees economic returns or both”. Almost all of the interviewees responded that the hoteliers will choose art that sees economic returns for their hotel and then they would look into pleasing their customers. They also believed that “hoteliers choosing art seeking economic returns is definitely not a bad strategy and is utilized” (Appendix 2).

A few interviewees also responded that they believed the brand and aesthetic of the hotel is a major consideration during the art selection process.

## Chapter 4

### Four Case Studies

The four hotels chosen for the case studies are: The Chelsea, The Gramercy Park Hotel, The Carlyle and The Standard. These hotels were chosen as they reflect a diverse range of art and design marketing strategies. They are also representative of how the strategy has changed over time as they range from old to fairly new hotels in New York City.

#### *A. Hotel Chelsea*

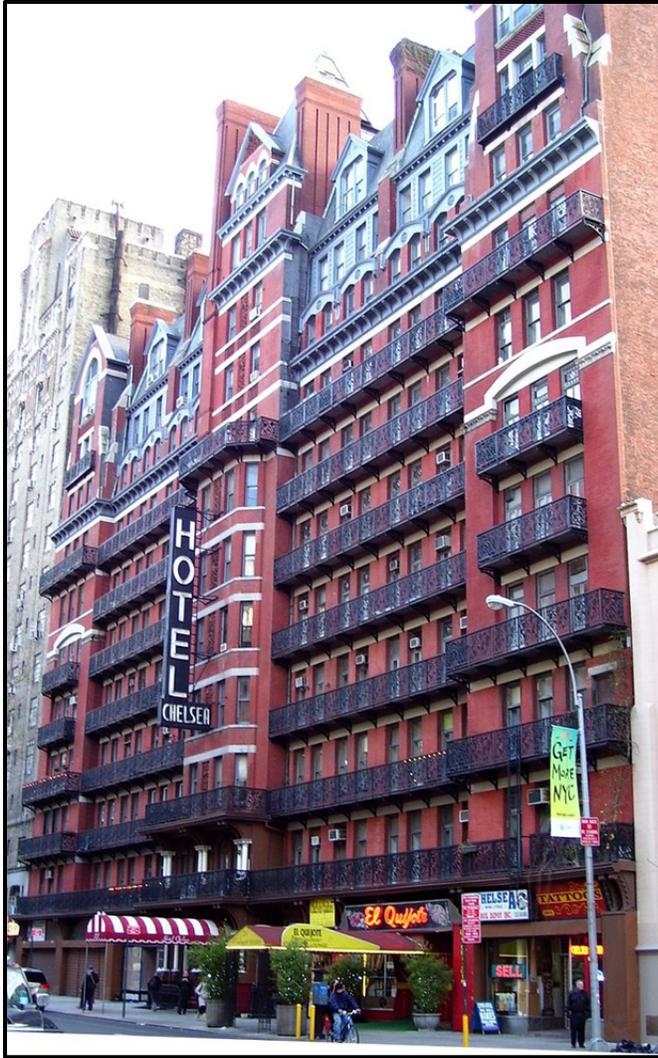
Hotel Chelsea is a boutique hotel that originally opened in New York City in 1884 as the first apartment house (**Figure 1**), becoming a hotel in 1905. Currently the hotel is being renovated and is set to re-open in 2015. It is now managed by Chelsea Hotels.<sup>91</sup> The Chelsea is noted as being the first to establish connections between artists and hotels and therefore provides an historical viewpoint to explore the evolution. As noted by Barry Miles who lived at the hotel:

“The Chelsea was a place with infinite layers of artistic heritage.”<sup>92</sup>

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<sup>91</sup> Chelsea Hotels, “Hotel Chelsea,” *Chelsea Hotels*, 2014, (accessed 9 July 2014).

<sup>92</sup> Mick Brown, “Chelsea Hotel: death of the world’s rock ‘n’ roll hotel,” *The Telegraph*, 2011, (accessed 9 July 2014).



**Figure 1.** Exterior of The Chelsea.<sup>93</sup>

The Chelsea also commissions art and design objects for the Hotel. A lot of artists and designers that lived at The Chelsea donated pieces to the hotel or gave pieces in lieu of rent (**Figure 2**) to Stanley Bard, the former long-time manager and part owner of the hotel.<sup>94</sup> The Chelsea was the “epicentre of the bohemian New York life.” The interior of The Chelsea has been described as “... gothic and gloomy. Most of the rooms were far from luxurious. The

<sup>93</sup> Bill Van Dyk, “A Tribute to Leonard Cohen,” *First Avenue In-House Magazine*, 1999, (accessed 15 June 2014).

<sup>94</sup> Jonathan Vatner, “For New Hotels, Art Isn’t Merely Decoration,” *The New York Times*, 2009, (accessed March 11 2014).

corridors were once described as having “the charm of a Soviet-era mental ward.” But The Chelsea had something that no amount of money or interior-decoration could buy: a singular style and a unique legend.”<sup>95</sup>



**Figure 2.** Bettina Grossman, who has been living at the Chelsea since the 1960s, standing next to her art piece in the hotel.<sup>96</sup>

The Chelsea attracted long-term creative guests. Artists and designers have been drawn to New York City and specifically the hotel: the hotel publicly displayed the body of work of those individuals (**Figure 3**) and marketed it as a hotel where artistic freedom was allowed. As a result of their eclectic art collection (**Figure 4**) the hotel also used to offer monthly tours. Bettina

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<sup>95</sup> Mick Brown, “Chelsea Hotel: death of the world’s rock ‘n’ roll hotel,” *The Telegraph*, 2011, (accessed 9 July 2014).

<sup>96</sup> Corey Kilgannon, “First, No More Guests; Now, Chelsea Hotel Says No More Art,” *The New York Times*, 2011, (accessed 14 July 2014).

Grossman stated about the art collection “they were all made when and because the hotel was a haven for artists to mingle and live in a non- judgemental environment fostered by creativity.”<sup>97</sup>



**Figure 3.** Hotel Chelsea displaying artworks from hotel residents of commissioned work in the lobby, and along the staircases in the hotel.<sup>98</sup>

<sup>97</sup> Corey Kilgannon, “First, No More Guests; Now, Chelsea Hotel Says No More Art,” *The New York Times*, 2011, (accessed 14 July 2014).

<sup>98</sup> Sam Rohn, “Chelsea Hotel: New York City,” *Sam Rohn*, 2009, (accessed 17 June 2014).



**Figure 4.** Some examples of the eclectic art collection The Chelsea owns.<sup>99</sup>

By utilizing the artists living in the Hotel, The Chelsea created a collection of art that has given the Hotel its quirky personality (**Figure 5**). However, with rising rents, the exchange of art pieces for rent was not enough to cover the costs of maintaining the Hotel. Eventually the artists were pushed out. This may signify the end of an era in New York City: hotels cannot afford to support resident artists as it is too expensive. A spokesman for the new owner of The Chelsea stated that “all of the artwork has been removed to protect, catalog and preserve it during the

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<sup>99</sup> Yelp, “Hotel Chelsea: Photos,” *Yelp*, 2014, (accessed 17 July 2014).

restoration of the building... Following the restoration, we will incorporate the artworks in some fashion.”<sup>100</sup>



**Figure 5.** Former residents and guestrooms at The Chelsea.<sup>101</sup>

Current residents of the Hotel are wary that new management of the Hotel will not put the art back up. Residents feel that people come purely for the art and maybe people will not come back if they do not reinstate the pieces; “they (management) don’t care about the art and art is the very reason people came here in the first place.”<sup>102</sup>

Incorporating the old art collection into the newly renovated The Chelsea will be critical to maintaining the heritage of The Chelsea, and as a reflection of their history as a haven for the artistic and design communities.

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<sup>100</sup> Corey Kilgannon, “First, No More Guests; Now, Chelsea Hotel Says No More Art,” *The New York Times*, 2011, (accessed 14 July 2014).

<sup>101</sup> Yelp, “Hotel Chelsea: Photos,” *Yelp*, 2014, (accessed 17 July 2014).

<sup>102</sup> Corey Kilgannon, “First, No More Guests; Now, Chelsea Hotel Says No More Art,” *The New York Times*, 2011, (accessed 14 July 2014).

## ***B. The Gramercy Park Hotel***

The Gramercy Park Hotel is a boutique hotel opened in 1915, located on Gramercy Park in Manhattan, New York City's only private park. Since then, The Gramercy Park Hotel has always been a hub for the creative community "...and still is, the place to be for actors, artists, writers, intellectuals and fashion designers... this landmark NY Hotel has been a home to creative minds from around the world for nearly a century."<sup>103</sup>

In 2006, The Gramercy Park Hotel was renovated when real estate developer and art collector Aby Rosen became the owner. Aby Rosen recruited British architect John Pawson and artist Julian Schnabel to renovate the Gramercy Park Hotel. The Gramercy Park Hotel combines a bold, modern touch while retaining its rich history. The hotel ripped out the second floor, to create a lobby that now has 20 foot high ceilings (**Figure 6**). Julian Schnabel "... designed or curated many of the furnishings, paintings and sculptures that fill the space today."<sup>104</sup>

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<sup>103</sup> Gramercy Park Hotel, "A Historic Hotel," *Gramercy Park Hotel*, 2014, (accessed 9 July 2014).

<sup>104</sup> Gramercy Park Hotel, "A Historic Hotel," *Gramercy Park Hotel*, 2014, (accessed 9 July 2014).



**Figure 6.** Gramercy Park Hotel lobby with furnishings, sculptures and paintings.<sup>105</sup>

The Gramercy Park Hotel owns a museum quality art collection that is frequently changed so that regular guests do not experience the same hotel twice (**Figure 7**). The Hotel also utilizes tour group leaders from the Metropolitan Museum of Art to highlight the quality of their collection. Some of the art in the art collection of the Gramercy Park Hotel include masterpieces from such iconic artists as Andy Warhol, Damien Hirst, Jean-Michel Basquiat, Enoc Perez, Keith Haring, and Tom Wesselman (**Figure 8**). The collection is “...weighted toward contemporary American masters whose hallmarks include bold palettes, oversized imagery, the mixing of high and low culture and unconventional materials.”<sup>106</sup>

<sup>105</sup> Gramercy Park Hotel, “Reservations,” *Gramercy Park Hotel*, 2014, (accessed 17 July 2014).

<sup>106</sup> Gramercy Park Hotel, “Art Collection,” *Gramercy Park Hotel*, 2014, (accessed 9 July 2014).



**Figure 7.** The Jade Bar in Gramercy Park Hotel, same room with different pieces, the hotel rotates the collection to keep it fresh, new and exciting for hotel clientele.<sup>107</sup>

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<sup>107</sup> Daniel Maurer, “Nick Anderer Colonizes Gramercy Park Hotel’s Bar and Rooms,” *Grub Street*, 2010, (accessed 17 July 2014).



**Figure 8.** Selection of artworks at Gramercy Park Hotel.<sup>108</sup>

The design aspect was re-imagined by Julian Schnabel and is a key component of Gramercy Park Hotel’s value strategy. The design has a distinct Renaissance style and is very detail oriented, with much of the design custom made by Julian Schnabel himself. The design pieces were imported from markets all over the world, including handcrafted Moroccan tiles and

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<sup>108</sup> Gramercy Park Hotel, “Art Collection,” *Gramercy Park Hotel*, 2014, (accessed 9 July 2014).

Italian fireplaces. Gramercy Park Hotel describes Julian’s work as “his juxtaposition of materials and furnishings is as playful as his work with colors – brickwork is juxtaposed against untreated wood beams made of Douglas fir and walnut, and Baroque Louis XV chairs sit below a changing collection of hand-selected masterpieces of modern art.”<sup>109</sup>

The Hotel has 185 guest rooms and suites. A visit to the hotel revealed that the artwork in the rooms was primarily comprised of black and white photographs, and that the number of artworks increased in the suites. The design pieces create unique guestrooms (**Figure 9**) as they consist of “hand-stitched, leather-topped desks, 400-thread-count Italian linens, deep red velvet curtains, mahogany English Drinking Cabinets.”<sup>110</sup>

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<sup>109</sup> Gramercy Park Hotel, “Design by Julian Schnabel,” *Gramercy Park Hotel*, 2014, (accessed 9 July 2014).

<sup>110</sup> Gramercy Park Hotel, “The Hotel,” *Gramercy Park Hotel*, 2014, (accessed 9 July 2014).



**Figure 9.** Guestrooms and suites at Gramercy Park Hotel.<sup>111</sup>

The concierge touring me around the Hotel mentioned, without inquiry, that Gramercy Park Hotel has a private collection of nine Andy Warhol's located at the roof top bar that previously had been restricted to private parties. Since the renovation, the rooftop bar is open to

<sup>111</sup> Gramercy Park Hotel, "Rooms," *Gramercy Park Hotel*, 2014, (accessed 9 July 2014).

the public, and its collection may be fully appreciated, and serve as a draw to all guests (**Figure 10**). The Rose and Jade Bars also contains extraordinary pieces of art, which is frequently rotated (**Figure 11**).



**Figure 10.** Rooftop Bar at Gramercy Park Hotel.<sup>112</sup>

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<sup>112</sup> Culture Mix Magazine, “Gramercy Park Hotel- New York,” *Culture Mix Magazine*, 2013, (accessed 17 July 2014).



**Figure 11.** Rose and Jade bar Gramercy Park Hotel.<sup>113</sup>

Gramercy Park Hotel has successfully highlighted its art collection and design to create marketing differentiation, and representatives indicate it is a key criterion for the clientele of the hotel.

### ***C. The Carlyle***

Completed in 1930, The Carlyle is a luxury residential hotel located in the Upper East Side and has been a Manhattan landmark for decades. The Hotel is within walking distance of what is known as the “Museum Mile,” which includes institutions such as the Guggenheim, the

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<sup>113</sup> Gramercy Park Hotel, “Hotel Nightlife,” *Gramercy Park Hotel*, 2014, (accessed 9 July 2014).

Metropolitan Museum of Art, the Whitney and the Frick.<sup>114</sup> The Hotel is located close to the art community and some of the most prestigious and celebrated collections in the world. The Carlyle has utilized its location by developing an art gallery on the main floor of the Hotel to attract art enthusiasts. The art gallery is called Blain| Di Donna and showcases modern, impressionist and contemporary artists. It includes top quality work “...from Cezanne and Matisse to modern masters like Kandinsky and Cy Twombly, its exhibitions are centered around specific artists’ work, from the iconic to obscure. A premium showcase for some of the most exciting artwork to come out of this century and the last.”<sup>115</sup>

In addition The Carlyle has the wonderful Bemelmans Bar (**Figure 12**) that served as a famous social gathering spot for world leaders, celebrities and socialites and when “Ludwig Bemelmans began to create his masterpiece murals at the hotel bar. Bemelmans was a successful artist for *The New Yorker*, *Vogue* and *Town and Country* and had achieved enormous success with the Madeline children’s book series. Using his distinct style of art, he transformed the bar with whimsical scenes of Central Park... Rather than be paid for his art Bemelmans exchanged his work for a year and a half of accommodations at The Carlyle for himself and his family.”<sup>116</sup>

Bemelmans’ art piece located in the Bemelmans Bar is the only surviving art piece open to the public; the scarcity of Bemelmans’ art piece and the rarity of this piece have drawn clientele to the hotel for decades.<sup>117</sup> The bar boasts other design objects such as “the nickel trimmed black glass tabletops, a 24-karat gold leaf-covered ceiling, a dramatic black granite bar

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<sup>114</sup> Rosewood Hotels and Resorts, “The Carlyle,” *The Carlyle*, 2014, (accessed 8 July 2014).

<sup>115</sup> Rosewood Hotels and Resorts, “Things To Do: Galleries,” *The Carlyle*, 2014, (accessed 8 July 2014).

<sup>116</sup> Rosewood Hotels and Resorts, “The Carlyle,” *The Carlyle*, 2014, (accessed 8 July 2014)

<sup>117</sup> Victoria Mather, “Raising a Glass: Iconic bars in great international cities,” *Vanity Fair*, 2007, (accessed 8 July 2014).

and chocolate-brown leather banquettes” that make the space “the” distinct Art Deco spot within New York City for hotel guests to enjoy.



**Figure 12.** Bemelmans Bar in The Carlyle.<sup>118</sup>

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<sup>118</sup> Rosewood Hotels and Resorts, “Bemelmans Bar,” *The Carlyle*, 2014, (accessed 8 July 2014).

According to Jamie Beck, the Marketing Manager of The Carlyle, when asked if the Hotel utilized art and design as a marketing strategy, he replied “our art and design (like the murals in Bemelmans Bar) objects are a source of pride for us and they play a large role in the story of The Carlyle... I don’t think utilizing art and design brings in more customers. I think it helps reinforce the hotel’s “personality,” giving people a sense of what they can expect” (Appendix 5).

This statement corresponds with another interviewee, Pamela, who noted that hotels that have impressive art collections do not need to market their hotel specifically as an art hotel. The Carlyle’s art collection is well known and has been given its “due” from the art and design communities. The Carlyle’s status in the art and design community is legendary and the Hotel reinforces this legend by borrowing art pieces from a gallery located near the Hotel. The Carlyle’s brochure states The Carlyle “...is a true New York Landmark – a showcase of great art.”<sup>119</sup>

This “showcase of great art” can be seen in the lobby (**Figure 13**), restaurant (**Figure 14**), bar and the one hundred and eighty eight rooms including suites and residences (**Figure 15**).

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<sup>119</sup> Rosewood: Hotels and Resorts, “The Carlyle: Manhattan Legend,” *Rosewood: Hotels and Resorts*, 2014, (accessed 8 July 2014).



**Figure 13.** Lobby of The Carlyle.<sup>120</sup>



**Figure 14.** Restaurant in The Carlyle.<sup>121</sup>

<sup>120</sup> Rosewood Hotels and Resorts, “The Carlyle,” *The Carlyle*, 2014, (accessed 8 July 2014).

<sup>121</sup> Rosewood Hotels and Resorts, “The Carlyle Restaurant,” *The Carlyle*, 2014, (accessed 8 July 2014).



**Figure 15.** Guestrooms and suites in The Carlyle.<sup>122</sup>

<sup>122</sup> Rosewood Hotels and Resorts, "Accommodation," *The Carlyle*, 2014, (accessed 8 July 2014).

It is clear, whether The Carlyle utilizes its art and design pieces as an explicit marketing strategy or not, the Hotel is recognized by guests and industry representatives for their iconic collection. As one of the other interviewees stated “The Carlyle... they are along the line of people collecting art or associating with art for a long time” (Appendix 8).

Even though The Carlyle does not explicitly market themselves as an art and design hotel, they have created a soft advertising through their long-standing reputation and by word of mouth. The hotel is a very strong example of the value of choosing art and design pieces wisely whereby the collection becomes part of the personality of the hotel, encouraging clientele to return. The Carlyle has utilized their art and design as a core aspect of the client experience; a very successful marketing strategy.

#### ***D. The Standard***

The Standard, completed in 2009, is a luxury boutique hotel also considered by many to be a design hotel. The Hotel is located in the meatpacking district of New York City along the High Line which is built seventeen meters above street level along what was formerly a railroad track. This relatively new hotel has been noted as “the new heart and soul of fashion, art and media worlds.”<sup>123</sup>

Todd Schliemann of Polshek Partnership Architects designed the building out of concrete and glass with a twist of contemporary decadence (**Figure 16**). The interior design was provided by Shawn Hausman, originally a Hollywood set designer, and Roman and Williams, a New

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<sup>123</sup> Design Hotels, “The Standard, High Line,” *Design Hotels*, 2014, (accessed 9 July 2014).

York-based design firm. This team of interior designers developed the interiors so that “the hotel floors range between mid-century influences, with the earliest starting at the ground floor.”<sup>124</sup>



**Figure 16.** The Standard’s exterior.<sup>125</sup>

André Balazs, the hotel developer behind The Standard, incorporated the historical perspective of “hotels” creating a space that transforms the past into the future. Balazs states that “in the early days, the hotel was a public space. It was the center of a community. We still focus on this traditional idea of the hotelier’s contribution to urban life. I believe that a community can still be galvanized around a hotel, and our hotels try to do that... our obligation is to create a culture. It’s amazing how difficult it is to create a culture without the right stage. At the same time, if you don’t have a culture, then the stage feels lifeless.”<sup>126</sup>

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<sup>124</sup> Design Hotels, “The Standard, High Line,” *Design Hotels*, 2014, (accessed 9 July 2014).

<sup>125</sup> The Standard, “High Line NYC,” *The Standard*, 2014, (accessed 15 June 2014).

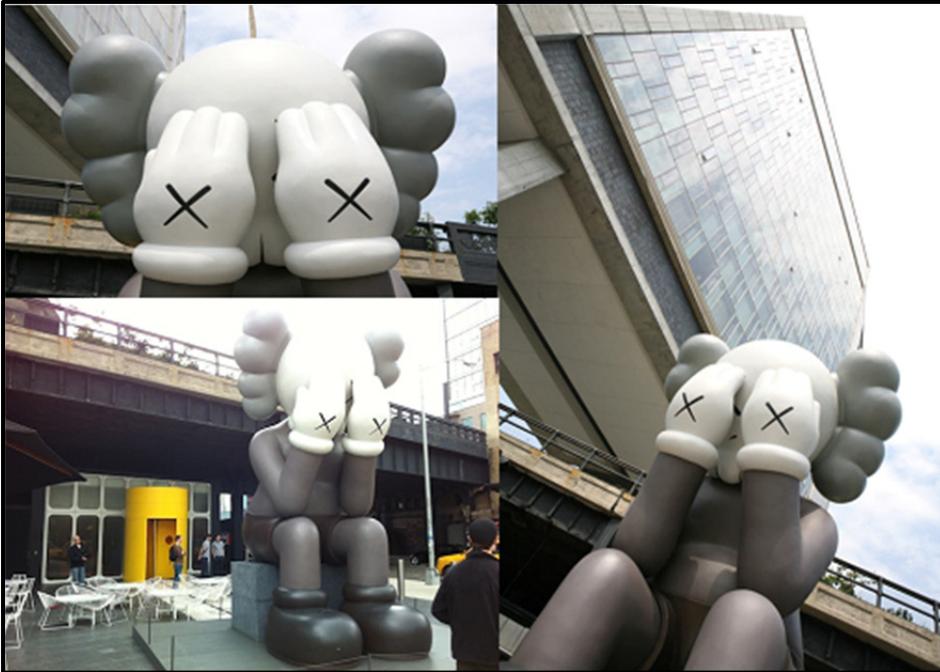
<sup>126</sup> Design Hotels, “The Standard, High Line,” *Design Hotels*, 2014, (accessed 9 July 2014).

As such The Standard creates a social dynamic with an exhibition space and collaboration with artists. The Standard consciously created a hotel that has a social network that envelops artists, travelers and locals. For example The Standard and the artist KAWS had a collaboration where KAWS (Brian Donnelly) was able to put up his piece *Companion* temporarily outside of the hotel, publicly on the streets (**Figure 17**). As well as having one of the pieces located outside of the hotel for a limited time period, The Standard also exclusively sold KAWs limited edition filament light bulbs, pillows, t-shirts and companion key chains at the hotel's shop.<sup>127</sup> Another example of a The Standard collaboration with an artist is Erwin Wurm and his piece *Big Kastenmann*, a boxy silhouette wearing a pink and grey suit (**Figure 18**). The Standard also released limited edition prints of Erwin's Wurms series *Pee On Someone's Rug* (2003) at the Hotel shop. Additionally for every artist installation The Standard has a Standard Culture interview with the artist. These artists exemplify The Standard's public art program and the Hotel's ongoing connection with the art community. An extension of the relationship to the artistic community is the Artists in Residence program whereby artists are set up with a four day residency at the hotel.<sup>128</sup>

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<sup>127</sup> Lovely Empire, "KAWS x The Standard Hotel," *Lovely Empire*, 2011, (accessed 9 July 2014).

<sup>128</sup> The Standard, "Collaborations," *The Standard*, 2014, (accessed 15 April 2014).



**Figure 17.** The art piece *Companion* by artist KAWS set up outside The Standard.<sup>129</sup>



**Figure 18.** The art piece *Big Kastenmann* by artist Erwin Wurm set up outside The Standard.<sup>130</sup>

<sup>129</sup> The Standard, "Collaborations," *The Standard*, 2014, (accessed 15 April 2014).

<sup>130</sup> The Standard, "NOW SHOWING: Erwin Wurm's Big Kastenmann Debuts at The Standard," *The Standard*, 2014, (accessed 15 June 2014).

There are three hundred and thirty eight rooms, including four suites, at The Standard, all of which have breathtaking views of the Hudson River and cityscape. Within the rooms the focus is mainly on design, with little or no art pieces (**Figure 19**). The view is considered living art, with the artist collaboration and the residency program providing a web of community ties and awareness of the artistic community.



**Figure 19.** Guestrooms and suites at The Standard.<sup>131</sup>

The Standard's strategy for utilizing art and design is very new and exciting in comparison to the older hotels. One cannot help feel that having more art physically within the hotel would further lure more art enthusiasts to the Hotel. However, The Standard has created a

<sup>131</sup> The Standard, "Rooms," *The Standard*, 2014, (accessed 15 June 2014).

dynamic for the community and guests through design and the interface between the art community and the Hotel. They have used different strategies to really draw in the artistic community by placing the art in very public places, and offering retail opportunities through the featuring of the artist's work. The Standard has evolved the use of art and design as a marketing strategy, and created an ongoing dynamic that will impact both their legacy and guest perceptions.

## Chapter 5

### Results and Discussion

A review of the research revealed both consistencies and inconsistencies from the data collected from primary sources (interviews) and secondary research concerning the importance of art and design in general and the utilization of art and design as a marketing strategy for hotels. Across all interviewees it was articulated that guests are more sophisticated and interested in art and design objects. Where inconsistencies were noted was the level of importance placed upon art and design objects in the development plan of hotels. One interviewee, Jennifer, believes art and design is important for differentiating hotel's among the intense competition in New York City:

“I think it is definitely a differentiation for some hotels... let's do something a little different than what is happening in other hotels in New York City... I don't know if it makes or breaks a hotel. I think it is an excellent press story if it is successful. I think there needs to be much more behind the hotel than just purely collecting art. You know people want an experience so that helps to add to the experience” (Appendix 4).

Ansel believes that importance of art and design depends on the ownership of the hotel and whether the owners feel investing and focusing on the art and design aspects of the hotel will make a difference; “... if you want it to make a difference it will make a difference... if that is not your goal then it does not matter... it really does depend on the intents of the owners and whoever is managing the property, whoever happens to be developing the project, developers” (Appendix 3).

Claudine feels it is absolutely necessary in order to create a cultural identity for the hotel:

“Crucial. Art and design are the foundations of creating an experience for guests that is memorable, nuanced and unique. It’s the visual and cultural lexicon that the property uses to communicate their identity. Making sure that this has a central role from the inception makes for a clearer, more unified and ultimately more profitable hotel as it strengthens the brand message” (Appendix 7)

Katharina Weisflog, who is part of marketing and public relations for the design company Vitra, believes art and design are important as it distinguishes what type of hotel you are:

“...if you look at the chains of hotels I think it is always worse there... compared to going to an independent, smaller scale hotel. Of course the chains have to keep their corporate identity so everywhere you go you want to have the same experience and the same look. How nice would it be to incorporate collage and different furniture and different styles that reflect the location rather than the corporate identity” (Appendix 11).

Finally, Noreen believes art and design is essential if you are trying to attract a certain demographic of people to the hotel:

“... if you want to be respected by certain communities, if you want to position yourself as a brand that connects to maybe creative industries. If you want to have people in your hotel that are attending the air fairs ... if you want to hit that target audience then yes, I think it is important” (Appendix 6).

Interviewees were also asked about the different types of marketing strategies employed by hotels, and whether the strategy is successful. In most cases, if the hotel is not selling the art on the walls or any art in the hotel they are “happy to put someone who is inquiring about a piece of art and the artist in touch with them directly or with their gallery” (Appendix 7).

Economically, this strategy is seen as the most viable as the artist and the hotel are both benefiting from the strategy. There were, however, varying views as to who would benefit more from this strategy; the artist or the hotel. Pauline believes that although it is a profitable strategy “... the artists themselves would not get very much” (Appendix 2).

Similarly, Jennifer believes that, although it is a great marketing strategy to sell artists work in hotels, it needs to be done in a way that the artist is getting compensation. She also feels that if a hotel does decide to go down this route they have to be particularly careful as most of the time it is not the hotel’s area of expertise or core business and therefore the hotel needs to be aware it is an external cost to have a program like that.

“...galleries, the thing we talked about that I don’t like unless the hotel is paying to lease the art... if the artist is getting some compensation or representation I approve of that. I think a way of doing that is doing it in a sophisticated way where the art is properly lit and properly managed and the artist is getting paid” (Appendix 9).

On the other hand, Noreen Chadha believes that the artists and designers do benefit from having their art sold in a hotel because it gives a lot of exposure to the artist and designer, especially if they have not been represented in formal galleries.

“...I can imagine hotels that do it, probably the benefit is for the artist. I think for the hotel I do not know how much commission they would take but it is probably peanuts. I can’t imagine it being much more revenue for them. Exposure for the artist... you know if someone is staying in the room for four days and they love the piece and you know want to buy it I could imagine the benefit is more for the artist” (Appendix 6).

Pamela believes selling art in hotels creates a status for the work and that hotels with a strong art collection want to keep it, as it is an aspect of the hotel's personality: "...the Four Seasons in Damascus that's exactly what they did. They worked with a really great art gallery and it was all for sale. But it is a slightly different category than the Gordon Campbell type because it is part of the identity of his hotel" (Appendix 8).

Interviewees were asked whether hotels should offer art tours to their hotel clientele, following the practice of both The Chelsea and Gramercy Park Hotel. All interviewees felt this was a beneficial strategy. Some felt this strategy yields the strongest results. It needs to be timed to coincide with an "art fair or when there is a certain event going on in the city, as to connect the target demographic emphasizing art and design" (Appendix 6). For example, citizenM designed a tour during design week in New York City indicating the timing made the event even more successful. Other interviewee hotels that did not offer art tours were either very enthusiastic about the idea and are considering adopting it themselves either by training their concierge to suggest galleries or museums to go to or by planning art tours through their hotel. They felt it would be a great way to educate their clientele about the art and design communities within New York City (Appendix 7).

Interviewees were asked about whether borrowing art and design pieces is a strategy commonly used within hotels. Every interviewee confirmed that it is a common practice. They felt it was an economically beneficial strategy as it is a cheaper way of providing the hotel with fresh, new and exciting art and design pieces without having to actually buy those pieces, while providing exposure for the artist. However, Noreen Chadha re-iterates that if hotels are utilizing this strategy for design pieces "... you need to realize for hotels that there is so much traffic in a hotel all the time. So everything has to have a certain amount of durability because people are

sitting on the stuff every single day. So I think for design objects, maybe they will have something displayed in the lobby for a few months” (Appendix 6).

Finally the interviewees were asked whether they catalogue their art and design objects in the hotel as a marketing strategy. The interviewees responded that they either did not feel it was important to create a catalogue or the complete opposite, that documentation of their art and design objects is essential and you should definitely do it. For example Pauline responded with “yes we have an inventory... you have to. We regularly had our art pieces valued for insurance reasons. You have to as art is a valuable commodity” (Appendix 2).

It was noted though that cataloguing art and design is an expensive strategy, as Pamela believes “...you know none of this is making you money but it adds to the conversation you can have with your art” (Appendix 8).

Noreen feels though that it is more common to catalogue the art rather than their design objects unless you have a close relationship with the design objects:

“We catalogue more on the art side then the design side but we also work with Vitra on having a guide on what Vitra pieces we have in each property. I am assuming other hotels do the same. Especially if they have multiple properties and they want to keep up with what is available. And it is also nice to be able to give to people as marketing collateral. This is what we have in the hotels: read a bit more about the artist, read a bit more about you and know what we have done. So it is also a sales tool in a way” (Appendix 6).

The interviewees highlighted the many benefits of hotel’s utilizing art and design as a marketing differentiation strategy. All of the interviewees acknowledged it is definitely a growing trend, and that having art and design objects is now a requirement to reach a certain

level within the hospitality industry. Hotel developers have realized that hotel clientele expect a deluxe experience, and that thoughtful planning is required when selecting art and design objects. The interviewees were asked one last question about how utilizing art and design as a marketing strategy mattered to the art and design markets in general. Almost all of the interviewees responded that the fact that hotels are using art and design as a marketing strategy indicates there is progress in the field of art and design and that this marketing strategy broadens the reach of the art and design field. The interviewees also felt it was a win-win situation for the cities that are creating these hotels, for the emerging artists seeking exposure and new avenues to sell their art and for hotel clientele that wish to experience and be closer to masterpieces. One interviewee even stated that artists and designers are now targeting hotels to heighten their exposure.

There are limitations regarding the adoption of art and design as a marketing strategy by the hospitality industry. There are many “grey” areas when looking at the extent of client impact and economic returns for art and design objects. Research regarding the impact of art and design during the client decision process for hotel selection is limited, as is the long-term economic return for varied types of art collections, such as masterpieces or modern. Summative data from the industry regarding the budget allocation for art and design objects would be helpful, however, the data may be perceived to be proprietary, as it contributes to a hotel’s strategic difference. The data clearly indicated that the early involvement of artists and designers in property development process contributed to the successful execution of distinct art programs and special design spaces. The ability of the hotels to leverage their design and art collection to broader client communities is a challenge but also an opportunity; it would appear there is a

growing awareness of the marketing potential for their art and design objects with technology providing enhanced opportunities for exposure.

## **Conclusion**

This research project has brought to light some issues surrounding utilizing art and design as a marketing differentiation strategy for boutique, design and luxury hotels within New York City. Research indicated that hotel developers wanting to create unique experiences and special spaces need to evolve their policies and place more investment in art and design programs as a proportion of the overall hotel capital budget. The research also shows that as a result of relatively limited budgets for art and design programs in hotels, hotel developers have had no choice but to become creative and utilize the money they do have available to create unique marketing strategies incorporating art and design within hotels at affordable prices. The data suggests hoteliers should invest in masterpieces only if they do have the available funding as they experience higher investment returns. Notwithstanding this finding, hotels should not rule out emerging artists and designers as sometimes the art and design markets have not realized the potential of these particular individuals early in their career. Utilizing the local art and design markets has proven to be a popular route for hotels, with an emerging trend to create a dynamic relationship with artists and the artistic community through short residencies, retail tie-ins, and tours.

While industry experts recognize utilizing art and design as a marketing strategy is beneficial, specific economic returns and the degree of clientele retention due to this strategy are not conclusive. Further studies would be helpful in providing a clearer picture as to the level of funding required for an art and design program to be effective, and the impact of specific

strategies such as tours and placement in public versus private spaces. The question remains as to how much emphasis should be placed on art and design as a marketing strategy.

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## Appendices

### Appendix 1

#### Interview Questions

Question	Answer
<b>Name:</b>	
<b>Position and Hotel Name:</b>	
1. Do you know how many hotels have an active art-collecting policy? How common is it in New York City? Does the hotel you work at have an art-collecting policy?	
2. How important do you think having art and design objects are to include in the development plan of Hotels?	
3. Current hotels have art programs that are a small percentage of the overall cost of the development of a hotel? Do you believe more investment is necessary?	
4. What type of hotels value art and design in New York City? How does art define imaging: 5 star, lifestyle and high end boutique hotels?	
5. How much emphasis have current hotels in New York City placed on their art and design objects?	
6. How much emphasis has the hotel you work at placed on their art and design objects? Does the hotel utilize art and design as a marketing strategy?	
7. Are art and design objects equally as important for hotels?	
8. Are art collections and high end design objects a determinant of 5 star status in the hospitality industry?	
9. What is the bottom-line or purpose of having art and design in hotels? For example: long term investment strategy, design, or simply a signifier of sorts.	
10. Are there trends indicating hotels using art collections are bringing in more clientele? What is the purpose of these trends? Eg. to satisfy the growing sophistication of their clientele or something else.	
11. What does high-end art and design do for a hotel?	
12. Can art and design add value to existing hotels in big markets?	
13. Do you think timeless art and high quality art is needed and why? Why should you put a substantial investment into art and design?	
14. What are the different marketing strategies hotel managers use to incorporate art and design?	

15. Is utilizing art and design objects as a marketing strategy an economically beneficial strategy? Which strategies are the most successful economically?	
16. Do hotels sell the art they display? Is this strategy more profitable for the artist or the hotel?	
17. Do hotels borrow art and design pieces to keep their hotels fresh and exciting?	
18. Some hotels have art tours for their hotel clientele. Is this a successful strategy?	
19. Do hotels catalogue their art and design objects?	
20. Can you turn a \$600 room into a \$1500 room with art and design?	
21. What are the factors hotels should consider when they are selecting certain artworks and design pieces?	
22. Do you know if insurance costs increase when the hotel has art and design in it?	
23. When an artist is displaying their art in your hotel for sale what are the legal agreements between artist and the hotel?	
24. Does having high end art and design create safety and security problems within the hotel? Is theft very prevalent?	
25. What are the most popular mediums of art used in hotels? What kind of artworks? Is it theme or price-based? Should hoteliers be looking to invest in artwork done by the masters?	
26. What are the most popular design objects used in hotels? What kind of design objects? Is it theme or price-based? Should hoteliers be looking to invest in design objects done by high end designers?	
27. How do hoteliers choose what artists and designers to put up in their collections? Is it artists and designers that the hotel has a personal connection with or the opposite?	
28. What is more important for your hotel: to choose art that pleases customers or choosing art that sees economic returns or both?	
29. Do hotels display their most important art and design objects in the lobby and public places in the hotel? Or do they save the most important art and design objects for the guest rooms?	
30. Is it common to choose to work with one artist and one designer per hotel to keep the same aesthetic throughout?	
31. Are the hoteliers interested in working with local artists and designers in order to tap into the artistic and	

design communities? Or are they more focused on international artists and designers? Financially what is the best route to go?	
32. Do most hotel concierge have an interest in art and design and provide notices of local art and design interests in the community at the front desk?	
33. Does utilizing art and design as a marketing strategy bring in more customers and add to the profitability of the hotel?	
34. Which type of customer are those hotels utilizing art and design objects as a marketing strategy trying to attract? What is the hotel's target demographic?	
35. How has the art community reacted to placing art and design objects in a hotel as it is a commercial space?	
36. Are the artistic and design communities interested in providing art and design for hotels?	
37. What resistance is there to placing high end art collections in hotels?	
38. What are the liabilities of placing art collections in hotels?	
39. How does utilizing art and design as a marketing strategy matter to the art and design market?	

## Appendix 2

Pauline Shirlaw. (2014). *Boutique, design and luxury hotels in New York City: a survey of the impact of art and design as a marketing differentiation strategy*. Interview by Allison Thompson. [Face-to-face interview]. Grand Central Station, New York City, New York; 3 April 2014, 10:30 am.

**Name:** Pauline Shirlaw

**Position and Hotel Name:** Co-owner of The Bank Hotel and Director of the Point Hotel both located in Edinburgh

**1. Do you know how many hotels have an active art-collecting policy? How common is it in New York City? Does the hotel you work at have an art-collecting policy?**

Pauline: I know there is less than 30% in the world, however it is not very common. Scotland there are a lot of budget hotels therefore it is lower in Scotland around 25%... it is either the big ones or boutique hotels

**2. How important do you think having art and design objects are to include in the development plan of Hotels?**

Pauline: I think it is very important but it depends on what the focus of the hotel is. If it is a hotel that has a very small budget than I would believe it is less important.

**3. Current hotels have art programs that are a small percentage of the overall cost of the development of a hotel? Do you believe more investment is necessary?**

Pauline: Yes... and no. I think if it is financially possible for the hotel then yes but if that is not the main focus of the hotel then no.

**4. What type of hotels value art and design in New York City? How does art define imaging: 5 star, lifestyle and high end boutique hotels?**

Pauline: Boutique hotels... not small chains, not budget hotels... the hotels that are privately owned where the owner has an interest... the individual can dictate policy.

**5. How much emphasis have current hotels in New York City placed on their art and design objects?**

Pauline: Not major... 90% of hotels efforts is put into selling rooms... that is where the money is... 5% is placed for drinks... however for the ambience of the hotel that is where art and design is important.

**6. How much emphasis has the hotel you work at placed on their art and design objects? Does the hotel utilize art and design as a marketing strategy?**

Pauline: Well I actually sold the hotel and it now has become a Hyatt unfortunately. But at the time where I did co-own the hotel we placed a strong emphasis on our art and design objects... especially the art pieces. We had many collaborations with different artists and became a very trend spot... For example we had an exhibition opening for the sculptor Beckerman Balken who had these beautiful bronze sculptures... unfortunately the Hyatt destroyed them and I don't know if Beckerman knows this... it's very sad.

Allison: that's terrible I am sorry to hear that!

Pauline: Yeah it makes me so mad!

### **7. Are art and design objects equally as important for hotels?**

Pauline: yes definitely.

### **8. Are art collections and high end design objects a determinant of 5 star status in the hospitality industry?**

Pauline: It should but it doesn't... they fought against it they did not want to fall in any category, they do not consider art a factor

### **9. What is the bottom-line or purpose of having art and design in hotels? For example: long term investment strategy, design, or simply a signifier of sorts.**

Pauline: Aesthetic is the main reason or having a passion for art... however if you put a certain amount of effort into certain pieces- they will pay off... we bought these beautiful chandeliers for the hotel and they are still located in there... good quality art and design will show returns... it will show if they are still present in certain spaces in the long term.

### **10. Are there trends indicating hotels using art collections are bringing in more clientele? What is the purpose of these trends? Eg. to satisfy the growing sophistication of their clientele or something else.**

Pauline: This is an added factor but not a determining factor. You need to choose a theme... we never went for the traditional look... Ultimately we decided to please ourselves, people will follow... we did not please everyone though! People especially enjoyed our glass roof... we were very hip and ahead of the scene at that time... So ya I would say firstly we satisfied ourselves and then took into consideration our clientele.

### **11. What does high-end art and design do for a hotel?**

Pauline: High art or cutting edge art brings in a certain type of person and repeat business, it has to be done really well... we used no advertising for our hotel we used work of mouth... Design has to be individual...

**12. Can art and design add value to existing hotels in big markets?**

Pauline: Possibly could, if it was huge installation pieces, not just paintings on the walls... it has to be bold!

**13. Do you think timeless art and high quality art is needed and why? Why should you put a substantial investment into art and design?**

Pauline: Yes I do believe timeless art and high quality art is needed because it is such a personal attribute to the hotel... There are so many other things you could do to increase revenue in the long run I believe having high quality art will give you a better product.

**14. What are the different marketing strategies hotel managers use to incorporate art and design?**

Pauline: Well I am going to speak for myself in this question a lot of small hotels or boutique hotels that are exhibiting art and are for sale it is a win- win situation... that's one strategy... um... bedrooms having prints that are limited edition is another strategy, there would not be a shortage... O yes and we worked very closely with the college of art... and even hosted a graduate show, we selected five or six pieces which mostly were conceptual art and exhibited them in the hotel for length of venue... it was done during the fringe Edinburgh festival... it was great!

Allison: that's really cool! I am sure the students really appreciated it!

Pauline: o yes they did and it was great for us too brought in a whole new group of people to the hotel! Well yes and we also brought in journalists and told everyone about it... there was also one very controversial piece that was very progressive and again helped the hotel ... people thought we were very brave and it made us very cutting edge! We also had a competition for the college of art students to design new uniforms for the hotel that was really fun as well!

Allison: that's great your hotel was so community oriented!

Pauline: yes we enjoyed it very much at the time, it was so exciting!

**15. Is utilizing art and design objects as a marketing strategy an economically beneficial strategy? Which strategies are the most successful economically?**

Pauline: Yes you could say it is an economically beneficial strategy, but it definitely depends on how you approach it. I think being able to combine owning and selling art you would see great success economically.

**16. Do hotels sell the art they display? Is this strategy more profitable for the artist or the hotel?**

Pauline: Yes... always a profitable strategy... however artist themselves would not get very much

**17. Do hotels borrow art and design pieces to keep their hotels fresh and exciting?**

Pauline: Yes they do. We never did it we bought everything in the hotel.

**18. Some hotels have art tours for their hotel clientele. Is this a successful strategy?**

Pauline: Great idea! Why not, I would use it!

**19. Do hotels catalogue their art and design objects?**

Pauline: Yes, we had an inventory... you have to... We regularly had our art pieces valued for insurance reasons. You have to as art is a valuable commodity.

**20. Can you turn a \$600 room into a \$1500 room with art and design?**

Pauline: Yes I think you can for sure... You see we had one particular suite room that was a circular bedroom and it was a prized possession and we put art in this room. That particular art was our most valuable plus the larger room size so we charged more for it. So yes definitely.

**21. What are the factors hotels should consider when they are selecting certain artworks and design pieces?**

Pauline: if you like it your own personal choice. Do not try to please anyone else as it is tough to please everyone... traditional art is very powerful. Also having a mixture of art is great, it really depends on the room you are going to decorate.

**22. Do you know if insurance costs increase when the hotel has art and design in it?**

Pauline: they are manageable costs that are completely worth it.

**23. When an artist is displaying their art in your hotel for sale what are the legal agreements between artist and the hotel?**

Pauline: When you buy something... ah this is an interesting one... when we sold our hotel as I said earlier the Hyatt bought it and we had left bronze sculptor pieces there that cost 45 000 pounds... as I said the Hyatt destroyed those sculptors, which makes me so upset but once the hotel is bought that new owner can do whatever they want with it.. It is such a shame and the artist I don't think knows...

Allison: that's terrible... makes me so mad!

Pauline: I know... but anyways so yes in hotels everything has to be refurbished every seven years, the beds, everything... legally you have to do this.

**24. Does having high end art and design create safety and security problems within the**

**hotel? Is theft very prevalent?**

Pauline: yes it potentially could. It depends on the art and if it is seen as valuable and original.

**25. What are the most popular mediums of art used in hotels? What kind of artworks? Is it theme or price-based? Should hoteliers be looking to invest in artwork done by the masters?**

Pauline: In a lot of hotels they are very generic... very boring and bland... it takes a very brave person to put up something exciting! Although there are some very interesting places that invest in art... Investing in artwork done by masters would definitely not be a bad thing but it needs to be appropriate.

**26. What are the most popular design objects used in hotels? What kind of design objects? Is it theme or price-based? Should hoteliers be looking to invest in design objects done by high end designers?**

Pauline: Design you have to again be more generic as these pieces however having standout pieces are always necessary and exciting again... I would say they are more theme based... if it is affordable to get high end designers then definitely yes otherwise no it is not worth it.

**27. How do hoteliers choose what artists and designers to put up in their collections? Is it artists and designers that the hotel has a personal connection with or the opposite?**

Pauline: For us it was a combination of the two. We had personal connections with some of the artists and then other times we did not.

**28. What is more important for your hotel: to choose art that pleases customers or choosing art that sees economic returns or both?**

Pauline: We chose art that pleases us firstly... then I would say pleasing customers. But hoteliers choosing art that seeking economic returns is definitely not a bad strategy and is for sure utilized.

**29. Do hotels display their most important art and design objects in the lobby and public places in the hotel? Or do they save the most important art and design objects for the guest rooms?**

Pauline: Yes I would say that is a very common trend to display at least I would say your largest pieces in the lobby and public places in the hotel. I mean you couldn't put a large sculptor in a guest room it would take up too much room! However, there are very important pieces that are small that can be tucked away into suites and guest rooms...

**30. Is it common to choose to work with one artist and one designer per hotel to keep the same aesthetic throughout?**

Pauline: I would say it would be more common to choose one designer for the hotel but

definitely not one artist for us anyways, we had a mixture of art pieces.

**31. Are the hoteliers interested in working with local artists and designers in order to tap into the artistic and design communities? Or are they more focused on international artists and designers? Financially what is the best route to go?**

Pauline: O yes definitely... we were very interested in intertwining the art community in Edinburgh with our hotel as I was saying earlier our collaborations with the college of art was very important to us. Giving back to the community is essential. We did also tap into the international community for example one artist called Hok Aun Tek was Malaysian and had recently moved to Glasgow... we loved her pieces and had a few placed throughout the hotel. Financially though it is less expensive to tap into the local community.

**32. Do most hotel concierge have an interest in art and design and provide notices of local art and design interests in the community at the front desk?**

Pauline: We did... we had leaflets on one artist called Beck... not a lot on him...

**33. Does utilizing art and design as a marketing strategy bring in more customers and add to the profitability of the hotel?**

Pauline: I would love to think it did... maybe a small percentage of people it would... however service and beverage adds more profitability though.

**34. Which type of customer are those hotels utilizing art and design objects as a marketing strategy trying to attract? What is the hotel's target demographic?**

Pauline: One who would spend money... you want your customers to use all of the facilities and bring up the revenue... especially we found the Welsh would save up for an experience...

**35. How has the art community reacted to placing art and design objects in a hotel as it is a commercial space?**

Pauline: I would say they are happy they get exposure, why should it be restricted to galleries... I would say it is a very positive thing.

**36. Are the artistic and design communities interested in providing art and design for hotels?**

Pauline: I would say they are delighted to be next... form a que!

**37. What resistance is there to placing high end art collections in hotels?**

Pauline: None that I know of...

**38. What are the liabilities of placing art collections in hotels?**

Pauline: You are stuck with the art if you don't like it... Also times change and therefore you wasted money on outdated art... it's a risk to take ... you will always have that piece and can move to something else...

**39. How does utilizing art and design as a marketing strategy matter to the art and design market?**

Pauline: That it is a growing trend ... a lot of hotels see advantages of art and design... borrowing art from hotels might become more prevalent... as hotels twenty years ago had art that was bland or soothing landscapes... today people expect excitement and thought put in when selecting art and design objects... expectations are higher now it is an upward trend.

Allison: That's it! Thanks so much for taking the time to do this interview! I really appreciate it and it was great to meet you!

### Appendix 3

Ansel Hawkins. (2014). *Boutique, design and luxury hotels in New York City: a survey of the impact of art and design as a marketing differentiation strategy*. Interview by Allison Thompson. [Face-to-face interview]. 15 West 56th Street, New York City, New York; 10 June 2014, 11:30 am.

**Name:** Ansel Hawkins

**Position and Hotel Name:** General Manager of Chambers Hotel

**1. Do you know how many hotels have an active art-collecting policy? How common is it in New York City? Does the hotel you work at have an art-collecting policy?**

Ansel: In terms of acquisition are you looking at acquisitions?

Allison: Yes

Ansel: No this hotel does not. This hotel is completely static. I replace damaged work that is more or less what I do. Occasionally if I see something I really like I will get it. But I also have two owners who are major collectors and so what is the background of this... this hotel is built in 2001

Allison: okay.

Ansel: it is more or less a permanent collection. There are major hits within here and in the hallways and in the rooms there are smaller pieces. What we are trying to put together now because one of the owners said that everybody thinks art appreciates and everybody makes a lot of money on it ... we put in 500 pieces here. Let's do an analysis of what has depreciated and what has not depreciated and see what the balance is

Allison: Smart, yeah

Ansel: Yes so to just look at it as a balance sheet ... I actually just realized I have to call the art consultant because they promised me all of these numbers and I don't have them yet... I have no idea how many hotels in New York have collections... There are places... like the court club who has seven rooms... the St. Regis which had Dali living there you know they have got pieces... the Nat King Cole room with those murals. There is the Carlyle also has murals

Allison: Yes I have an interview with someone at the Carlyle as well so

Ansel: Yes, so they have that um... I know there is no way I could say with any certainty how many hotels... I would say there are a couple... we don't say that we just happen to have that. As you can tell from the outside we do not have a lot of street presence

Allison: No but I like your door that's what got me, they are beautiful.

Ansel: yes it definitely gives you a sense of arrival. Once you see the doors you get it. Which is huge with public spaces. But we definitely do not have a lot of arrival from the curb.

Allison: Yes it is tough in New York as well. Just with building regulations I'm sure and everything as I have learned from my research.

Ansel: The DOB is a whole new ball game, you don't work for them do you!?

Allison: No

## **2. How important do you think having art and design objects are to include in the development plan of Hotels?**

Ansel: Again it depends on what ... does it make a difference in a golf resort in Laguna beach no or not as much... does it make a difference... ya I don't know... hmmm... you have to narrow that question down... if you want to make a difference it will make a difference ... if that is not your goal then it does not matter... For example the Mercer is a hugely successful hotel and I don't think they have one piece of public art there... they have two small vatreens by the elevators where they sometimes put pieces there and sometimes they do not... You know the Greenwich hotel downtown has De Niro's seniors work there and another couple of quirky pieces that De Niro and gang have... um.... it really does depend on the intents of the owners and whoever is managing the property. Whoever is happens to be developing the project, developers.

Allison: Yes

Ansel: Yes developers tend to... yes good for you, developers tend to hire people like you and say give me some cache and then what is the best way to achieve that. Both commercial and residential development does that. Um, you go down to coopers square and you know there is huge Jeff Koon's sculpture in the lobby, it is a nice building, kind of a nice building and you look at that and wonder what the fuck is it doing here

Allison: yeah...

Ansel: it seems like a very bizarre things, but it immediately gives the building blue chip status and that is what they are buying.

Allison: yeah I think it also depends exactly what you are saying... if you are interested in those artists and objects and then you will be able to recognize it is a Jeff Koon's and then it makes sense.

Ansel: exactly but I am also able to build a hotel out of the park that does not have one piece of public art at all and never will and it will be an amazing environment. It can be done. It depends at that point does the architecture the actual building itself become significant and the piece of art.

Allison: yes that is like those doors for me, they are a piece of art.

Ansel: yes it defines you not only of arrival, okay something is going on someone's paying attention

Allison: yes because I am also doing design with the thesis not just purely art and I was noticing those rock tables downstairs and I really like them and are very cool

Ansel: they are actual zinc and done by Jim Zivit, he is a great guy. He also did these tables and he did these originally with felt. I have known Jim for a long time and they kept getting damaged and to replace them is \$800 and I said fuck that. And I went in and I like soap stone and unfortunately very soft and people can scratch their name. Anyways go ahead...

### **3. Current hotels have art programs that are a small percentage of the overall cost of the development of a hotel? Do you believe more investment is necessary?**

Ansel: here is a curious thing. Of the pieces that are here and we have to go back 10 years well no more so like 14 or 15 years. John Newsom who now is enormously collected.

Allison: yeah I looked at your website

Ansel: yeah and he was not collected at that time...

Allison: yeah and he was not that well known at that point, that's crazy!

Ansel: yeah no he was not that collected. Tom Foulin- the drum bags downstairs. Amy Silvin, who has had a retrospective at the 122 and Catrina Dewitt who also had a big show at 122. These were people not having big shows they were known a little bit. But this comes back to the original question of what is the intent. There is a Chambers in Minneapolis and he has a Goopta and has one of the sharks umm... what his face sharks... you know the English boys stuff

Allison: o ya Damien Hirst?

Ansel: yes lovely charming man.

Allison: that is crazy!

Ansel: I know it is crazy and it is behind the front desk and it is in fucking Minneapolis.

Allison: exactly! Place you would not expect it to be in!

Ansel: People walk in and are like what the! And they have named it at this point

Allison: okay so that's another chambers hotel?

Ansel: Yes it started out as an affiliate but you know he has his Sera's in his yard there and ... the intent of that owner was different... he was a big collector

Allison: So it's the owner again

Ansel: yes it tends to be the owner if owners aren't interested then it's a hard sell, they don't get it, developers don't get it. If you pitch it as so this is our stock and trade this is what we are going to be known for then ... but if you are like this is decorative they will not want to print...

Allison: well ya they will look for something less expensive

Ansel: yeah

Allison: yeah because it does not make sense

#### **4. What type of hotels value art and design in New York City? How does art define imaging: 5 star, lifestyle and high end boutique hotels?**

Ansel: they are all high end, they tend to be smaller... in New York and other major destination cities we have big hotels like Vegas, Miami kind of thing... you know 2000 rooms 7000 and 8000 rooms... different conversation in Vegas, the Wyatt has a huge art collection and puts it all around a 1200 room hotel .... and new York it is really the smaller hotels that have done it... and it tends to be more important as a signature move... here that is the emphasis when it opened I intentionally have backed off of it... I inherently fall away from the pack.

Allison: yes, you do not want to be part of a trend you want to be more individual

Ansel: yeah I do and you know I always say it's a very clean and cool hotel

Allison: yes and the location is hard to beat that

Ansel: yes, yeah it's great. And it's very quiet.

Allison: ya because my parents came to visit and they stayed at the Wythe hotel in Brooklyn but they have that bar at the top and they luckily read ahead of time and bought noise machines because the bar was so loud! It was ridiculous. So loud!

Ansel: ya I stayed there because I test out other hotels and everything and we stayed on the 6<sup>th</sup> floor and yes my husband and I just wanted to go to sleep! We all want to go to sleep.

Allison: yeah that's why my parents were why we probably would not stay here again because of the noise! I mean the rooms are beautiful but too loud!

#### **5. How much emphasis have current hotels in New York City placed on their art and design objects?**

Ansel: ya it has increased. And again it depends on the hotel and those that have call themselves art hotels... or yes we have an evolving collection. That's one of the things we do not do we do not change our collection... I add things ... like this one... although I like his lined drawings. Kiki is awesome... Dasanai is a sex room chat ... Kiki is great she is a warrior chick... she is out there

fighting, she was a big part of the occupy movement in New York and San Francisco. She's ya... I just adore her.

Allison: when I lived in London, I lived right by the occupy movement it was pretty hilarious. I started to get to know who was in what areas... I got to know who was there and what they were doing... It was cool

Ansel: haha ya and you were like off to study art!

**6. How much emphasis has the hotel you work at placed on their art and design objects? Does the hotel utilize art and design as a marketing strategy?**

Ansel: it is not huge. The art is a permanent collection. But absolutely yes for a marketing strategy.

Allison: ya because even on your website

Ansel: ya there is a whole section on our website for the collection and we use woman named Franz Pepper, people at Sotheby's will know her particularly the Asian market folks. She speaks fluent mandarin and she has been in the arts for a long time. She represents us in China, Singapore, Taiwan and Hong Kong. So she goes to the fairs there and represents the hotel. We do sell through those channels. It is a great place for designers, curators, architects. For the creative class I guess they would be called

Allison: ya that's really cool, that's crazy

Ansel: They stay here because you know we pay attention, it really is a mindfulness. I would not say we agonize over it because I do not find it a painful process. We design carpets. I found this book I don't know where I found it now... by a very well know Iranian sculptor, contemporary... He had become fascinated with carpets... but hearing about these toss off carpets that are handmade but are not Isfahan carpets. There are mountains north of Tehran and there is a sea and there is this crescent and he finally got there and they were making the most extraordinary Kilams you have ever seen in your life like Klimt... I mean... they are these insane things... and you look at them and they are so modern and they have been making them for hundreds and hundreds of years and they are making them the same way... he made this book, and it's this gorgeous book and I fell in love with them and we needed to change the carpets in the hotel and I thought okay so we could make something like this... so I went to Taiping which is I don't know if you know this Taiping is a carpet maker who is the same family who owns the peninsula hotel. They are all made in Nepal at this point.

Allison: Wow that's pretty amazing!

Ansel: ya it is pretty amazing! So I sat down with this guy there and my husband happens to be an interior designer... so all three of us sat down on the floor and we made these rugs... and they turned out looking like kilums even though they weren't kilums... it is not a hard process it is attentive process... you don't get to do that in big hotels for the most part and do that with the

owners

Allison: ya because they are too big

Ansel: ya too big to make that work. And then you know I was changing a carpet here when I first started and I know the owner for a long time and I was like do you guys want to talk about this? And they were like no that's why we pay you!

Allison: ya they want you to do your thing.

Ansel: ya and so they are collectors and one of them absolutely loves carpets, he is always finding me a new carpet dealer. It's a whole another world.

**7. Are art and design objects equally as important for hotels?**

Ansel: yes absolutely.

**8. Are art collections and high end design objects a determinant of 5 star status in the hospitality industry?**

Ansel: no I mean they are indicative of a certain level of... financial commitment. So to that extent yes. But you can have a hotel in Brooklyn or in Louise Ville Kentucky and use all local artists and not spend a lot of money. So no you don't have to but it is indicative of a level of commitment that is usually commiserate with a rate.

**9. What is the bottom-line or purpose of having art and design in hotels? For example: long term investment strategy, design, or simply a signifier of sorts.**

Ansel: signifier of sorts. Nobody buys art for long term well I guess they do but that's a different style of collecting.

**10. Are there trends indicating hotels using art collections are bringing in more clientele? What is the purpose of these trends? Eg. to satisfy the growing sophistication of their clientele or something else.**

Ansel: yes. Differentiate- purpose

**11. What does high-end art and design do for a hotel?**

Ansel: Again, differentiates. Indicative of a level of attention of detail um and awareness.

Allison: yes I agree

**12. Can art and design add value to existing hotels in big markets?**

Allison: so if you put new pieces in here would it give the hotel more value?

Ansel: no. I mean let's take everything down and let's put a Matisse, a Picasso, a Bacon and can we charge more money no? We can't. We might have more notoriety and more demand and ultimately from that we could be able to charge but it is not a quote.... it just isn't

**13. Do you think timeless art and high quality art is needed and why? Why should you put a substantial investment into art and design?**

Ansel: at the world at large? Well you know that is such a subjective question! Well you know yeah of course! But you know I went into a store yesterday and they have knocked off everybody you can think of. And James is like god they are all knock offs and I was like ya but good design. Living with a knock off that is good design or crap from IKEA and you know... we have that discussion and I rather have knock offs of good design rather than bad design and there is so much shit out there. I don't know if you go to ICC but I mean you walk in there and I go in and think man this hurts! So ya that's my thought I rather have knockoffs...

Allison: ya I mean it makes sense and price wise...

Ansel: ya not everybody can afford...

Allison: ya only a small percentage

**14. What are the different marketing strategies hotel managers use to incorporate art and design?**

Ansel: um collateral material surely... meaning our website and imaging that we use because I mean when you look at most hotels brochures or public material it used to be hard copy but now are electronic. It gives us a depth that you don't have they can show a room... I have an entire... like 500 pieces of work. It's pretty great! And the process of putting together a newspaper... I can't remember the name of the hotel in Toronto...

Allison: The drake

Ansel: ya I think it is actually

Allison: ya I mean everybody talks about the drake

Ansel: ya they have a newspaper of their collection... they have a large collection there... So we decided to do that here where there will be a key for every piece with an iPad attached and then you can go through a bio and key to the hallways and then blogs and apps... some of them will be about food some of them will be about art and design about central park that kind of thing.

Allison: my parents would love that! They would go around the hotel

Ansel: exactly! A lot of people would! I mean if you have it why not utilize it.

Allison: I mean ya it gives it a history to the hotel. I think you should definitely do that!

Ansel: good! I will put that on the fast track!

**15. Is utilizing art and design objects as a marketing strategy an economically beneficial strategy? Which strategies are the most successful economically?**

Ansel: I have to have a lobby I need a sense of arrival, that floor is fine. This floor I use it for salons and readings that sort of thing, cocktail parties.

Allison: this floor here

Ansel: ya

Allison: ya it's great for a cocktail party! I like how you can look up and down!

Ansel: some people even read this level like it looks like a gallery. I don't think so but that might just be familiarity. I think it is more about design objects, what we call case goods in the business. How they are chosen and designed. David Rockwell did this hotel and it is very restrained for David. But he has actually become more restrained but at the beginning he did very showy, explosive pieces. Richard and I are very good to calming him down. You need to think in the long term. I mean we have been here for 14 years and have never had a renovation. I have been here for 10 years.

Allison: o okay

Ansel: ya so many people are thinking when are you going to have a renovation... and I just don't... we have a timeless thing here and you walk in and boom and nothing looks particularly dated. I do update some things like the carpets and lamps.

Allison: ya the art you have chosen and furniture you have chosen are great

Ansel: ya they are not ridiculous

Allison: ya ridiculous is when you are getting into trouble

**16. Do hotels sell the art they display? Is this strategy more profitable for the artist or the hotel?**

Ansel: some do, some don't, and we don't! Well for this I think it gave a lot of exposure and straight up sales to people who have not been necessarily represented in formal galleries. It was advantageous for them. But then it was advantageous for us in the aggregate not necessarily in the individual purchase. But to be able to say we have a collection of relatively unknown artists that we like. That was advantageous to us, so I think it was mutual.

**17. Do hotels borrow art and design pieces to keep their hotels fresh and exciting?**

Ansel: sure, sure actually most of these are on loan. One of the owners likes the Sullivan.

Allison: how long do you get to keep it if you have it?

Ansel: um... well I mean... his wife owns the gallery. If I want it I like it... sometime they don't remember it's here. After a while when you have huge collections... well I guess somebody knows it's here! Haha somebody must know!

Allison: haha I see!

**18. Some hotels have art tours for their hotel clientele. Is this a successful strategy?**

Ansel: yes I mean I do not really tour groups. There are certain groups that ask for a tour. I mean I don't set up a meeting at 10 a lot of it is self-guided. Like go look around is what I tell guests!

**19. Do hotels catalogue their art and design objects?**

Ansel: art definitely. Design objects

Allison: I feel like they are a little harder, design

Ansel: yes, they tend to change out more regularly.

Allison: ya because art pieces are more

Ansel: ya they are hands off whereas design are you sit on it and touch it

Allison: ya so art is more hands off and design is more intertwined

**20. Can you turn a \$600 room into a \$1500 room with art and design?**

Ansel: no. You can't do it at the flip of switch. Because remember you can only sell at market. Yeah I have 77 rooms I can't change the market. I can increase demand for those 77 rooms by value added. But I would have to have a market David Weeks all of his lighting, let's say he does the whole hotel. How many people are going to say o I am going to stay at this hotel because it's David Weeks lighting and it's worth \$900 a night to me. View yes, restaurant yes.

**21. What are the factors hotels should consider when they are selecting certain artworks and design pieces?**

Ansel: does it make sense. You know it wouldn't make sense to put um Warhol's early silkscreen here.

Allison: ya it's not in the aesthetics

Ansel: ya or Keith Herring... you know while they are pretty fantastic, they are just not us, and we are low key we keep it quiet. There is a great Dali collection that is a box window and it has seven panels of glass... it's down now for years... could I tuck that there absolutely! You know its Dali I don't get it... but it is such a sweet piece that it would work. Could I put his wax penis's here or dripping eyeballs nooo...

Allison: or like Rene Magritte here

Ansel: Calder- you couldn't put it here... if you put circus here... you have to be very careful about what make sense to you, about the physical space. But that's should be the underlying reason for everything... does it make sense of where you are

**22. Do you know if insurance costs increase when the hotel has art and design in it?**

Ansel: they do, yes

**23. When an artist is displaying their art in your hotel for sale what are the legal agreements between artist and the hotel?**

Ansel: can't comment I don't sell any of it

**24. Does having high end art and design create safety and security problems within the hotel? Is theft very prevalent?**

Ansel: All hotels have 24/7 security. And all hotels should have at this time, electronic security which we do. That being said a guy stole a Mie Kimen, and took it out and put it in a bag. It's here and people downstairs did not know. And security was here and watch regularly. People were staying over, it was tough I had to tell Mie. But it turns out it was found. San Francisco chronical called the same guy had stolen other paintings Picasso and Warhol's. We got it. It was great for me because at least she was in good company! But the owner called and read it in the journal and ask why I didn't tell him his work was stolen. And I said because we got it back!? So you have to be very careful.

**25. What are the most popular mediums of art used in hotels? What kind of artworks? Is it theme or price-based? Should hoteliers be looking to invest in artwork done by the masters?**

Ansel: none of that absolutely not it's such a random collection no way to answer that question.

**26. What are the most popular design objects used in hotels? What kind of design objects? Is it theme or price-based? Should hoteliers be looking to invest in design objects done by high end designers?**

Ansel: I would have to say theme. Without being able to say what it is. Obviously different for everybody. Yes. Not necessarily high end because I wouldn't know if it would make sense with

everything you do I mean it is going to be used. It depreciates immediately, in that regard it does not make sense.

Allison: ya that's true. And having those high end designers again is expensive. You can find great designers for a lot less.

**27. How do hoteliers choose what artists and designers to put up in their collections? Is it artists and designers that the hotel has a personal connection with or the opposite?**

Ansel: again there are people that hire folks like you. I need fifty pieces here and here is my budget go find me something. Or there are people who say I want 50 New York artists, so it's up to the person's discretion who is buying the pieces.

**28. What is more important for your hotel: to choose art that pleases customers or choosing art that sees economic returns or both?**

Ansel: pleases customers. We do not buy the collection to appreciate. One of them buys because he likes it. The other buys because he has an affinity for it but he buys it for appreciation reasons, especially the Asian market.

Allison: I spoke to someone else and they were saying they buy what they personally like and to stick with that and people will come.

**29. Do hotels display their most important art and design objects in the lobby and public places in the hotel? Or do they save the most important art and design objects for the guest rooms?**

Ansel: Usually for public space. Because I mean if you are spending for blue chip you for the most part want to capitalize on it. But there is that reverse thing of you have to buy that suite if you want to see that Magritte. But it is much more common to have it in public places.

Allison: also you can put maybe the art maybe that is less mainstream in the guest rooms kind of

Ansel: again you can but you don't want to scare them away! People can be very skidish. We have things that are incredibly disturbing but not physically disturbing. You can look at it and pass it over. There is nothing graphic is nature. Like for example something like Carol Walkers pieces you look at them and you think o that's curious and then you look at them and you think fuck wow!!! If you really think about it... which I like but there is no horse head in pharmadalhyde... which is disturbing for some people.

**30. Is it common to choose to work with one artist and one designer per hotel to keep the same aesthetic throughout?**

Ansel: no you can't. It is too hard. You need texture and options. I don't think I know any collectors that collect one artist. More common for a genre not a particular artist.

**31. Are the hoteliers interested in working with local artists and designers in order to tap**

**into the artistic and design communities? Or are they more focused on international artists and designers? Financially what is the best route to go?**

Ansel: yes but remember we are in New York. I could be in I don't know... but maybe not... there are people everywhere I mean there are local guys working everywhere. In Minneapolis there was guys making the stuff of the rooms. Again, New York being New York it would be like London as opposed to Sussex! Financially it usually would be best to work with local artists.

**32. Do most hotel concierge have an interest in art and design and provide notices of local art and design interests in the community at the front desk?**

Ansel: no

**33. Does utilizing art and design as a marketing strategy bring in more customers and add to the profitability of the hotel?**

Ansel: yeah it does

**34. Which type of customer are those hotels utilizing art and design objects as a marketing strategy trying to attract? What is the hotel's target demographic?**

Ansel: creative class

**35. How has the art community reacted to placing art and design objects in a hotel as it is a commercial space?**

Ansel: there fools if they are in the world of selling art. If they want to make art and do not give a rats ass in selling it. They are fools if they say they only want it to be in a gallery or a collector's home. You know it is totally cool if you want to make art and you don't care if anybody sees it and that's your fulfillment. But if you want to make a living with your art then you need to sell it.

**36. Are the artistic and design communities interested in providing art and design for hotels?**

Ansel: yeah they are!

**37. What resistance is there to placing high end art collections in hotels?**

Ansel: no not much resistance. I think some people might be concerned with security and depreciation. It is a public space and galleries tend to have guards and restrictions. Here you can go up and touch it. I don't think many people do but depending on texture. Luggage carts bang into them in the hallways for example one of our installations. So I had to call a restorer to come in, Lisa Rosen. She's great!

**38. What are the liabilities of placing art collections in hotels?**

Ansel: luggage carts, room service carts

**39. How does utilizing art and design as a marketing strategy matter to the art and design market?**

Ansel: it broadens the reach. It is an educational venue. You know people walk in off the street. The door man on a good day say it's a hotel... and they come in and look at things. Harrie Golds boat they love it! Harrie Gold is a guy who is a metal worker... I met him through James who is also a metal worker as well. I wanted the boat to glow red. Artists that are great always hit dimensions perfectly and understand negative space.

Allison: Well thank you so much Ansel it was great to meet you! Thanks so much for taking the time to meet me!

## Appendix 4

Jennifer Snowden. (2014). *Boutique, design and luxury hotels in New York City: a survey of the impact of art and design as a marketing differentiation strategy*. Interview by Allison Thompson. [Face-to-face interview]. 9 Crosby Street, New York City, New York; 12 June 2014, 10:00 am.

**Name:** Jennifer Snowden

**Position and Hotel Name:** Marketing Manager- Region of New York for the hotel Mondrian Soho that is part of Morgan's Group Hotels

### **1. Do you know how many hotels have an active art-collecting policy? How common is it in New York City? Does the hotel you work at have an art-collecting policy?**

Jennifer: we have four hotels in New York the Hudson, Mondrian Soho, Royalton and the Morgan's... there are a few The Surrey I believe does... in New York I do not know of a lot that are in particular major art collectors exactly... there are a series of hotels and the name is blanking me right now, um.... it is like 21C ... I will run it through to you via email and it something like that and I don't think they have one in New York but they have a couple of them in the US and they definitely do a lot of curated shows and they do I don't know if they actual collect but they are focused on art

Allison: okay great thank you! Does this hotel have an art-collecting policy.

Jennifer: we do not.

### **2. How important do you think having art and design objects are to include in the development plan of Hotels?**

Jennifer: uh I think it is definitely a differentiation for some hotels, it is... that is maybe part of the idea behind the Surrey is... you know let's do something a little different then what is happening in other hotels in New York City umm... I don't know if it make or breaks a hotel I think it is an excellent press story... if it successful... I think there needs to be much more behind the hotel then just purely collecting art you know people want an experience so that helps to add to the experience... especially you know I think it works well... o well I suppose it could work anywhere but I think uptown you know maybe there is more a demographic looking for fine art you know things like that... you know in Soho things a little bit more funky would definitely work... but I think definitely I think people are definitely looking for that but I don't think it will make or break a hotel.

### **3. Current hotels have art programs that are a small percentage of the overall cost of the development of a hotel? Do you believe more investment is necessary?**

Jennifer: sorry can you repeat the question

Allison: basically hotels have a small percentage that are dedicated to art collecting for the development of the hotel and do you think more investment is necessary

Jennifer: I think it really depends on the hotel, I do not think it makes sense for everybody especially in a situation umm... for example many hotels are owned by a separate company or real estate company and managed by a separate hotel company so for example many Morgan hotel groups are exactly like that

Allison: yes I was going to say I found that in my research about the Morgan's Hotel group

Jennifer: yes it is owned by someone else and we manage the property um... so in that case you know it's really a decision of how many hard assets do you want to have

Allison: yes...

Jennifer: and so

Allison: so it is kind of up to the property manager if they want to do anything with it...

Jennifer: yes I think so because even in the Morgan's hotel group there are some hotels that it may work for and then there are other hotels that it would not work for.... we have at Morgan's hotel we actually have an original collection of Robert Mapplethorpe photos

Allison: yes again as I was doing my research on the internet I discovered that and that you are very involved in the art and design communities

Jennifer: right! that was the first hotel for Morgan's... at the time I don't know if that was an active decision to because I wasn't working for the company at that time... an active decision to collect art but I think it was more we want to be a part of the culture of what was happening now... there was probably a relationship between Schrager and Mapplethorpe in the sense that he was probably willing to do something for the hotel.. Um... which you know I think is really cool it adds that element of history and you know so many people don't even realize you know...

Allison: See ya I think that is one of the factors... once you know who those artists and designers are then it becomes really amazing!

Jennifer: exactly. So I think it really depends on the business model of the hotel and what the hotel is focused on...

#### **4. What type of hotels value art and design in New York City? How does art define imaging: 5 star, lifestyle and high end boutique hotels?**

Jennifer: I definitely think ah... it is something that happens within boutique hotels... I think boutique hotels are much more focused on having you know this sort of unique element that sets it apart... it is much more of a small culture and they want to develop a small culture within the hotel

Allison: yes that is what I am learning...

Jennifer: yes as opposed to you know the big chains where you know people want you know people who stay at a boutique hotel really want this intimate experience somebody who maybe wants to go to a Hilton they are looking for a comfortable spacious room where they know what they are going to get

Allison: yes...

Jennifer: you know it's a little bit more cookie cutter but

Allison: yeah they are always going to be the same so you know what you are getting

Jennifer: exactly... you know what you are getting it is standard every time you know... most of those have good service as well... that is standard across the board you want good service no matter where you stay... But I do think there is a within a boutique hotel there really is a want for the guests to immerse themselves in this different world and so I think everything plays into that you know the food and beverage helps create that experience, the design for sure umm.. the art elements that are there definitely... because it gives them and transport them into a different world and sometimes too I think if somebody is coming to New York and they want to experience New York... I think the more elements that that boutique hotel has to bring them closer to that world the better it is you know...

Allison: ya I agree that is again something I have been learning along the way as well!

### **5. How much emphasis have current hotels in New York City placed on their art and design objects?**

Jennifer: um well it's interesting because I think a lot of hotels focus on the design of the space but in terms of fine art it is not actually my expertise so I am not 100 % sure but I do not know how many hotels where they purely focus on fine art and design objects... I think it is more you know maybe there is a piece here and there umm... overall I think a lot of hotels focus on the design of the space but maybe they are missing that third layer of things... you know. Is that helpful am I answering your question

Allison: o yes definitely! Thanks! It is good!

### **6. How much emphasis has the hotel you work at placed on their art and design objects? Does the hotel utilize art and design as a marketing strategy?**

Jennifer: well it's interesting because we are actually looking into doing more with that within this hotel um... definitely like I said there has been throughout all Morgan Group Hotels there has been a huge focus on design but it is really more the space. Um... however we have been more focused a little more recently on okay can we collaborate with frieze and partner and do something. And we always have been involved with them in terms of hotel partnership but you know we have been trying to activate more umm doing an installation somewhere or looking to something we are looking to do in the fall... you know turn this room into um every Friday night

there would be a musical performance and pop up galleries in here as well... you know it did not end up happening this month but you know in the future we will revisit it but you know we are speaking with Carrier Pigeon which is an art magazine...

Allison: okay...

Jennifer: and we wanted to do something with them and you know curate this pop up gallery. So you know I think it is becoming more of a marketing strategy within our company... to look at art and see how can we be more relevant... how can we reconnect with the creative world um... there is a big focus within our company right now about creators.

Allison: you should definitely... I mean this space is amazing to have something like that you would for sure draw in an amazing crowd so...

Jennifer: Definitely... yes it is something we would love to focus on this coming fall and next year to really start to curate those things and you know we have been looking at some ways to do that and even our blog is going ... we are re-launching in the next month I believe our online contact magazine which is essentially you know a blog. And um very focused on creatives... artists, photographers and musicians, you know profiling them and umm...

Allison: yes and I would say you guys are ahead of the game as well like that type of hotel that is definitely... like how old is this hotel

Jennifer: this one is only a few years old

Allison: yeah it's at the forefront of new things.

Jennifer: yeah the Mondrian is also opening in London pretty soon and uh of course we have Mondrian in South Beach and I think they are looking to do some Mondrian's in other places but um... this is definitely the brand for us where we really focus on some really unique urban experiences.

Allison: yup it is very cool. I love the walk way. That is beautiful

Jennifer: I know we all love it too!

Allison: I know it makes me feel so at home so.

Jennifer: ya I love it! We have an employee entrance but you know half the time I always come in that way because it puts me in a certain mood in the morning. You know this is nice!

Allison: yeah! My parents I think would love to stay here. I mean how many rooms are there here as well

Jennifer: Here we have umm... testing my knowledge today! I can I find out for you I think it is 263 something like that!

Allison: Okay cool!

Jennifer: Ya it is small but it is not tiny. So...

### **7. Are art and design objects equally as important for hotels?**

Jennifer: um... you know I think the art world is not as approachable to everyone

Allison: o yes definitely that is a huge problem.

Jennifer: yeah and so I don't know if everyone ... I think everyone can appreciate art to some extent. Even when if you don't always know... as someone not part of the art world you have your own appreciation for something... you always knows when something is highly valued or when something isn't... and sometimes the things that are you know the outside world...

Allison: yeah things are not as appealing to you!

Jennifer: yeah they don't understand it and I think the same with design objects... you know I think not everyone understands or knows how to appreciate it. So I think it's um I wouldn't say it is not important but you know um I think art is maybe a little easier for some people to understand then design pieces

Allison: yeah I think so too! Because design I think is also embedded within the hotel so I think you do not notice it as much.

Jennifer: Right.

Allison: um but yeah...

### **8. Are art collections and high end design objects a determinant of 5 star status in the hospitality industry?**

Jennifer: um... you know that is a good question. Um in some cases I would say yes but I think there are other factors. I don't think that just by having art will make someone think o 5 star status. Um... I think there is also some hotels that have art in it that maybe for example again I would have to get you the name again... I haven't had my coffee yet this morning but so it's like...

Allison: don't worry I am awful with names!!

Jennifer: but you know we have this mural coming in that is a well-known artist whose name I will get for you so you can have it. You know I think Mondrian is a well-known brand and you know I think we are definitely considered four star.

Allison: yes...

Jennifer: Delano is our five star you know they are the ultimate luxury hotel and Mondrian is as well but you know it is a little bit more funky so it's the four star brand.

Allison: yea it's a little more

Jennifer: exactly...

Allison: so maybe it isn't, I guess it depends on what type

Jennifer: exactly it depends on what type and um I think many more things. But the Surrey for sure I think it is definitely um you think of the Surrey it has an art collection, it is uptown, it is definitely going to be a 5 star, it is luxury...

**9. What is the bottom-line or purpose of having art and design in hotels? For example: long term investment strategy, design, or simply a signifier of sorts.**

Jennifer: um... well again I think there may be some hotels who look at it as a long term investment strategy but I think those are people who know and understand the art world. So they have someone on board who has

Allison: ya an art consultant

Jennifer: exactly! So they thought perhaps this can be an investment strategy but I don't think many people think that way to be honest with you.

Allison: ya I agree with you I think if you have the knowledge then you go out and buy things that you know will appreciate in value after a certain time period.

Jennifer: exactly, but I do think hotels wanting to create an experience for the guest uh... you know everybody looks to the art world and when I say art world not just purely fine art but music and fashion ... you know they look to these creative industries... you know that is the connection with the people. You know I think there is a desire to want to connect with that and to have that be a part of your hotel because that gives you some sort of relevance... it gives you some sort of cool factor

Allison: and to be part of the culture...

Jennifer: exactly you know if you are connected to these artists and connected to these musicians you know you will have them perform here

Allison: ya people will see you as trendy and want you to come...

Jennifer: exactly people will want to come and think wow that must be a really great hotel. You know um... and we did we do a lot of the movie premieres at the Royalton you know one of our hotels in midtown and uh we had an after party for Vampire Weekend... you know we have done a lot of these things!

Allison: o wow that is amazing!

Jennifer: ya you know and when people hear we have done that it gives us a good image and people think it is so cool and they think o wow this must be a really cool hotel. And so I think you know that is a lot of hotels look to connect with guests and to stay relevant.

Allison: yea and to connect to the community as well.

Jennifer: exactly!

**10. Are there trends indicating hotels using art collections are bringing in more clientele? What is the purpose of these trends? Eg. To satisfy the growing sophistication of their clientele or something else.**

Jennifer: I don't think we have done enough of it to really know unfortunately. But ya I do think that yeah if you have a really excellent art collection I think there will definitely be a group of people out there that will say wow I definitely want to stay there..

Allison: Yeah I think so too. Ya my parents stayed you know it's this small boutique hotel in London and it's called the St. James

Jennifer: I don't know that one

Allison: yeah well anyways in the restaurant there is this beautiful art collection and my parents always love going to stay there just because it is so nice and quaint and the art is there!

Jennifer: exactly there are people that love that!

**11. What does high-end art and design do for a hotel?**

Jennifer: I think it gives you some element of status or depending on the art maybe it isn't necessarily status in terms of this eliteness... well it is eliteness and sometimes that can be the 5 star sort of thinking or it can be eliteness in terms of the cool factor.

Allison: yeah I agree. It depends on what type of group or demographic you want to come into the hotel.

**12. Can art and design add value to existing hotels in big markets?**

Jennifer: I think so I think anything you do throughout the years to reinvent or distinguish yourselves or to do something new always injects a little bit of life back into the property. Especially in a place like New York there is always the newest, coolest thing going up. So you know it is a constant battle to stay on the top of peoples mind...

Allison: Yeah it is so tough here.

Jennifer: yeah that is half the battle you know... what we can do that is innovative...

Allison: yeah and ahead of everyone

Jennifer: exactly! So that we stay top of mind and you know maybe if someone has not stayed with us in a couple of years and you know someone sees an article that says you know oh they put together an art collection at the Mondrian Soho. And o that is so cool I haven't stayed there in so long and o I should go back. Ya so you know it's all about to stay on top of mind and you know that can be through art or that can be through the restaurant you know bringing in a new chef ... you know it can be through musical performances ... you know I think there are many ways to do it... But that is definitely the challenge.

### **13. Do you think timeless art and high quality art is needed and why? Why should you put a substantial investment into art and design?**

Jennifer: I think um ya I mean timeless art definitely I think is if you are looking to collect something long term is probably a good way to go and I am not an art collector. But again as we were saying sometimes things are very fleeting in New York. So again if you go too trendy it lasts a short time and then all of the sudden when you want to rebrand or reinvent yourself you spend lots of money and then suddenly you know... this collection you have bought suddenly does not match... and that's the beauty of Morgan you know those Robert Mapplethorpe pieces can go anywhere... I mean honestly they are so timeless and iconic that I think no matter what we do with that hotel we can find a place to put them.

Allison: so it is important to choose wisely.

Jennifer: if they are really amazing on their own and lasting and timeless... So I definitely think that pieces like that are valuable!

### **14. What are the different marketing strategies hotel managers use to incorporate art and design?**

Jennifer: Ya I would say many things... in particular doing the occasional partnership with things like Frieze festival or even doing something that is even more fleeting like a pop up or something like that ... but um again it keeps you top of mind. Yeah we love pop ups we have been focusing on a lot of them! We have a pop up design market next Saturday so come on by for that.

Allison: Yeah I think those are great!

Jennifer: exactly just a little pop up design market!

Allison: yeah those are great. Especially to since they are only there for a certain amount of time people will think ya I need to get there before it's gone. It makes a huge difference.

### **15. Is utilizing art and design objects as a marketing strategy an economically beneficial strategy? Which strategies are the most successful economically?**

Jennifer: That depends on how you are looking to make money. You know if you are investing in pieces of art to me that is a more long term investment. And you know that might help draw people to your hotel so you know hopefully that kind of raises your cache and you fill your rooms more often. But I don't know if people are really coming to the hotel just for the art. You know I think that would definitely be an added boost. But you know I think if you do um... something that is like a pop up something like that then maybe you are looking to make money on food and beverage and you know that's when you have to weigh your costs and what you are expecting to make. And also the relevancy factor you know maybe your costs are maybe more than what you can make through food and beverage for this event but it's going to really give us an amazing push in the media so that will give you value too.

Allison: yeah there are lots of different angles.

Jennifer: yeah it really depends on exactly how you are looking to utilizing art... if you are purchasing it and you are giving the space to someone or you are allowing to showcase in your space or renting it to them... there are so many different ways to make revenue. You know whether it is space rentals or food and beverage for an event. Or if you are doing a long term investment in art you have to know what you are doing... because if you are spending a lot of money on the art then you need to know

Allison: you need to market it right...

Jennifer: yeah and you need to know that art is worth investing in. You know what I mean... that that is going to be worth money you know in ten years down the line and you will be able to sell it. And I think that is a real skill that not everybody has... not everybody has that skill where they know that this is an artist that I should invest in... they are really growing right now and I should invest in them and that ten years from now that piece of work is going to be valuable... and like any investment there is an element of risk so I think you really have to understand and willing to take the risk and also to have somebody to advise you on you know this is someone that really is uh a great investment and I also think it is well known enough that there will be people who will seek you out because of how well know it is... But those things are very hard to measure.

Allison: I think that is why the art world is taking a turn and it is becoming more serious. Because there are more people that are interested but need to see statistics behind how well those artists and pieces of work are doing and will do. So it is interesting there are a lot of new companies being created just to measure all of those statistics it's crazy!

#### **16. Do hotels sell the art they display? Is this strategy more profitable for the artist or the hotel?**

Jennifer: I actually don't know. That is a good question if you are speaking to anyone at the surrey. You know we definitely sell art. So that is a world I am very unfamiliar with. But I am sure there are hotels that have done it so you should ask them.

#### **17. Do hotels borrow art and design pieces to keep their hotels fresh and exciting?**

Jennifer: I think probably in some cases... um... I don't think it is anything we have done that I know of. I can ask if it something we have ever done... I think that if you are borrowing a piece I am sure there is insurance on it ... making sure that it is protected. It is something that I am not aware of us ever doing. But I mean theoretically it could be a great way to go if you know how to do it.

Allison: I think that would actually be a very cool thing between hotels as well to connect them.

### **18. Some hotels have art tours for their hotel clientele. Is this a successful strategy?**

Jennifer: I think we will do things like that for our concierge. And they will give them art tours throughout the city. Not um obviously for our hotel but they will suggest galleries, museums to see and they won't lead the tours themselves but they will give them a suggestion... And I think that is partially why they seek out Morgan's Hotel Group because they know that everyone that is here are creative individuals.

Allison: yeah that's how I got connected to you guys

Jennifer: exactly I think that is a perceived thing that Morgan's hotel group is part of a group of creative individuals and if I stay there they will be able to help me find those cool things going on in the area of which that hotel is.

Allison: exactly.

### **19. Do hotels catalogue their art and design objects?**

Jennifer: I'm sure we did not.

### **20. Can you turn a \$600 room into a \$1500 room with art and design?**

Jennifer: um I think you potentially could yes. Um... but I also think it has more to do also with the layout of the room. You know everything has to work together to make that \$600 to become \$1500. But I do think adding those types of elements can definitely give it value.

### **21. What are the factors hotels should consider when they are selecting certain artworks and design pieces?**

Jennifer: Um... hmm... I would say they should definitely consider who they are looking to attract and so you know... a hotel like the Surrey who is looking to attract you know this uptown fine art crowd is obviously not going to be choosing art that is a graffiti artist... you know something that is pop

Allison: ya they would be going for something more like old masters.

Jennifer: ya exactly I think you definitely need to consider your audience um... and you also I would say you need to consider if you are looking at it for a long term investment strategy you

need to consider what is going to be valuable.

**22. Do you know if insurance costs increase when the hotel has art and design in it?**

Jennifer: I don't know for sure but I would imagine yes. If you have very valuable work within the hotel I am sure it would.

**23. When an artist is displaying their art in your hotel for sale what are the legal agreements between artist and the hotel?**

Jennifer: Not sure. I don't think we have done it enough to have a good answer really.

**24. Does having high end art and design create safety and security problems within the hotel? Is theft very prevalent?**

Jennifer: Um I would definitely think uh you know you would need to have amazing security measures you know if you have anything that is extremely valuable within the hotel. You know a gallery or museum has high security measures and you would definitely need the same for a hotel. Um because there are a lot of thieves that look to hotels from anything as petty as going into hotels to steal peoples purses to

Allison: yeah my friend had that happen to her.

Jennifer: yeah exactly it happens all the time! Um and so that would yup that would be a huge thing you need to have in place!

**25. What are the most popular mediums of art used in hotels? What kind of artworks? Is it theme or price-based? Should hoteliers be looking to invest in artwork done by the masters?**

Jennifer: I think it would depend on the hotel and how much money you have to spend and what you are looking to do with it. Um but... I think a lot you know maybe this maybe is not your question I think a lot of hotels use music a lot to differentiate and to attract. And I think it is more accessible too... I think that would be a certain art form to a lot of people. So ya. More theme based I think, it is more accessible financially and so I think even you are looking at fine art and design it depends on how much you have to spend. I think a smart hotel company is looking at okay who is my audience.

Allison: ya that is huge!

Jennifer: and what is going to appeal to them.

**26. What are the most popular design objects used in hotels? What kind of design objects? Is it theme or price-based? Should hoteliers be looking to invest in design objects done by high end designers?**

Jennifer: Um... I would say the architecture and fixtures um... for sure like the lights you know I know in all of our hotels the lights I mean you go into all of our hotels and the chandeliers like at the Hudson there is this huge one big chandelier that is kind of there... so I definitely think your light fixtures can be a very important design objects. And we always look at you know I noticed in all of our hotels we have these amazing light fixtures. I mean um and you know Morgan's really looks at everything I mean much more at an architecture and design level... I mean the furniture that is chosen is all very specific. Hudson used to have all of that Philippe Starck furniture that was really modern uh... and it's a combination between things... I mean you would have a room that was very modern and then with these old school elements. For example at the Hudson bar they had this mural on the ceiling and um... and it was very you know when you think about a mural on the ceiling you think about the 16<sup>th</sup> chapel or something old school type of places... but you are at a bar and you have all of these modern objects around you. So I think Morgan's really looks at the juxtaposition between those things. Um...

**27. How do hoteliers choose what artists and designers to put up in their collections? Is it artists and designers that the hotel has a personal connection with or the opposite?**

Jennifer: I think so um... I mean you are always looking to ... it's always about connections. I think there is more at play then just connections... you know you are considering whose really doing great work at that time and who has a lot weight behind them at that moment that makes a huge difference. I mean when we redesigned the Royalton Hotel which used to be a Philippe Starck design um we used Roman and Williams and they were really budding at that time. It was a time before they had really done a lot of huge projects.

Allison: yeah that's really interesting...

Jennifer: exactly! You know we really looked at who is up and coming. You know I was not really involved in choosing them but you know looking at it I would say they probably thought that this was a really great company who appreciates all of the things that we appreciate as a culture as a company culture. They use a lot of textures, everything is very layered... everywhere you look there is something to see... you know they use old and new restored pieces. You know they have glass blown lights that are made in France I believe or Italy. You know there are all of these different pieces that come together and you know it's not one dimensional it's very much uh a lot going on... so I think that resonated with us and I also think they had a lot of cache with them and they needed to make a statement. You know they were redesigning a Philippe Starck hallway design they have to be good! You know! He is an icon and you know you need to freshen up and modernize a little bit. You want to use somebody that is equally as great.

**28. What is more important for your hotel: to choose art that pleases customers or choosing art that sees economic returns or both?**

Jennifer: definitely a combination of both. Yup

**29. Do hotels display their most important art and design objects in the lobby and public places in the hotel? Or do they save the most important art and design objects for the guest rooms?**

Jennifer: I think probably the lobby.

**30. Is it common to choose to work with one artist and one designer per hotel to keep the same aesthetic throughout?**

Jennifer: I would say so. You know even when you want different aesthetics in different spaces you know they still need to come together. So I would say it is pretty common to use one.

**31. Are the hoteliers interested in working with local artists and designers in order to tap into the artistic and design communities? Or are they more focused on international artists and designers? Financially what is the best route to go?**

Jennifer: I definitely think um probably both but you know I think there is general a focus on local. Not just in the art world in food and you know design and um you know fashion. I think even having local designers is important I think. I think we have become so global and I think we have realized the value now of supporting the community.

Allison: of staying at home

Jennifer: exactly! So I think we have realized now the value for us um... the pop up market we are doing on Saturday you know we are using all local designers ... so you know that appeal to the neighborhood to you know support them. And we are doing another one in August where we are going to use you know a big a really interesting Italian brand... so you know that is something global coming overseas... they have no market in the US currently so you know but it really fits with what we are doing. And it is something you know it is a brand that I was really passionate about and thought this would be really cool. So I thought let's bring them in and also you know I think it is then great exposure for them and great exposure for us across their market I think as a whole the focus is very localized right now. But again I am sure that really depends on you know if you are a hotel that has a huge international community and most of your guests are international travellers than you would probably look to appeal to them by bringing in international work.

**32. Do most hotel concierge have an interest in art and design and provide notices of local art and design interests in the community at the front desk?**

Jennifer: I would say probably depends on the concierge... some people are more passionate about it than others and you always bring in what you are passionate about whatever it is. So I think you know we look to hire very creative and in the know kind of people. So for us ya I think a lot of concierge definitely do that.

**33. Does utilizing art and design as a marketing strategy bring in more customers and add to the profitability of the hotel?**

Jennifer: I think so ya. Because the more you can do those things the more relevant you are. The more I think people feel you are getting an immersive experience with your hotel that then can't

get anywhere else. Uh... and so the more a hotel knows and the more they strategize those types of initiatives I think can definitely if not properly can draw people in and make them loyal to your brand.

**34. Which type of customer are those hotels utilizing art and design objects as a marketing strategy trying to attract? What is the hotel's target demographic?**

Jennifer: I think um definitely people who are international. I think maybe not necessarily from abroad but who are very cultured and creative, immersive, interesting people.

**35. How has the art community reacted to placing art and design objects in a hotel as it is a commercial space?**

Jennifer: Uh you know I am not sure. You know it seems to me that the art community can be kind of an exclusive community and they are not always welcoming. I think you know it depends you need to have a great curator. Someone who knows how to curate art and then you know you can gain um some sort of respect in the art community. I think that is not easy to do and so you really need somebody who is in the art world who can help you do it. You need someone that is an expert curator who knows the right pieces to bring in and knows how to curate a show. You know...

**36. Are the artistic and design communities interested in providing art and design for hotels?**

Jennifer: um I would say probably. You are asking if artists and designers are interested I would think a lot would probably be. You know there is always going to be a group of people who don't appreciate that. But I think in general you know as an artist you want to expose your work and you want it to be commercialized and successful. A hotel can really help you do that. You know if you think about the number of people going through a hotel and the number that are going to a gallery in Chelsea... which a lot of people do but exponentially more people will go through a hotel...

Allison: yes it is easier access

Jennifer: exactly! So it's a lot of exposure and you are aligning yourself with another brand um... it can be very powerful I believe for an artist or designer.

**37. What resistance is there to placing high end art collections in hotels?**

Jennifer: I don't know of any. But I can speculate and say that you know it's not an art museum and there is probably a group of people who feel you cannot appreciate art in the same way you know it is not designed in the same way as a gallery... it is not designed to exhibit art alone. You know there are a lot more influences... its loud, people are talking, there is music, people are eating maybe there is a restaurant next door... so um you know an art museum I think takes it out of every day and separates it from everything else... and you are looking at the art alone when I think you have art placed in a hotel you are coloring it with all of the experiences you have with

you at that moment. I think that is actually a very cool thing but there are probably a lot of people who do not agree with that... You know you are looking at a piece of art but hearing a certain type of music and maybe that changes how you are feeling in that certain moment... um...

Allison: I agree, I think it maybe makes it more powerful because you do have all of these different things going on and if you are able to still focus on that piece of art it must mean it is really good.

### **38. What are the liabilities of placing art collections in hotels?**

Jennifer: damage and you do have life going on around it. You don't have lines in a museum where you can't cross this line or there are sensors on a wall you know you have life happening and also you have to guard against theft and things like that. There is always a lot of things going on in a hotel so you know it is always much easier to steal something there then in an art museum. So you really need to protect the work very well and make sure you have the infrastructure in place to make sure it is protected.

### **39. How does utilizing art and design as a marketing strategy matter to the art and design market?**

Jennifer: I definitely think it broadens the reach. In general I think that art in all of its forms is so important I mean I think I really think it is so important. It is the way in which you can move people I think there are very few things that can do it as well as art in a general form, music included. Um and so I think anytime you broaden the conversation by exposing it to more people the more influence starts to happen within the community. I think that can happen in so many ways. Even exposing it to a budding artist who sees it when coming to the hotel in there early twenties. They are suddenly exposed this art and they are influenced in a certain way. The sharing of art is so important. I don't think art is something meant to keep for yourself. It is something that needs to be shared for the world. And so the more people that can experience the bigger the conversation it will get and the more interesting it will get. The more you will continue to say as the years go by.

Allison: ya so it's not so elite focused as well, it is for everyone.

Jennifer: to me ya that is how it is. Many people would disagree. To me you don't paint something for... or maybe some people do paint something to go into a person's home or to say something but you know you don't an artist I don't think you paint something to please that one art critic... you paint something because you want to express yourself or you want to explore that concept... and you want people to relate to it. You want people to communicate to someone else in a certain way and so you know for that reason if you shut it off then you cut short that conversation.

Allison: I agree completely too! Well thank you so much Jennifer for having this interview with me I really appreciate it.

## Appendix 5

Jamie Beck. (2014). *Boutique, design and luxury hotels in New York City: a survey of the impact of art and design as a marketing differentiation strategy*. Interview by Allison Thompson. [Email interview]. Received 9 June 2014, 10:09 am.

**Name:** Jamie Beck

**Position and Hotel Name:** Marketing Manager for Carlyle Hotel

### **1. Do you know how many hotels have an active art-collecting policy? How common is it in New York City? Does the hotel you work at have an art-collecting policy?**

Jamie: Unfortunately I don't know how many hotels have an art-collecting policy. We do not. We seek to maintain the art that has been collected over the years.

### **2. How important do you think having art and design objects are to include in the development plan of Hotels?**

Jamie: I think art and design pulls together the overall theme/story/personality of the hotel, providing a subtle message to guests about the type of experience they can expect from the hotel.

### **3. Current hotels have art programs that are a small percentage of the overall cost of the development of a hotel? Do you believe more investment is necessary?**

Jamie: If it is suitable for the hotel then yes.

### **4. What type of hotels value art and design in New York City? How does art define imaging: 5 star, lifestyle and high end boutique hotels?**

Jamie: Typically the hotels that value art and design are luxury boutique hotels. Art helps define the hotel's personality

### **5. How much emphasis have current hotels in New York City placed on their art and design objects?**

Jamie: I can't speak for all hotels in New York.

### **6. How much emphasis has the hotel you work at placed on their art and design objects? Does the hotel utilize art and design as a marketing strategy?**

Jamie: Our art and design (like the murals in Bemelmans Bar) objects are a source of pride for us and they play a large role in the story of The Carlyle.

### **7. Are art and design objects equally as important for hotels?**

Jamie: Art and design objects provide subtle clues to guests to the type of experience they can

expect. It allows the hotel to tell a story about who they are, what they represent and their personality.

**8. Are art collections and high end design objects a determinant of 5 star status in the hospitality industry?**

Jamie: Not necessarily. I have been to small inns/bed & breakfasts that have wonderful art collections that show off the area where they are located.

**9. What is the bottom-line or purpose of having art and design in hotels? For example: long term investment strategy, design, or simply a signifier of sorts.**

Jamie: It is a signifier of who the hotel is and the kind of experience they can provide guests.

**10. Are there trends indicating hotels using art collections are bringing in more clientele? What is the purpose of these trends? Eg. To satisfy the growing sophistication of their clientele or something else.**

Jamie: I'm not aware.

**11. What does high-end art and design do for a hotel?**

No answer

**12. Can art and design add value to existing hotels in big markets?**

Jamie: It depends on the type of hotel you are or trying to become.

**13. Do you think timeless art and high quality art is needed and why? Why should you put a substantial investment into art and design?**

No answer

**14. What are the different marketing strategies hotel managers use to incorporate art and design?**

No answer

**15. Is utilizing art and design objects as a marketing strategy an economically beneficial strategy? Which strategies are the most successful economically?**

No answer

**16. Do hotels sell the art they display? Is this strategy more profitable for the artist or the**

**hotel?**

No answer

**17. Do hotels borrow art and design pieces to keep their hotels fresh and exciting?**

Jamie: Yes. We currently have a few pieces on loan from an area gallery.

**18. Some hotels have art tours for their hotel clientele. Is this a successful strategy?**

Jamie: We don't have art tours of the artwork within the hotel.

**19. Do hotels catalogue their art and design objects?**

Jamie: We don't.

**20. Can you turn a \$600 room into a \$1500 room with art and design?**

Jamie: Unfortunately you can't. Art and design can help the aesthetic of the room but there are other factors that are considered when pricing a room; like the location within the hotel, square footage, in-room amenities, etc.

**21. What are the factors hotels should consider when they are selecting certain artworks and design pieces?**

Jamie: They need to ensure that the pieces fit into the overall look of the hotel, complementing the space and overall message.

**22. Do you know if insurance costs increase when the hotel has art and design in it?**

Jamie: N/A

**23. When an artist is displaying their art in your hotel for sale what are the legal agreements between artist and the hotel?**

Jamie: N/A

**24. Does having high end art and design create safety and security problems within the hotel? Is theft very prevalent?**

Jamie: Always an issue. I don't think theft is prevalent but the threat is always there.

**25. What are the most popular mediums of art used in hotels? What kind of artworks? Is it theme or price-based? Should hoteliers be looking to invest in artwork done by the**

masters?

Jamie: If hoteliers wish to invest in artwork done by the master, the picture would need to fit in with the overall message you are wishing to communicate to guests.

**26. What are the most popular design objects used in hotels? What kind of design objects? Is it theme or price-based? Should hoteliers be looking to invest in design objects done by high end designers?**

Jamie: I don't know if there is a popular design object as hotels are moving away from the I don't think you need high-end designers but I think you should select objects that fit best with the message a hotel is trying to communicate.

**27. How do hoteliers choose what artists and designers to put up in their collections? Is it artists and designers that the hotel has a personal connection with or the opposite?**

No answer

**28. What is more important for your hotel: to choose art that pleases customers or choosing art that sees economic returns or both?**

Jamie: Pieces are chosen with what makes the most sense for the hotel and its message.

**29. Do hotels display their most important art and design objects in the lobby and public places in the hotel? Or do they save the most important art and design objects for the guest rooms?**

Jamie: Typically you place them in the public places as it is seen by the most people.

**30. Is it common to choose to work with one artist and one designer per hotel to keep the same aesthetic throughout?**

No answer

**31. Are the hoteliers interested in working with local artists and designers in order to tap into the artistic and design communities? Or are they more focused on international artists and designers? Financially what is the best route to go?**

No answer

**32. Do most hotel concierge have an interest in art and design and provide notices of local art and design interests in the community at the front desk?**

Jamie: Our concierge is extremely knowledgeable with what is happening at the galleries and museums around the area.

**33. Does utilizing art and design as a marketing strategy bring in more customers and add to the profitability of the hotel?**

Jamie: I don't think utilizing art and design as a marketing strategy brings in more customers. I think it helps reinforce the hotel's "personality," giving people a sense of what they can expect.

**34. Which type of customer are those hotels utilizing art and design objects as a marketing strategy trying to attract? What is the hotel's target demographic?**

Jamie: Our target is the affluent in-the-know traveler who is looking for a truly unique experience.

**35. How has the art community reacted to placing art and design objects in a hotel as it is a commercial space?**

N/A

**36. Are the artistic and design communities interested in providing art and design for hotels?**

Jamie: Unfortunately I can't speak for the art & design communities.

**37. What resistance is there to placing high end art collections in hotels?**

Jamie: The threat of damage to the artwork

**38. What are the liabilities of placing art collections in hotels?**

Jamie: Theft or damage to the art is always a liability.

**39. How does utilizing art and design as a marketing strategy matter to the art and design market?**

Jamie: I can't really speak for the art and design market.

## Appendix 6

Noreen Chadha. (2014). *Boutique, design and luxury hotels in New York City: a survey of the impact of art and design as a marketing differentiation strategy*. Interview by Allison Thompson. [Face-to-face interview]. 218 W 50th St; 18 June 2014, 10:00 am.

**Name:** Noreen Chadha

**Position and Hotel Name:** Marketing citizenM hotel

Allison: this place is amazing I might do a little work here after

Noreen: surely you should! We obviously have the music and stuff but it is a great place to do work! There are lot of people who are just in the area who grab a coffee and stuff.

Allison: Ya I noticed there are a lot of business men very interesting! Right when I came in I was like wow this is very interesting very different and diverse!

Noreen: very eclectic and even when you look at bookings as well it is a very eclectic group of people. Even if you look at bookings and stuff, very different types of people. I should show you um... I would love to show you a room, they are completely fully book so I am not sure I can show you a room... let's see if there is one that is just checked out and clean... it would be nice to show you the roof top bar. It is hotel guests only so what we have done not open to the public and stuff.

Allison: that is really nice

Noreen: ya which is nice and I think the hotel guests really appreciate it and we are also in area that very busy. Its glass and has a nice vosad... there are a lot of hotel guests that have come in and asked about it and we are like o I don't know um...

Allison: it is true though because it will probably become a big party.

Noreen: ya once you see the space you will understand... there is no djay up there, it is a very chill place and everything which is nice. We really wanted to keep it that way we open it at 4 for a coffee, the Wi-Fi works up there so sometimes people bring up their laptop up there, its very chill. And I think guests like the fact that they are a VIP that they are allowed and others are not.

Allison: yeah my parents would love that. They stayed at the Wythe hotel in Brooklyn and it is a beautiful hotel but the hotel bar was very loud.

Noreen: yeah that must have been annoying. And yeah what you don't want because if you are here for business and you have an early meeting you don't want drunk people on the elevators and everything.

Allison: yeah I agree! Anyways I will jump in here on the questions.

Noreen: Okay great also was wondering are you interviewing more on the hotel side? Are you interesting in getting into contacts with designers and people who are providing for the hotels?

Allison: I mean I would love to get that side as well but I have not been able to get into contact with any people that are on that side unfortunately. But yes definitely would love to get information from them.

Noreen: Okay because there is a woman that I met this week um she runs a company called Nascent are you familiar with that it Nascent. What she does is basically she runs a consultancy to hook up hotels with artists and art programs. She actually met with me because she was like hey if you ever need help with placing art in your hotels or finding commission works whatever it is let me know. She actually works just across the street and for us we have our own program so it didn't really work for me. But she was really lovely and was like willing to help with whatever it is. Maybe it is worth speaking to her. I will put you in touch. It's her own company she runs it together with her husband. She works with quite a lot of boutique hotels outside and within New York. Um... but ya I will put you in touch with her. And I am also wondering if it is worth you speaking to someone who works at Vitra... which has done all of our design. O I am sorry.

Allison: O no, this is amazing!

Noreen: they do all of our furniture um... but they also get involved in a little bit in not really involved in marketing but they are a partner so a lot of our furniture is Vitra.

Allison: yeah I remember you saying that when you did a presentation for us.

Noreen: yeah! And there head of PR is a friend of mine so if that is interesting for you to speak with her... we are there only hotel client but they also do collaborative work basically around the city. We have worked with them since the day we opened. So it could be interesting for you to be in contact with them.

Allison: yeah that would be great that was the one part of my research that I really needed to get filled and was missing. I can get by without it but it would be a lot better to see from that viewpoint.

Noreen: yeah okay let me definitely I will get you some info on Vitra before you leave. Let me definitely get you in touch with those ladies because I am sure they would be willing to have a meeting and have time to chat with you.

**1. Do you know how many hotels have an active art-collecting policy? How common is it in New York City? Does the hotel you work at have an art-collecting policy?**

Noreen: that's an interesting question um... I am actually not sure about other hotels. I can imagine that it is a growing percentage. It I would imagine... I mean there is what 477 hotels in New York um... I would imagine maybe like 5% really do something in that arena, maybe even less than that. From our end and maybe this goes into other questions as well... we actually have

our own private collection that is actually owned by my father who is also the founder of citizenM. It is called the KRC collection. And actually another thing I will give you we have a little one pager on our art collection and I will also send you um a little video that he did where he is actually in the art space that we have in the citizenM office, so the citizenM office also has a gallery within it. It is not a commercial space but it is a gallery for internal point of view. Which is also...

Allison: yeah that is a great idea you can actually look at everything and

Noreen: yeah so it actually really fun, for example when we have new employees one of the things we do with them is let's take you through the gallery and show you part of our art collection. It is beautiful I will send you the video for sure it is a beautiful space. Um... and then we have a big warehouse where we store a lot as well um... but that is basically the KRC collection is his private collection, which he actually released pieces to citizenM to put in the hotel. So um... it is partially a KRC slash citizenM collection but it kind of the KRC collection that gets released to the different properties. We basically lease it from ourselves in a way.

Allison: that is amazing!

Noreen: yeah and we also do certain percentage of um pieces that are especially bought for the property. Um mostly on the commission side. So the Julian Opie was especially made for the hotel. And um the Jen Liu on the outside as well that is made on the outside... don't worry I will give you this info as well so don't worry about the spelling!

Allison: I know thank you it was funny when I interviewed other people were saying names I was like o my I wish I knew how to spell some of those names.

Noreen: yeah don't worry I will give you that one pager, but her piece on the outside of the building was specific for the property. And we have one piece for the roof top bar that sadly is not up yet but also purchased especially for the hotel.

Allison: is it a sculpture?

Noreen: no it is actually a website so it is an interesting guide um and I will send you some info on him. He is a Dutch artist very young, in his twenties. Um called Raphael Rosendell, I don't know if you have heard of him. Um... and he actually is taking art into a new arena so he actually sells websites...

Allison: wow!

Noreen: so when I am buying Raphael Rosendell I am buying essentially the URL... which is www. Whatever it is .com... I actually will own that website and have the chance um... to actually customize the art piece. So let's say I go to the website... I might actually be able to show you an example and you actually go to the website and just with your mouse you can actually affect the artist... it is digital series and it will move how you move. It is really an interesting piece... and he started out with a painting series. So he has taken that digital and also

making it into physical paintings... but we brought one of his websites for up there so we are installing a big TV screen and just um a computer in the back of it and it will be up all the time and moving around...

Allison: that is amazing!

Noreen: ya that was specific for here. But most of the pieces you see here we already owned and just kind of placed... we do a lot with the cabinetry and we made the cabinets in the right dimension. So we will already know the people who are building the cabinets together with the creative team together with the art curator. Where we would put what piece.

Allison: that is what I was wondering because it all works really well together. So I was wondering wow that must have been really tough to design.

Noreen: yeah um which is interesting because even though we knew everything was planned we knew what would go in what spot. But still sometimes when you hang it up sometimes things look a little different and with all of the styling. So what we did actually we hung everything up and we had a look and somehow the styling which is quite colorful around some of the art like we felt it kind of took away so actually had to restyle.

Allison: I know I was like this must have been a long process.

Noreen: yeah we have the genie lift and it sometimes did not function as well. And the genie lift started leaking oil. And we have such expensive furniture that we literally me and our stylist and the assistant of the stylist who is her sister and is a jewelry designer who happened to be helping us. We literally ran behind the lift with cloths to catch the oil, as he was restyling things... to fit more with the art. I mean it has been interesting... This one is gorgeous huh. I don't know if you see the David LaChapelle it is a bit hidden behind the lamp...

Allison: o yeah!

Noreen: it is the last supper it is the Jesus

Allison: o yeah I see that...

Noreen: so he was actually... Jesus was up there where you see the Dutch kind of license or sign. Somehow we it just did not work.

Allison: yeah the Dutch!

Noreen: yeah we definitely brought some Dutch in! The David LaChapelle was up there and we just did not feel like it gave it justice. So we ended up switching it over and then we had an empty spot. So there is definitely room kind of make adjustments. But essentially it really gets choreographed. So it was like this is what we have room for and this is what we planned for and maybe in two years we say listen we want to updated and do a little change um... but essentially it is very planned. There are a lot of different departments that need to work together to make

sure it is displayed in a certain way.

Allison: I know I came in and was like wow that looks amazing but wow it must have been very difficult coordinating.

Noreen: yes and every piece is also really screwed in. So everything will be styled and fit and we spend a lot of days looking and digesting it... does everything fit, does everything look right does everything make sense. And when we are happy that is when we lock things in. Then of course when it changes in maybe a year or whenever that may be and we already have made changes as well... but then it really is like that is the way the cabinet will look. I think most of the books are loose because we actually encourage people to pick up a book and read it if they want.

Allison: yes this place feels very homey. Right when I came in they were like do you want a coffee and I was like omg yes I do! I love this place. Perfect.

## **2. How important do you think having art and design objects are to include in the development plan of Hotels?**

Noreen: so in our case very important. I think I talked about that a little bit already. But for us space wise um... because there is such an emphasis of how things look aesthetically and of course the brand what are we representing, what are we putting down in this new location. So um actually we are owner, operator. So actually own the hotels and we actually operate it. That means our development team, our planning team, our operations team are kind of creative team will all work together and we will go through all of the plans together. And literally there will be one person saying okay we need to have a bar that is a certain size and we need to find a way because operations needs it to be that way. And from an art point of view we say yeah but we are planning to have this amazing sculpture and we need to be able to fit room for that. But ya okay we need to make sure it works so everyone has their finger in the pie so to speak. So um for us it is essential. And we continue to work together so even after the hotel is open. Um we all had a meeting afterwards saying okay what do want to change are there some design pieces that maybe don't work as well as what we thought and do we need to make some structural changes to make sure it works. The roof top bar we had another piece up there and we all decided actually we do not like that and it does not need to be up there so let's make it. Or do whatever we can... so everyone will get involved to make sure it is the right thing.

Allison: I think that makes it more special as well... I think if you are all working together you can tell it is a team effort.

Noreen: what doesn't happen is we have a hotel and we say we should a piece there. Everything has been planned from the very beginning.

## **3. Current hotels have art programs that are a small percentage of the overall cost of the development of a hotel? Do you believe more investment is necessary?**

Noreen: um... I mean for us we put quite enough or quite a good amount of resources towards it. Also our concept is affordable luxury so we like a little bit lower room rates. But we kind of like

um... yeah I guess aspire to a very luxurious environment.

Allison: yeah you can make places look luxurious but be affordable as well.

Noreen: yeah from a pricing point for what that means for us because we are very much going after the luxury feel. Um we yes we also work with less expensive more up and coming artists but we like to use artists that have a name. So when they come in they think that is pretty amazing and they think o wow is that so and so's couch? So we like a little bit of that recognizable, very aspiring expensive in a way type of art and what makes it something a little affordable. I think maybe from an investment point of view we have a pretty solid budget for that. I think to take it out of the context of citizenM um... I think maybe some hotels maybe could allocate a little bit more to it. Not necessarily for the money point of view but maybe also for the time point of view. I think maybe sometimes art feels like an after point of view or maybe sometimes... You know art is in every hotel. You know it's a copy of you know... it's a scene of beach and you know there is really no passion in it.

Allison: I know and you can tell.

Noreen: and yeah it does not need to be expensive but you know what is the connection with the brand and what is the connection with you know a certain part of the hotel. That I find a shame that there is not more energy put into how you make those connections.

Allison: yeah I think so too.

#### **4. What type of hotels value art and design in New York City? How does art define imaging: 5 star, lifestyle and high end boutique hotels?**

Noreen: um I think the type of hotels that have done well usually tend to be the ones that usually have some kind of program put in place. So I know that the Americano in Chelsea... I don't know if you have met with them yet... they did an installation in there basement bar and they did like a pop up installation with a local artist and there was a really good program around that. You know they did a whole unveiling and you know it was definitely a team and certain amount of resources that were put towards that. I think the Andes on 5<sup>th</sup>ave they did also something in there bar I believe they had a hallway that was done by a graffiti artist. Similar thing they took an area of the hotel and gave it to the artist and curated it for a certain time period. They made quite an impact with that quite a splash for that. Um...I would almost say hotels have done well when they really have a program put in place and when they really make the effort to make it something special. Where they put events around it and connect with something like a local artist um... and make it something a little more unusual. Um... so I think I would say that and I would say the second part of the question was...

Allison: o ya how does art define imaging: 5 star, lifestyle and high end boutique hotels?

Noreen: um... I mean it is interesting because a lot of these 5 star traditional hotels I mean do a lot with art but that to me is a little bit more what we spoke about earlier same art piece in every room. You know you walk into the four seasons where there will be the same art pieces on the

wall but it feels more like decoration than it feels like art. The interior designer probably picked that because the curtains and this and the color makes sense so let's put it on that wall... where I think some of the more and you know I don't think it needs to be 5 star, but the more creative brands and more the boutique and up and coming brands um are spending a bit more time investing in artists really looking at what is the meaning of art you know spending a little bit more time on what is the interior story behind it that we like. And I think a lot of them are starting to build relationships with artists umm... which makes it really interesting. I think that makes it have a lot more depth.

Allison: yeah and they care more.

Noreen: yeah

Allison: yeah and I stayed at the four seasons with my parents when I first was thinking of moving here and I just remember it is beautiful obviously but I remember it was very dry is what I felt. I mean all of the paintings and everything were beige.

Noreen: yeah I know it fits really well but...

Allison: yeah I was very like I feel so

Noreen: uninspired

Allison: yes exactly.

Noreen: where did you move from!?

Allison: London, England

Noreen: yeah I also moved from London!

##### **5. How much emphasis have current hotels in New York City placed on their art and design objects?**

Noreen: yeah around 5% and that is even me being generous I think. I do know there a couple of hotels that are doing these artists in residency programs and read a few articles about that they are becoming more popular. And it gives the artists a couple of weeks to kind of hang out in the hotel, whether it is a photographer or sketching artist but um yup small numbers.

##### **6. How much emphasis has the hotel you work at placed on their art and design objects? Does the hotel utilize art and design as a marketing strategy?**

Noreen: okay um... good question... there is a lot of emphasis on it because it is part of our brand. Yeah again going back to this affordable luxury generally art is seen as expensive so anything that is from kind of high end point of view I think is seen as very luxurious. That is why we like it because of the contrast between luxury and affordable living. So I think from that point of view

it is almost I would say not that is our marketing strategy but it is also part of our philosophy. Our philosophy is also somewhere where you are exposed to high end design and luxury art. And um in an environment where you are still comfortable and it is still friendly.

Allison: you have done it very well

Noreen: I would say it is maybe our marketing strategy but maybe it's just within our DNA. And it is one of our ways where we started to create an environment. I don't know if I mentioned it in the class but my father is used to be in fashion right. And all of the designers were complaining about all of these hotels they were staying at and so that's part of how it started. So we wanted to create an environment where they really wanted to stay whether they are in a creative field or not. They like it because it is kind of sexy, cool and exciting.

### **7. Are art and design objects equally as important for hotels?**

Noreen: amongst our different properties or in general

Allison: I would say in general

Noreen: um I mean I think for us it is equal from each property. But um I can imagine for other hotels in general it might depend on their location or size. Um... if you are in a big city. I mean we only go for the big cities... But I can imagine some chains who have a hotel in London but also have a hotel somewhere you know a little bit in the middle of nowhere in the middle of Michigan. So yeah I would say it is maybe a little bit location focused.

### **8. Are art collections and high end design objects a determinant of 5 star status in the hospitality industry?**

Noreen: um I don't think so. But I mean the star rating system is fascinating to me because there are so many rules on what qualifies you to fit a certain star. But it is very dry in some respects and none of it relates to atmosphere or ambience, design. So again perfect example of the four seasons they are typical high end 5 star hotel. If one of the curators from MOMA would walk in there and judged it, it would probably not rate very high. So I don't think know if the quality of art and status or rating there is no correlation whatsoever. We actually don't even participate in the star rating system. Um so actually don't have any stars, we don't go after them

Allison: that is interesting!

Noreen: yeah... people ask us we probably say we are probably between four and five but we don't really communicate that. We feel the system is so outdated that we just are over it.

Allison: yeah you guys are ahead of the game you don't have that label to bring in people which is nice I think.

### **9. What is the bottom-line or purpose of having art and design in hotels? For example: long term investment strategy, design, or simply a signifier of sorts.**

Noreen: for us there is not as much investment involved because like I said we a lot of the pieces are coming from our own collection and of course the commission people ya I mean we have this beautiful Julien Opei but let's face it if we sell the hotel this piece isn't going anywhere. We cannot bring it home with us so that's the key for most of our commission pieces. So for us it is really more for a brand point of view, it is a lifestyle point of view. Um...

**10. Are there trends indicating hotels using art collections are bringing in more clientele? What is the purpose of these trends? Eg. To satisfy the growing sophistication of their clientele or something else.**

Noreen: um... that is a good question. Definitely from a clientele point of view people are getting more interested in art. I think you are seeing there is a lot younger art collectors. There are a lot of younger people who are actually interested in art. I mean if you look at the number of attendees who go to art fairs and look at the number of art fairs... like look at Frieze who came to New York and there are a lot of smaller things...

Allison: yeah and it is just in the past ten years sort of thing

Noreen: totally yeah a lot of kind of pop ups and start-ups in that world who are connecting to those worlds who are starting to increase the activity. So definitely I think there is a change in demographic there I think hotels need to be aware of. Customers are showing more interest also o what is that piece in your hallway o are you having an exhibition. I think it is definitely a big part um... and yeah I would say that's it actually. I think it is very satisfying that demand and that need. Um... yeah.

**11. What does high-end art and design do for a hotel?**

Noreen: um... I mean again very much connecting to that customer who is maybe hungry to maybe connect to that environment. Um I think it definitely helps them with branding and positioning. I think if you got a very interesting art piece in your lobby or in one of your rooms um... it really can help position your brand at a higher level. I think that is a very smart tool for people to do and I think that is why the artist residency programs have become more popular. Um... yup.

Allison: yeah I think that is great and giving back to the community.

Noreen: totally!

**12. Can art and design add value to existing hotels in big markets?**

Noreen: um yeah! I think definitely I think it would probably increase the value to be honest. Um... and again going back to a brand positioning point of view I think adding some pieces that have a bit of a cache a bit of a name, something that kind of interest's people will draw attention.

**13. Do you think timeless art and high quality art is needed and why? Why should you put**

### **a substantial investment into art and design?**

Noreen: um... I mean I guess timeless ... you could argue all art in a way is timeless... um... I think yeah is it needed, could you survive as a hotel without it. Obviously yeah I think there is so many hotels that don't have art and do well especially in a city like New York. The demand here is so high that uh even putting zero emphasis on that you could probably still fill the hotel but doing other things. But I think if you want to be respected by certain communities again if you want to position yourself as a brand that connects to maybe creative industries. If you want to have people in your hotel that are attending the art fairs and then sleeping in your hotel. If you want to hit that target audience then yes I think it is important.

Allison: Yeah I think if you want to become a hip and trendy place like this place.

Noreen: yeah exactly. I mean this hotel without any art or designer lamps we still have great beds and coffee but we wouldn't necessarily connect to the environment we want to.

### **14. What are the different marketing strategies hotel managers use to incorporate art and design?**

Noreen: um... I guess from a marketing side one of the things we do we very much communicate also what we do within that realm. So taking again the relationship with Vitra we work very well with Vitra. But you know maybe we will do an event with Vitra we work together. Or maybe if there is a fair coming up we will work with Vitra and citizenM we will work with Vitra. What we have done on a more PR side is um... a lot of kind of coverage, interviews and exposure that impact the design community. We recently just had a spread in surface. We had a couple of interviews well our architects had a lot of interviews about their inspiration behind the hotel. Why they choose a Tom Dixon lamp for the mezzanine. So you know the PR point of view I think it would be very smart communicating the right things and being open about who we use and why and why it is important to us, really kind of leveraging those relationships and design. And I think it has also been on a more kind of marketing and sales side connecting to those right target audiences. You know to give an example of Frieze, you know we were one of their partners we had a lot of people staying with us. We had Frieze magazines all over the hotel, we were giving free Frieze tickets to our hotel guests. Um... so have been using ways

Allison: o yeah I remember that when you came to speak

Noreen: yeah yeah! Which was really great. And we had a lot of people staying with us from Frieze. And we are actually looking for London not this year but the year after this. To actually do something at the fair. Some sort of activity within the fair.

Allison: what would you be doing do you think

Noreen: so we discussed a couple of different options for New York you know citizenM lounge but we decided in the end I don't know if you saw the Noi house at Frieze this year. You know it was nicely done but it didn't really I guess what I felt and this is reason why we didn't end up going to it. At the fair yes you are there to see the art and there is a lounge to sit down and have a

coffee. But you aren't really connected to the brand that represents the lounge. I mean at the armory theAmericano had a lounge but at the end of the day does it really matter if it is theAmericano it could have been citizenM or the Wythe. So we decided that if we were going to do something with Frieze we decided it has to be something that really represents citizenM so instead of doing a lounge let's do something a little bit more interactive and interesting. Which is where we are at now, so still deciding on what that might be. But Frieze has become friends of ours and we really keen to do something together.

Allison: Yeah maybe you can have a party here or something.

Noreen: yeah that is one of the options is to bring people to the hotel as opposed to doing something trying to steal people's attention at the fair. Which we initially thought about for here but we weren't really open yet.

Allison: yeah after parties and everything would be something very cool and fun. And this space would be amazing for it.

Noreen: yeah and you know this is not even finished. This black wall is temporary and down here we are still getting lanterns that are going to hang over the terrace and a whole wall of ivy.

Allison: wow. I think bringing nature in definitely makes it way homier.

Noreen: yeah! Like these birch trees had no leaves on them as well and they are looking really nice now. But yeah they are even going to bring more green.

### **15. Is utilizing art and design objects as a marketing strategy an economically beneficial strategy? Which strategies are the most successful economically?**

Noreen: um... I mean again from ... being able to represent a certain type of art and design allows you to charge higher room rates. You know for us we like to keep our room rates a little lower but we can get to a certain room rate because of what we offering and what we are communicating. Um... I think from that end definitely. I think if you take it to the financial side not only filling the hotel but also the you know you can raise your rates. You can justify raising your rates because you have an incredible environment and you are dealing with you know high end pieces of art and design. I think it is very smart but I also think it creates longevity. I think people connect to brands that inspire them. So it will help you create loyalty as well. That is what I have noticed with us that people who like art and I have noticed with that even with your teacher Amy has been sending me some people and we actually have gotten some bookings through Amy. Through people...

Allison: yeah she is pretty amazing. Once you are on her radar she will make sure she helps.

Noreen: yeah totally she has put me in touch with people who like art and need hotels once in a while. As in curators or whatever. And that has given us people thinking okay we have to stay in citizenM because it's cool and it is central and not crazy expensive. So that has been really helpful for us and that's how you create also that loyal customer base.

**16. Do hotels sell the art they display? Is this strategy more profitable for the artist or the hotel?**

Noreen: okay so this I have seen happening, and there is one company which you are probably familiar with called Indie Walls. Um... they actually have been approaching me like crazy but it just not what we do at all. Um but I know that there are in fact maybe I can put you in touch with him. I have not actually met him because I keep rejecting him because I have no interest. But they are a really nice company. You may be able to reach out to them blindly and say listen I am doing a project maybe you can help me out. I know they have been selling to quite a lot of boutique hotels in New York because he used that as his pitch... I am working with this company and that and am putting a quota on the art within the rooms and specifically the lobby. Um it is personally not at all what we do. I can imagine the hotels that do it probably benefit is for the artist. I think for the hotel I do not know how commission they would take but it is probably peanuts. I can't imagine it being much more revenue for them. Exposure for the artist... you know if someone is staying in the room for four days and they love the piece and can't live without it and you know want to buy it I could imagine the benefit is more for the artist.

**17. Do hotels borrow art and design pieces to keep their hotels fresh and exciting?**

Noreen: um... they might do... um again we don't. But I would imagine maybe once in a while they might loan a piece from a museum for some kind of temporary uh for a specific event or certain time of the year. You know the one thing you need to realize for hotels is that there is so much traffic in a hotel all the time. So everything has to have a certain amount of durability because people are sitting on the stuff every single day. So I think design objects maybe they will have something displayed in the lobby for a few months because maybe that artist just won a prize or there is some sort of connection to the brand. But I would not imagine that they would have you know pieces of furniture or usable pieces that are borrowed. It might just be that one sculpture or you know.

**18. Some hotels have art tours for their hotel clientele. Is this a successful strategy?**

Noreen: um... you know what I think it probably works during certain times of the year so if there is an art fair going on or if there is a certain event going on in the city. To then connect to those people who are really your target audience. Saying you know Frieze is going on and we would love to show you what we have to offer in the hotel. We actually did during design week in New York we did a tour, I mean I did a design tour um...

Allison: yeah a lot of people I have spoken to say they have done it more personally themselves.

Noreen: yeah it was kind of videotaped and the video was sent out within their network. You know it was organized by the Times Square alliance. And it was kind of explore design in Times Square. So ya I did a tour for them and people had to sign up for it. There was about 40 people that came. Um... I think it was a collaboration with open house New York which was really fun! They asked a lot of questions and I basically took them through a lot of art pieces and lamps and some designs we work with... that was really nice. So I can imagine it would not be a weekly

thing but it is a connection to something already happening to get those people into the hotel. To communicate you know what you stand for I think is definitely yea

### **19. Do hotels catalogue their art and design objects?**

Noreen: I would imagine! We do I will give you the one piece we have for this and we are also creating... we actually have that for all of the hotels but we are working for creating one guide for all of the pieces that are in each hotel. More on the art side then the design side but we also work with Vitra on having a guide on what Vitra pieces we have in each property. Um... I am assuming other hotels do the same. Especially if they have multiple properties and they want to keep up with what is available. And it is also nice to be able to give to people as a marketing collateral. This is what we have in the hotels, read a bit more about the artist, and read a bit more about you know what we have done. Um ya so it is also a sales tool in a way.

### **20. Can you turn a \$600 room into a \$1500 room with art and design?**

Noreen: um... yeah I mean in a way yes. In a hotel world that is an interesting question. A \$600 room could be a \$1500 room depending on the time of week or month. So \$600 in January could be \$1500 in May or September or when it is really busy. Because of the way hotel revenue management works it is more a timing of year. But could you take a room that is not very interesting or special and totally jazz it up and add value to it in generally then absolutely.

### **21. What are the factors hotels should consider when they are selecting certain artworks and design pieces?**

Noreen: um... I mean I guess a couple of things. Besides the typical kind of costs uuuh cost aspect definitely looking at who is the artist that you are working with and who is local. Is the artist kind of up and coming. Are they more established? Is there a relationship with the artist that can be leverage? Can that artist become kind of an ambassador for your brand? I think the actual artist is important. And I think it has got to be something you know because the hotel is so transient people are always in and out. It has to be something that people like to look at. It has to be something people like to look at. So that they can understand. I would not put something in a hotel especially because you have people from a wide range of cultures that ya I would not go for anything controversial or to out there and don't get me wrong. We have some pieces in our collection that are crazy controversial. I mean I would look at it and ask my dad what you are thinking.

Allison: sometimes it kind of works!

Noreen: I know it would be an interesting conversation topic as well but in a hotel I would be a little more politically correct! And there a couple of practical things like things like daylight, is it an area where people are consuming food and beverage. You know we had a piece that was an oil canvas painting and we thought well you know if someone spills a drink you know it has to be framed. But then we though we didn't like it framed so we ended up going for the screen. But again you could argue that someone can still spill a drink of that. You have to be aware of what the space is being used for because you have so many people coming through the hotel is there a

potential for damage or is it safe.

**22. Do you know if insurance costs increase when the hotel has art and design in it?**

Noreen: um I would imagine yeah, especially with expensive art.

**23. When an artist is displaying their art in your hotel for sale what are the legal agreements between artist and the hotel?**

Noreen: I am not sure. But I would ... let me see if I can put you in touch with those guys from indie walls I know they are based in New York they can give you a lot of information. And I know they have worked with a lot of hotels that maybe you have spoken to.

**24. Does having high end art and design create safety and security problems within the hotel? Is theft very prevalent?**

Noreen: a little bit. We had a few issues not in New York luckily... no that is not sure we had one of our objects stolen luckily it was not expensive but in Glasgow we had some theft. I don't know if it was art but someone took a couple of design pieces.

Allison: it is quite common, I spoke to another hotelier and he said yes as well

Noreen: yes it definitely can happen. We have security and people on ground but it can happen. Give you example we have a Warhol you can see from the street and the Warhol is completely locked in so you can't get it would be an effort and these are so high up so they are hard to get to anyways!

**25. What are the most popular mediums of art used in hotels? What kind of artworks? Is it theme or price-based? Should hoteliers be looking to invest in artwork done by the masters?**

Noreen: o interesting um... I am not sure actually. I mean I would imagine in the very traditional hotels I would imagine it is a lot more paintings um maybe a lot more sculpture. Maybe in newer hotels they are starting to play around more with digital art.

Allison: yeah for you guys definitely!

Noreen: yeah in our rooms we have digital screens. I think graffiti is a bit funkier now... Yeah definitely for masters... but I think is it worth investing depends on the relationship with the brand... if you are a high end brand that wants to associate with art when people walk in and say wow that is a Warhol. If those are the type of people then definitely but if that is not really your target audience I think there is definitely a lot of high end art that is not expensive and looks great that still has a story to it and done by an interesting artist that maybe has flourishing career ahead of them then yeah

Allison: yeah you could be at the forefront of someone's career before it becomes more popular

Noreen: yeah definitely like Jen`s who is on the outside of our building and in our kitchen. She is not crazy well known or crazy expensive but we believe in her. So I think five to ten years she will be in a very different place. And we want to continue to build that relationship and we will probably do something with her and buy her pieces for our upcoming hotels as well. Yup. Is she a recognizable name, no or not yet.

**26. What are the most popular design objects used in hotels? What kind of design objects? Is it theme or price-based? Should hoteliers be looking to invest in design objects done by high end designers?**

Noreen: um... I think a lot of people do things with lamps. Yeah I think that is quite a common thing lighting and lamps. Of course for us there is a big emphasis on furniture like Vitra also...um... and from an investment point of view I think it depends certain things have a certain life time... I mean you can have a very expensive chair eventually someone is going to spill a coffee on it or write with a pen on it... is it really worth the investment to go crazy on something that is being used every day... lamps of course are little bit more durable... they will last for a while but it is not as timeless as an art piece I would say.

**27. How do hoteliers choose what artists and designers to put up in their collections? Is it artists and designers that the hotel has a personal connection with or the opposite?**

Noreen: umm I think for us it is a mixture. One if that there is a relationship building factor there, so building relationships with artists that we like and want to promote and that we like and want to continue to work with. Um sometimes it can also be the nationality of the artist, personality we like working with a lot of Dutch artists because are from Holland.

Allison: yes definitely so are you from Amsterdam then?

Noreen: yeah we are from The Hague originally. But ya 45 minutes from Amsterdam.

Allison: I think I might have been there... is it towards the beach or ocean?

Noreen: yeah! It`s actually I mean I am from a smaller town which is five minutes from the beach.

Allison: yeah I have a good friend who lives in Utrecht so I have been there a couple times and the surrounding areas! I love Holland!

Noreen: yeah Holland is so cute hey!

Allison: I love it and the night life is amazing there!

**28. What is more important for your hotel: to choose art that pleases customers or choosing art that sees economic returns or both?**

Noreen: um I think it is actually a third option and it is art that fits with the brand. Art that fits with our brand and our culture... we have taken art that is risky... I don't know if our customers like it but it is very citizenM or it is very specific to the location. So um... for example we have got a piece here which is a bit hidden now. It is a picture of Broadway which is an obvious connection to the area we are in. Um... I believe it is a Japanese artist called Moriama... But I will show you that ... Then there is that one with Liz Taylor who has a connection to the entertainment industry

Allison: yeah I love that one!

Noreen: yeah it is very cool right! There is a connection to entertainment in that way because we are in Times Square. So we make some decisions based on the local geography of the property. But a lot of it is personal taste level and what fits with the brand. What we think looks good. I think economics are not as big... on a larger sense maybe but not in the decision making process.

**29. Do hotels display their most important art and design objects in the lobby and public places in the hotel? Or do they save the most important art and design objects for the guest rooms?**

Noreen: definitely the lobby and public places, where you get the most exposure. You want to be able to show it off and you can put bigger things there.

**30. Is it common to choose to work with one artist and one designer per hotel to keep the same aesthetic throughout?**

Noreen: I think on the design side yes, that definitely makes sense. We definitely I mean all of our architecture and interior design was done by one company called Concrete. They do everything for us so they would also work with Vitra to decide what furniture pieces are to come in. Um so we definitely do that and we have one art curator. We do not work with just one artist as you see there are many names floating around.

**31. Are the hoteliers interested in working with local artists and designers in order to tap into the artistic and design communities? Or are they more focused on international artists and designers? Financially what is the best route to go?**

Noreen: yes... Um... I mean I think it depends some of them will go for more international names because they have more cache and more well-known and because there is more of a glamour factor to it. They might you local artists also for a branding point of view to promote and to communicate that we have done this with local artists and to maybe save on costs. Um... I think there is a benefit to both. From our point of view it is a mixture. Obviously our design is obviously made from the Dutch team so it is very centralized and stable. But then we will make local decisions and local artists involved for certain pieces as well. That is why we picked Jen because she is out of Brooklyn. She is on the outside of the building. If you are coming from the Broadway side you will see it on the corner. It is not the final piece it is still having pieces added to it. The winter was so harsh that we couldn't do it.

**32. Do most hotel concierge have an interest in art and design and provide notices of local art and design interests in the community at the front desk?**

Noreen: we actually only have ambassadors. They do act like a concierge.

Allison: yeah those people there when I came in

Noreen: yeah so those people making coffee and helping you they basically do it all. They act as a concierge and they really care about it and are in creative fields. So a lot of them have a passion for it and do like to keep up with what exhibitions are going on and what is happening within the city. Definitely yeah and a lot of them really love the art they are surrounded by... so they speak very passionately about them.

**33. Does utilizing art and design as a marketing strategy bring in more customers and add to the profitability of the hotel?**

Noreen: um yeah I would say so. But maybe not so much more customers but more so a type of customer that maybe you are going after more. So maybe it helps you target and position more. So if you want the kind of people in the art world that are attending the art fairs and things like that will help for sure.

**34. Which type of customer are those hotels utilizing art and design objects as a marketing strategy trying to attract? What is the hotel's target demographic?**

Noreen: people in the creative fields, designers, people that work in the art world... but it could also mean it is a bunch of industries that are a little bit more professional you know in the banking world executives that really want to be in this environment. You know we get a lot of corporate people that are in suits and they love art and design. They love creativity... so it's more a mindset... it is about attracting those kind of people that have that mindset that are really open minded and want to be ya near a creative place.

**35. How has the art community reacted to placing art and design objects in a hotel as it is a commercial space?**

Noreen: I think some of them are maybe a little skeptical because they maybe don't um... they don't maybe see the integrity. I think there are people that think of you stick something on the wall and you don't really appreciate it. But I think if the hotel does it well and I think I can include ourselves in that there is a lot of respect there. We are getting a lot of great feedback from people in the art world, you know Frieze is a big fan. A lot of art magazines that want to write about us and see the commission pieces. So there is a lot of respect if you do it well and art curator has a big impact on that. She is a little bit older and she has been in the art world for ages. She is an art historian and she knows everyone in the art world. She is based in Holland and she has really helped us kind of make those relationships. She invited so many people to come to the party. Actually the head of Sotheby's came and we had some of the top curators from MOMA, an organizer from the armory... a lot of interesting people and they were big fans. So that was great!

**36. Are the artistic and design communities interested in providing art and design for hotels?**

Noreen: yeah definitely because I think for them it creates good exposure. And again if the brand fits it is great for them. I mean Vitra was really excited to do this with us because I mean it creates living showrooms for them. Same for the artist how great it is that every article about citizenM maybe mentions o go check out the Julien Opie piece. You know its win-win.

**37. What resistance is there to placing high end art collections in hotels?**

Noreen: um... I mean the only thing I would imagine is from a security point of view. You know if there is something expensive how do we install it, how do we secure it you know how do we make sure it stays clean and out of the light and out of the... I think that is probably the biggest that can be mitigated but I can imagine there is some resistance there.

**38. What are the liabilities of placing art collections in hotels?**

Noreen: similar, I mean it is something very expensive that is in an area that has a lot of traffic.

**39. How does utilizing art and design as a marketing strategy matter to the art and design market?**

Noreen: um... I think it shows progress. I mean it basically is utilizing a whole new kind of usage. So a different venue and outlet I suppose for these communities to thrive in. What I have noticed actually is that artists are actually starting to target hotels. So you know they will call and be like I am an artist and I would love to have a piece of my art in your hotel. Or you know I am a designer and I design lamps and I would to be able to display something in your hotel. I think there is a lot happening there and I think just in general in the real estate world I think now there is extra value there. There are a couple of new apartment buildings opening up in the city, one that has a huge Anish Kapoor I think it is in Tribeca ... that added so much value. I think there is a lot more connection there. Who is the name of the designer who is the artist, is something being displayed. I think those worlds are starting to merge a lot more, for sure.

Allison: thank you so much Noreen! I will be sure to send you a final copy!

## Appendix 7

Claudine Auguste. (2014). *Boutique, design and luxury hotels in New York City: a survey of the impact of art and design as a marketing differentiation strategy*. Interview by Allison Thompson. [Email interview]. Received 18 June 2014, 1:07 pm.

**Name:** Claudine Auguste

**Position and Hotel Name:** Project Manager, Wythe Hotel

### **1. Do you know how many hotels have an active art-collecting policy? How common is it in New York City? Does the hotel you work at have an art-collecting policy?**

Claudine: I don't know how many hotels in the city have an active art-collecting policy, but I think it is pretty common in New York City for hotels to be engaging guests and creating a cultural experience via art programs in their rooms and public spaces. Our policy at Wythe Hotel is that work should be first and foremost thoughtful and simpatico with our philosophy of connecting the dots within our community and then expanding from there. In our rooms we shy away from confrontational, theory heavy work in favor of pieces that bring comfort and are pleasant and soothing to the eye. But with the works in our public spaces we take more risks in terms of content.

### **2. How important do you think having art and design objects are to include in the development plan of Hotels?**

Claudine: Crucial. Art and design are the foundations of creating an experience for guests that is memorable, nuanced, and unique. It's the visual and cultural lexicon that the property uses to communicate their identity. Making sure that this has a central role from the inception makes for a clearer, more unified, and ultimately more profitable hotel as it strengthens the brand message.

### **3. Current hotels have art programs that are a small percentage of the overall cost of the development of a hotel? Do you believe more investment is necessary?**

Claudine: Yes, of course I'd love to have more budget, but operating a hotel is costly and it's easy to make the argument that art is secondary necessity compared to purchasing/cleaning linens, hiring new staff, and staying up to code etc. I think that any budget toward art in hospitality is positive, and by applying some creative strategy and utilizing what is available can often yield more interesting purchases than if there was bottomless funding.

### **4. What type of hotels value art and design in New York City? How does art define imaging: 5 star, lifestyle and high end boutique hotels?**

Claudine: Luxury and boutique properties place a premium on art and design. I think that's not just in NYC, but in most cities. There's more freedom and funding with these style properties than say at a larger chain hotel, though I do see larger chains more and more giving the conversation real weight and presence at their properties.

**5. How much emphasis have current hotels in New York City placed on their art and design objects?**

Claudine: A lot. We're lucky that in NYC there is already such a rich art and design culture that guests come to the city expecting a certain presence thoughtfulness in regard to quality and content of art and design.

**6. How much emphasis has the hotel you work at placed on their art and design objects? Does the hotel utilize art and design as a marketing strategy?**

Claudine: It's part of our core philosophy to incorporate thoughtful design and art in all that we do. To call it a marketing strategy I think cheapens the genuine enthusiasm and belief behind the approach. There's a lot of love and heart in our approach to aesthetics and that's why with a lot of our design elements they are custom fabricated just for us (beds, desks, lamps, chairs, nightstands...)

**7. Are art and design objects equally as important for hotels?**

Claudine: YES! But I think that design has more of an impact in a hospitality setting as it is something the guest interacts with at every turn.

**8. Are art collections and high-end design objects a determinant of 5 star status in the hospitality industry?**

Claudine: No. You can have a great art collection and have bad service, dirty rooms, and lacklustre food and beverage. The 5-star experience is about being able to deliver a total experience to guests, not just one element.

**9. What is the bottom-line or purpose of having art and design in hotels? For example: long term investment strategy, design, or simply a signifier of sorts.**

Claudine: Signifier and strategy. It's about longevity and creating a strategy that keeps evolving with contemporary conversations while also staying true to the hotel's identity.

**10. Are there trends indicating hotels using art collections are bringing in more clientele? What is the purpose of these trends? Eg. To satisfy the growing sophistication of their clientele or something else.**

Claudine: I think that there is the perception (and at times a misconception) particularly at certain properties in NYC, LA, and Miami that art and a certain clientele with means go hand in hand. Right art =right collectors/institutions/etc. to stay there, as well as the creative class. It's a way of communicating non-verbally to a very specific demographic.

**11. What does high-end art and design do for a hotel?**

Claudine: Elevates socially, increases desirability and visibility, as well as maintains cultural relevance.

**12. Can art and design add value to existing hotels in big markets?**

Claudine: Sure. I believe that art and design can add value to almost every existing context. But in larger markets I think it begins to dilute the conversation and push it closer to a point of saturation, making it commonplace.

**13. Do you think timeless art and high quality art is needed and why? Why should you put a substantial investment into art and design?**

Claudine: High quality, absolutely. But I think timeless is tricky because only time can really tell if that is apt and many properties don't have the budget to buy work that has already proven itself in that way, and I don't think that timeless necessarily equates with interesting which is of greater relevance within the context of hotels. We're looking to provide people a home away from home where they feel taken care of and enjoy themselves. That's what we do well. And it's a lot bite off to then say that there needs to be master work, museum caliber art in the space as well. Some properties have figured out the balance though and that is fantastic. The results are very satisfying.

**14. What are the different marketing strategies hotel managers use to incorporate art and design?**

No answer

**15. Is utilizing art and design objects as a marketing strategy an economically beneficial strategy? Which strategies are the most successful economically?**

No answer

**16. Do hotels sell the art they display? Is this strategy more profitable for the artist or the hotel?**

Claudine: We don't sell ours. It is part of a permanent collection that we are building. But we're happy to put someone who is inquiring about a piece or an artist in touch with them directly or with their gallery.

**17. Do hotels borrow art and design pieces to keep their hotels fresh and exciting?**

Claudine: Yes. We've thought about it but have opted to commission our own temporary installs instead.

**18. Some hotels have art tours for their hotel clientele. Is this a successful strategy?**

Claudine: Depends on what the property is looking to accomplish by educating their clientele. I think it can be successful but not necessary.

**19. Do hotels catalogue their art and design objects?**

Claudine: We do. Documentation is very important.

**20. Can you turn a \$600 room into a \$1500 room with art and design?**

Claudine: Only if it is accompanied by great service and an exceptional overall experience.

**21. What are the factors hotels should consider when they are selecting certain artworks and design pieces?**

Claudine: How will this affect the guest's experience?

Is it interesting/relevant?

Is it in step with the greater identity and message of the property?

**22. Do you know if insurance costs increase when the hotel has art and design in it?**

No answer

**23. When an artist is displaying their art in your hotel for sale what are the legal agreements between artist and the hotel?**

Claudine: Our agreement is pretty straightforward: the art that we purchase or commission becomes property of the hotel.

**24. Does having high-end art and design create safety and security problems within the hotel? Is theft very prevalent?**

Claudine: Oh, yes. We kicked around the idea of borrowing a sculpture for our lobby and realized that because it would be located in our most highly trafficked area (by the elevators that lead to The Ides, our rooftop bar, as well as the guest rooms) we couldn't ensure that we could absolutely protect the piece from the inevitable buffoonery that sometimes occurs. We haven't had any theft (yet... knock on wood) but you can't rule it out.

**25. What are the most popular mediums of art used in hotels? What kind of artworks? Is it theme or price-based? Should hoteliers be looking to invest in artwork done by the masters?**

Claudine: I don't think that hotels should be limiting themselves to the works of the masters. They do have the most return on investment and cache so I see why they are so desirable. But it can become so predictable as to be stale. Hotels should not confuse themselves with museums. I believe that the contemporary needs to have a place in the conversation because it is more in step with how a hotel needs to view itself in order to stay alive in a very competitive market. Incorporating contemporary pieces allows for freshness, risks, and a place in the pop culture dialogue. Masters are great. But what kind of opening can you throw for a painter who's been dead for 300 years?

Theme can be great guide. Ties into the hotel identity and gives the curatorial aspect a focus.

As for price-base, everyone has a budget. And depending on what that is it defines the constraints you have to play with. That's just life though, not a strategy.

**26. What are the most popular design objects used in hotels? What kind of design objects? Is it theme or price-based? Should hoteliers be looking to invest in design objects done by high-end designers?**

Claudine : Furniture & Fixtures—lamps, chairs, etc. Objects in hotels have to be easily replaceable to deal with the high amount of traffic and wear and tear of constant use. Because of that I think hoteliers should invest cautiously and wisely when it comes to purchasing objects done by high-end designers. You need to be able to replace something quickly if it breaks or is damaged in some way, especially in the rooms.

**27. How do hoteliers choose what artists and designers to put up in their collections? Is it artists and designers that the hotel has a personal connection with or the opposite?**

Claudine: For us we've recently made the decision to hire a part-time art curator. The job of researching artists, visiting studios and galleries all inform the ultimate decision of whether or not we'd like to include them in our collection so it's important to have someone focusing on strengthening those relationships and who is familiar with the art world on a more intimate level. By having someone present to us a vetted and curated shortlist of what could potentially work in our spaces, it allows for those of us making the final selection to choose work that we are personally drawn to, but may or may not be emotionally invested in. At Wythe though we do love a personal connection to a piece—we have so many talented artists in our orbit. And it makes for a great story!

**28. What is more important for your hotel: to choose art that pleases customers or choosing art that sees economic returns or both?**

Claudine: I believe that the art should first and foremost please the hotel. The other points follow suit.

**29. Do hotels display their most important art and design objects in the lobby and public places in the hotel? Or do they save the most important art and design objects for the guest**

rooms?

Claudine: Oh yes, public spaces are where you get the most bang for your buck. Everyone sees it!

**30. Is it common to choose to work with one artist and one designer per hotel to keep the same aesthetic throughout?**

Claudine: More common in design than in art—Whenever we can we ask the fabricators and designers we initially worked with to make new pieces for us as they come up that way there is a continuity to the space.

**31. Are the hoteliers interested in working with local artists and designers in order to tap into the artistic and design communities? Or are they more focused on international artists and designers? Financially what is the best route to go?**

Claudine: We believe that tapping the talent around us is best for our community and our identity, as well as financially—we're keeping our dollars in the vicinity and seeding the economic health of the neighborhood. It's not always possible to do this, but whenever we can we do.

**32. Do most hotel concierge have an interest in art and design and provide notices of local art and design interests in the community at the front desk?**

Claudine: Yes, I think they have a natural interest in culture and art and design fall under that umbrella when it comes to helping and informing guests. A lot of our Front Desk agents are artists and makers so that is also helpful.

**33. Does utilizing art and design as a marketing strategy bring in more customers and add to the profitability of the hotel?**

Claudine: Yes. Good art and design have real value when it comes to strategy.

**34. Which type of customer are those hotels utilizing art and design objects as a marketing strategy trying to attract? What is the hotel's target demographic?**

Claudine: Creative Class

**35. How has the art community reacted to placing art and design objects in a hotel as it is a commercial space?**

Claudine: Positively. I think the line between art and commercial spaces has lots of shades of grey that both sides are learning to navigate in a way that is mutually beneficial.

**36. Are the artistic and design communities interested in providing art and design for hotels?**

Claudine: Yes. Very much so.

**37. What resistance is there to placing high end art collections in hotels?**

Claudine: Cost and message. High-end art comes with its own present definition that can eclipse the voice/style of the property.

**38. What are the liabilities of placing art collections in hotels?**

Claudine: Protecting the work and ensuring that all who pass through treat the pieces with respect.

**39. How does utilizing art and design as a marketing strategy matter to the art and design market?**

Claudine: Mutual worth and value via cache of what the other industry signifies and brings to the table. It's all connected. As a marketing strategy it puts art and design front and center, which is great for their market visibility. For the hospitality industry, it adds nuance and desirability, enhances the experience.

## Appendix 8

Pamela de Galard. (2014). *Boutique, design and luxury hotels in New York City: a survey of the impact of art and design as a marketing differentiation strategy*. Interview by Allison Thompson. [Skype interview]. 23 June 2014, 12:30 pm.

**Name:** Pamela de Galard

**Position and Hotel Name:** Former Senior Editor of Elle Magazine (Middle East) and wife of president of Max Ventures, developer of several hotels including Le Gray in Beirut, Lebanon.

Pam: what I know um... is definitely a little bit more what is happening in London because that has been a little bit more our focus but internationally as well. I think it is a bit too general of a question but it will be a fun answer to get. The Firmdale hotels have a hotel in New York and they also have a real ascent on contemporary art in a very funky way. They just opened a hotel about a year ago and it is called the Crosby Street hotel.

Allison: yeah I actually tried to get a meeting with them but they were too busy.

Pam: That's too bad because that is a name I was going to say you should try to get through to. And the owner Kit Kamp, who does all the decorating and are avid collectors.

Allison: yeah no they definitely have popped up in my research. And I think other hoteliers in New York have said that so I should look into that too.

Pam: but ya you should keep that name in mind. She does all the decorating and curating. She really uses d'objet art and stuff like that. And then just retain the name Gordon Campbell Grey. Now the reason why we sort of know him is because Hector worked for him in Beirut. And Le Grey in Beirut was his next or third hotel. He designed and sold 1 Aldwych in London. You know he is a name again, a bit of googling of those two names again will give you some lingo talking about contemporary art in hotels.

Allison: okay cool I will definitely check him out for sure.

### **1. Do you know how many hotels have an active art-collecting policy? How common is it in New York City? Does the hotel you work at have an art-collecting policy?**

Pam: ya I couldn't help you with. It would be a total guess. But you know the thing I do know is that having dealt with helping Gordon Campbell Grey and Hector with his opening. You know because people like him who started like fifteen years ago who really made it a priority and like he traveled all over the world. You know the Le Grey, the one Hector did you know he was collecting in Cuba. I mean he wasn't just running down the street and picking stuff up at the corner galleries or trying to hang some original art with price tags on the corner. You know it was a really curated collection for the hotel. You know he went to Ethiopia, Cuba like places where he had passion attached too. He by the way is a senior vice president for Save the Children in the UK. He is quite involved in other things. And um so it was a real thing. Then there are other people, so in other words your global count of hotels then there a lot of hotels that are just

running out and putting some original art on the walls. But is it a serious collection, no. You know so I think it is a bit too general of a question but it will be a fun answer to get.

## **2. How important do you think having art and design objects are to include in the development plan of Hotels?**

Pam: I think super important and especially for those who are um that are like the Gordon Campbell and Kit Kamp's of the world. You know they are creating spaces around there art collection. You know what I mean. So you know if they have the luxury of a design um that they can incorporate then they are really totally working it out. And I know that was the case for Hector in Beirut, absolutely. And again hanging certain things you know an object, you know they are considering the light, they are creating um you know special natural light openings these very cool corridors. You know spaces that work with art. You know again I am going to keep going back to Hector's experience in Beirut and the hotel he was doing in Tel Aviv you know he left to go to India he did not complete. But this guy also had a serious art collection that he was working around. I mean they were, I mean Gordon Campbell Grey is a great example, they were creating double width corridors. Not you know these single corridors and you know as you went down the corridors as you would go into the room area he would ... in other words there was not a door on the corridor, there was an opening and you would go down and walk a couple of meters. Because what he wanted to do was to be able to have a visual architectural, a contemporary vision for the corridor spaces so that he could hang and incorporate art. So that it felt like more of a gallery then it did a hotel corridor. You know what I mean where all you see is doors and numbers and that kind of crap you don't want. You know he would make a really special um effort on kind of all of that.

Allison: crazy, he sounds pretty amazing this guy!

Pam: yes in terms of visual art he was one of the top guys.

## **3. Current hotels have art programs that are a small percentage of the overall cost of the development of a hotel? Do you believe more investment is necessary?**

Pam: yeah because as you say 99.9 % of the hotel I mean it is honestly still a handful, I mean more than a handful. I mean I am guessing my guess and don't quote me because I really don't know. I am guessing there is probably now you have to think of China, I am digressing a bit but there are a lot of fantastic um... hotel groups. Arman group is one we would be very familiar with. I mean they create extraordinary spaces right. Their vision is more architectural and a sense of place. They are not going out and putting you know serious serious art on their walls. It is just not part of their vision. Whereas you know if you are talking about people putting some ultra-elite um you know art on the walls. I am guessing you are talking about 250 hotels in the world. I am sort of guessing. Um... because well maybe a bit more than that. But you know it is very small. What I am saying you know 99.9% of the hotels they have some measly, peasily percentage for art and you know it is literally \$5000-\$10 000 or something. You know to go out and buy art to fill one hundred rooms or something that just goes nowhere. Ya so it is the vast majority and it is just an ultra-elite group that are going out and buying you know some serious, serious, serious art.

Allison: yeah I guess you have to have a large budget.

Pam: yeah you need to have deep pockets.

Allison: yeah as you were saying Gordon that is pretty crazy he went to Cuba and all of those places.

Pam: you know he bought probably 20% of his collection, I mean I forget how big his collection is but you can even google 1 Aldwych, Campbell Grey and contemporary art. When he was still involved with the hotel before they sold it there was a whole section for art and you could actually go and view the art. Which a lot of hotels are doing. I don't know if they have uploaded Le Grey's or not, I do not think they did but. So I forget so say there are 1000 pieces at Le Grey I mean probably 100 came from his personal collection or stuff that he bought at some pretty serious galleries in London. But then the other 900 he was going to sort of emerging artist markets where his dollar would stretch right. But he was pulling out of Cuba some totally awesome pieces. So he went on a shopping spree there, you know picked up 250 unbelievably sized paintings like from some top selling Cuban artists. But you know his dollar went a long way.

Allison: especially there!

Pam: yeah even some of these top people you know this is what they are doing because it is their way to, you know they can't just go out and buy all of these extraordinary masters and stuff so..

#### **4. What type of hotels value art and design in New York City? How does art define imaging: 5 star, lifestyle and high end boutique hotels?**

Pam: well I think in most cases like the Firmdale, some of their art is quirky so they are not putting in some serious money, like Tracy Emin you know all of the top tier artists. But they put in some quirky stuff but they would be a small chain that has as there design senses have evolved, it is part of the lifestyle they are offering their guests. But ya it's the super upscale boutiques, it is the individually owned hotels. I mean for example you know Delaire Graff that I was hoping that you guys might be able to get into and stay in Cape Town. You know that guy is a serious collector and he has got such a collection that he is spreading it amongst his businesses and his you know he has created this hotel with a lot outdoor sculptures and art. You know some people are creating a hotel around there collection to sort of showcase it but that is super rare. So you know it is like the individually owned kind of one off hotels owned by serious collectors. Or it is the mini upscale boutique chain which is sort of like Gordon Campbell Grey or the Firmdales of the hotel. For example The Standard seems to me, I have not been in a Standard for a very long time that seems more commercial and I can't imagine they are curating it quite to the level of say some of the others. The Carlyle I would suspect that they have some gorgeous art on the walls and the Gramercy I would have picked that. I don't know how they went about collecting there art. I don't know the profiles of any of those developers so I cannot say with what degree of passion and collection to say stack up to Gordon Campbell Grey who I happen to know. But you know the project that Hector was involved in Tel Aviv that was a collector who

has a lot of art, super wealthy man based out of London. You know it tends to happen a bit that way as well.

**5. How much emphasis have current hotels in New York City placed on their art and design objects?**

Pam: well yeah the projects Hector has been involved with, a lot. It is definitely the thing and if it isn't curated by the owner it is curated by like for example the hotel in Tel Aviv, they have taken on a curator to do it. That is another way of doing it if you know the owners of the hotels are not that switched on. The Standard I can't imagine, The Carlyle probably I can't imagine it is very contemporary there art is it?

Allison: no I would say more traditional.

Pam: yeah exactly. Ya the last three hotels Hector has worked in I would it is all about owners being totally passionate, avid collectors going out buying additional art to complement their own collections that they want to put in these hotels.

**6. How much emphasis has the hotel you work at placed on their art and design objects? Does the hotel utilize art and design as a marketing strategy?**

Pam: I would say a lot.

**7. Are art and design objects equally as important for hotels?**

Pam: it is a whole package because you are offering the whole thing. You know lighting is super important you know not everybody is going to put in high end art or give a lifestyle experience but the reason you know it is used to be you know the four seasons they would just go out and buy a bunch of prints you know throw glass on them and frame them. You know you put a lot of money into your decor but you know you had these copy prints. The idea of putting contemporary art in that has significant value is um... or of a certain value is to offer that more of a lifestyle you know if people are living in homes you are attracting a certain type of clientele that has this kind of art in their homes. They don't want to go to spend \$600 or euros a night on their hotels and look up at some shitty print. Even if the lighting is nice and the linen is great and the service is nice and so is the food. But if you have the luxury to create, you are creating a whole atmosphere that is familiar to your own client's atmosphere. You know snazzy lights that dim, you know everything smartly laid out you know so you don't have glaring bulbs. You know all of the lighting in the right place with the right mooding you know. Everything the TV in the bathroom if that is what they really thought about. You know all of the visuals you know. The perfect coffee machine, the perfect nook, the right lighting when you open the cupboard you know all is sort of equal I can't say one is more than the other.

**8. Are art collections and high end design objects a determinant of 5 star status in the hospitality industry?**

Pam: yes I would definitely say it shows a sense of eliteness.

**9. What is the bottom-line or purpose of having art and design in hotels? For example: long term investment strategy, design, or simply a signifier of sorts.**

Pam: Well I would say without a doubt it does help in your branding in the sense you are offering what a lot of other hotels do not. You know and um but no I think it is to offer this human experience, a life style experience for guests. Something that they relate to, something they can identify with, so they can identify with the collection and identify with the scale of the art. You know making the whole experience a lot more residential you know. I mean I think that is what a lot of these hoteliers are trying to aspire to. You know because of the size of their hotels and the amount of detail they go into. You know of the architectural tweaks they go into, the right lighting and mood. That it is all in the right place. You know that the chords are all disguised from off the desk. You know the plugs are put into the right place so you can't see them on the wall. It is a whole design that they are aspiring to collect a clientele that you know relates to this extraordinarily unique, lifestyle experience.

**10. Are there trends indicating hotels using art collections are bringing in more clientele? What is the purpose of these trends? Eg. To satisfy the growing sophistication of their clientele or something else.**

Pam: I would think that had you googled ten years ago or ten or fifteen when you know the Gordon Campbell you know that kind of experience you know people were taking a triple take at the experience because it was like you know they couldn't believe it you know... shouldn't there be more security at the door... you know it was kind of just like a "wow" experience. It kind of set a trend and you know in the last 15 years there are a lot of people who have you know jumped aboard that trend and they may advertise themselves as an art hotel. You know you have seen that a lot right. But it's like how sophisticated is there collection how curated is it. What is the level of investment you know that is just too broad of a question for me to answer. But there has been a growing trend you know you have got those hotels calling them the art hotels and that is a growing trend you know this and that. So you know it is a growing trend but it is kind of like everything you know when they first called the first hotel a boutique hotel it was kind of like well that's a cool name. Now it seems like there are a lot of people that are just board the train, trying to catch a trend that maybe don't legitimately you know sit on that level like some of these other people we are talking about.

Allison: yeah they just say it to bring in other people.

Pam: yeah exactly, it is a marketing and branding strategy. You know I know in Istanbul there are a lot of hotels that do you know stuff with art and design and a lot of other hotels around the world. It is definitely a growing trend, there is no doubt about it. And so ya if you google art hotel you know it will start to come up.

**11. What does high-end art and design do for a hotel?**

Pam: I think I probably hit on it a couple of times, I think it to be honest with you, you know some of these serious collectors putting in some serious and special stuff it creates a journey

through the experience of being a guest. You know you want to discover all of the different outlets for example. You know if you check into a holiday inn or even some of the four seasons these days. You know you check in and it is like okay whatever. If you check into these hotels that have these unique collections and you know that is has been curated and beautifully lit. And you know xyz dining room has got this and that you know all of these different experiences. You know you want to actually experience the hotel and spend more time in it because it is you know a gallery experience if it is done super well and there are lots of you know then you are exploring the art community within that city. Especially if it has been curated by a lot of artist within that city. It is just a way of opening people's appetites to something that the owners or developers have felt very passionate about right. So I think part of it is that and as you say a lot of it is this humanizing quality. You know I am just looking around at my apartment now and I am looking at this amazing painting that you know we bought in Syria which obviously has a lot of memory for me. You know if I was just sitting around in this room it is a beautiful decorated room. You know if there was a print that had black and white on it or whatever or something ho hum it would just not be the same experience. Even if you didn't love that painting you want to administer or create a quality to the visuals. And um you know art is beautifully lit, you know it is part of the whole aesthetic that people want to feel you know when you are a guest at a hotel. That you feel more at home then you do in a very impersonal poorly lit badly air conditioned block kind of rooms. Adds a more personal experience to whole thing, the rest can actually be very simple. You know Gordon and all of the other people that Hector has kind of worked with you know the rest of them can kind of be simpler in a way. If you art is so interesting then your soft furnishings you know the fabrics, the table top accessories, your dining room table wear. That all just becomes a lot simpler in a way or at least in today's trend. Because you know you have a lot of other things happening right. So um that is just why I think also kind of works as well.

## **12. Can art and design add value to existing hotels in big markets?**

Pam: I think you can't generalize on that question because I think sometimes there are space like I just think ... like I am thinking of Paris where there is a lot and you know New York would be filled with a lot of these hotels... you know in one way it sort of does but if it just to pay lip service to putting in slightly different art that is newer or something then you... you may be missing the boat where your investment is. I do think a lot of it is, well the successful models is because the space and the lighting and the whole design went around it. It takes some very dated hotel where you slap up some totally amazing art, it may be harder to create what you are trying to create. I think you can't generalize and sometimes but having said that I know there are a lot of hotels that have done a upgrade and at least taking off some sort of like badly framed prints and at least doing a series of some really interesting ones. If you can't afford to do some you know where you can't afford to pull off the Tracy Emin's or these really high-end people then um... you know you either pull the Gordon Campbell Grey and go to these emerging markets to go find people for your art or you know play it safe with some sort of black and white. It certainly helps, I think the people that are really making a name for it is because the whole concept is you know created or fused together- you know the art, the space, the light, the architecture... those are the people that have made it very successful.

## **13. Do you think timeless art and high quality art is needed and why? Why should you put**

### **a substantial investment into art and design?**

Pam: yes of course timeless art is needed. Substantial investment is needed if you really want to bring in a certain demographic of clientele.

### **14. What are the different marketing strategies hotel managers use to incorporate art and design?**

Pam: well I just think you know after all the business you know hotels are in the business of selling rooms you know their primary strategy is that. But their uniqueness, especially when it is when you have something like a Robert Mapplethorpe or you know or whatever on your wall or in your space. Or some sort of other very high valued pieces or more conversation pieces. Again Gordon Campbell Grey in his if you know you go to Le Grey website, just google Le Grey hotel Beirut one of the first images that pops up is this like elephant. It is a Lebanese artist, you know it is a conversation piece. And so you know if you can create the conversation, you know it is indirect marketing or branding. It is indirectly creating a conversation through your art, it opens up another avenue for your marketing strategy. First and foremost you are talking to the travel partners who are you know the folks around the world who are going to you know fill up your rooms right... but if there is extra conversation or word of mouth um that really helps with the art. You know people have this fantastic experience where the people are going to go you should go see this. It is the soft advertising that all of the you know the front page cover because you got some sexy lobby that has some conversational piece... you know you are getting a lot of editorial coverage in design magazines which you maybe wouldn't have got. You know so it's a value added to your marketing and branding strategies. You know if it is a very world class collection or like Gordon's which was for Le Grey very diverse you know Lebanese and Syrian artists throwing in Cuba... you know France, Ethiopia, London... so you know got this eclectic thing it just adds and makes the story line very interesting. You know variably photographers coming to photograph your hotel that is the kind of stuff they are focusing on right. So it adds and gives you a lot more editorial, a lot more chances to get your name out.

### **15. Is utilizing art and design objects as a marketing strategy an economically beneficial strategy? Which strategies are the most successful economically?**

Pam: I don't think to be honest with you it is a marketing strategy... I think that there are maybe a few that do. But I don't know you may when I look at your list that you are focusing on again I have not been to The Standard in a very long time but I am guessing for them it is. You know they are trying to do something a little bit different on their design front um... but you can't I don't know for sure... because I have not been in a long time... but I am not sure the Standard has original art or anything of massive value in their bedrooms for example. But maybe I am wrong... but there are companies or chains that they may put a focus on art to a certain investment point in their public spaces but not in their bedrooms. Like there is not a flow. But they would consider just because they have some it gives them an opportunity to market. I think it would really depend on who you ask and if they honestly will answer that question correctly. I think there are quite a lot of people playing lip service to the idea. As I said earlier because it has become such a trend so maybe not. There is various, you know the rainbow of different ideas in this one because I say in the ultra-elite group of hotels and people it is quite ... it is a big handful

in the scheme of hotels you know what you are talking about... a lot of people have been jumping on this train and are paying lip service to it. So probably the really serious collectors and people who have designed it they would not say it is for marketing at all. Whereas the folks who are not in that bracket would say yes it is... so it depends on who you are asking for that question.

**16. Do hotels sell the art they display? Is this strategy more profitable for the artist or the hotel?**

Pam: Um... well again there is... you know you have the serious collectors where it is there for the enjoyment of their guests. They don't switch around there are particularly a lot. There are um... created a whole design around it, these one of a kind unique pieces create their name or whatever. Um and they don't sell their art. And then you have the folks that have you know art everywhere and it is a revolving thing. So there is both, I think it is definitely more profitable for the artist. A lot of it is on consignment from what I know. Again there are a zillion permutations and combinations of what you just asked. That's how people can't afford who invest in art or you know who are putting you know zero investment in it that's how they can afford to have a few nice pieces, because they just slap it on the wall. For example the Four Seasons in Damascus that's exactly what they did. They worked with a really great art gallery and stuff but you know it was all for sale. But it is a slightly different category then the Gordon Campbell type because it is part of the identity of the hotel. And you know as I said there has been some that even make it part of their thing to actually even have you know take a visit of your art. There are some people again a bit to gimmicky to Gordon but again he plays a lot of lip service to it. So if you google his name and contemporary art and hotel a lot will come up because he has been interviewed a lot on it. And then you will also have a lot of which is a little bit more tasteful you know some hotels that actually um put online there art. Just as an educational kind of a fun add on, you know so that is a part of their marketing strategy for sure.

**17. Do hotels borrow art and design pieces to keep their hotels fresh and exciting?**

Pam: yeah I think again it really depends on the market. But ya there is definitely lots of that.

**18. Some hotels have art tours for their hotel clientele. Is this a successful strategy?**

Pam: again, it probably is another add on experience. I think if you have the right space and everything like I think that ... Gordon Campbell didn't really do that but I think if someone is interested there was definitely always staff available that were extremely knowledgeable. You know I have seen at other hotels where they do you know a little art tour.

**19. Do hotels catalogue their art and design objects?**

Pam: yeah catalogues are very important. So some hotel produce a catalogue of the art collection that is curated and catalogued which is also nice idea but it is also an expensive idea. You know none of this is making you money but it adds to the conversation you can have with your art. You know part of the thing is you can have a collection that is growing in investment and it is adding all of this lifestyle experience that you want, it is part of your design philosophy... you

know part of your experience you are trying to offer your guests. But you know some people are trying to create an experience out of it so it would be all of those things. But that experience does not make you any money it just is a add on that is really quite nice.

## **20. Can you turn a \$600 room into a \$1500 room with art and design?**

Pam: yeah for sure. I mean only for art though I mean I think that is the thing... you can't just go in, I think it is a bit like a house ... you can't just go in taking old building or old apartment and slap on some paint and you know extraordinary paintings you know whatever some... half a million dollar painting and create a whole new experience because you need to take into consideration absolutely everything else. You know the amenities you offer, the appropriateness of your lighting, you know the sexiness of your bathroom. I guess there are a lot of things you know you can't just do it with art. Having said that it does make a huge difference, so obviously the more unique your art collection the more unique everything else is I would say.

## **21. What are the factors hotels should consider when they are selecting certain artworks and design pieces?**

Pam: I think one thing first of all I think you need to anchor your public spaces with a couple of conversation pieces. I mean that could be sculpture, objet art, you know something that is wow, some architectural lighting piece. You know you need to anchor some of your key spaces. And you know that's where Kid Kamp, you know she has a lot of funky stuff. And you know a lot of it is not outrageously expensive but it is all about the conversation. You know Gordon Campbell Grey has a bit more flow throughout his hotels, whereas her spaces are quite unique. Go to Firmdale and she has just opened this Ham yard in London that has just opened. I know that Crosby Street is great. You got to have some conversation pieces, stuff that people wouldn't just go out and buy themselves because that is you anchor. So you know you play high and low. You know we went around to several auctions when Gordon was creating the Le Grey. And you know it was really fun to watch his eye and you know whatever. It was the sort of wild elephant thing in the lobby, he could not afford the huge one so he got the mid-size one. It still is a conversation piece, there are inverted lighting and all sorts of things. And then everybody has to stretch a dollar... you know if you have a hundred rooms to put art in or even forty it becomes a lot of money. So you know you have to be creative. So you know you are seeking to collect maybe ten percent, you know some really unique conversation pieces. And then others that sort of work with the aesthetic or to help the conversation. And I certainly think that like Gordon who had the Cuban art collection, everyone was talking about it and I think that is so cool. You want to you know especially if you are in a location like New York. You know if your hotel is in the gallery district, you want to support the emerging artists within your community. So again he was supporting a lot of emerging Lebanese and Syrian artists because that was out his backdoor. You know you can't just be boring right, having a real conversation going... supporting the artists and galleries in your area is very important. So some of the ones I am thinking about in Istanbul, you know they do a lot where it is only local artists. And um east London only from galleries in East London. So it really depends on how you want to hang your hat so if you want to make it eclectic or international or local. You need to create a conversation point so that your journalists will be able to understand your art story and where your passions lie in art.

**22. Do you know if insurance costs increase when the hotel has art and design in it?**

Pam: yeah I am sure it must but you know whether it is a really significant percentage, you know you have so much else going on. Yeah I think if your hotel has the bones you know what I am saying of a holiday inn and you slap up three or four extraordinary paintings. It is very different if those paintings are going into an ultra-deluxe or ultra-design hotel. So you know percentage point of view so I can't really answer that question.

**23. When an artist is displaying their art in your hotel for sale what are the legal agreements between artist and the hotel?**

Pam: um no I do not.

**24. Does having high end art and design create safety and security problems within the hotel? Is theft very prevalent?**

Pam: um I mean it probably does in maybe certain areas. I can't really answer that question properly because the hotels we are associated with are in politically unstable areas. So in Lebanon people had to go through a scanner right and the same thing in Syria. I don't know whether in places like in New York... you know there is quite a lot of security in a hotel anyways. So I think it is not if security is bad if you decorating a Christian Dior store on a busy avenue... I don't know if it creates an extra complication.

**25. What are the most popular mediums of art used in hotels? What kind of artworks? Is it theme or price-based? Should hoteliers be looking to invest in artwork done by the masters?**

Pam: well I tend to think that's where at least the people I know, that is where they take into um... even the wealthiest collector I would say Mr. Delaire is probably example because he has literally taken his art and put it around his hotel. Whereas if you are the Gordon Grey's or the Kit Kamp's of the world you are creating, and all of these people I am referring too they have created brand new hotels and the art has been such a significant aspect of the whole design side that you know in some places they are literally creating a wall to accommodate a certain size of painting or whatever. But if they are at the early stages of the design phase or whatever you want to create and still go out ... because in most hotels you still have a bottom line. So you have a fixed design cost of say I don't know a million dollars a room or whatever. So you know you still have to make the numbers work right. So you know you are going to play that high low game right so you are going to work with emerging artists ... ten, fifteen maybe twenty percent are going to be those key pieces that are in your corridors or public spaces or restaurants where you have your highest volume of people and then for example Gordon in Beirut he had one original piece of art that was either acrylic or oil and then some black and white photography framed by amazing photographers but... he contrasted right. Or you know had a couple of unframed pieces. It is this idea... you still have to make it make sense so you are doing some creative shopping. You know I keep coming back to that but there is for sure some economics that have to make sense right. So that's where I think where the collections vary between hoteliers and stuff.

**26. What are the most popular design objects used in hotels? What kind of design objects? Is it theme or price-based? Should hoteliers be looking to invest in design objects done by high end designers?**

Pam: well hopefully a good designer is not doing it by theme. They aren't just creating a theme but um... like again I think it is a balance. You are going to spend a certain degree of money and a certain number of wow pieces. And then your other design objects um will follow part of your flow. In the hotel business you call that FFE, fixtures, furnishing and equipment. So you know it is all a design thing. So you know you have clever decorators, all of that stuff is becoming a little more important. For example in Morocco when we were with Arman resorts you know you are creating certain design pieces I am thinking the room folders or the light fixtures or bathroom fixtures all of those are design choices. I would say it is a constant in the hotel business, it is very rare. Even in the ultra-elite hotels that we know and we worked for it still always comes down to a question ... it is not infinite you know you have to strike a balance where sometimes you know you might get a really fabulous deal on your sexy faucets. But you might be able to afford to put some stellar sculpture in your room you know I don't know. But it is the same equation, I don't think there is an hotelier out there that isn't or very rare that are just going out and writing a check for everything that is fabulous out there. It just does not exist.

**27. How do hoteliers choose what artists and designers to put up in their collections? Is it artists and designers that the hotel has a personal connection with or the opposite?**

Pam: well again ya it is probably more a personal connection then the opposite. I am not sure you can generalize on that. You know this as well as anybody... discovering artists you know you go to a gallery because they have a show on or you identify with them... there is you know you turn a corner and there is another discovery right. Artists change and you know whatever so I think it is sort of a little bit of everything. To be honest I think that is too general of a question. Again The Standard, I keep using it as an example because it is the most Standard of the four and it is the most chain like I would say. There probably in the category as being more thematic, they are buying in volume... you know there identifying with certain artists, you know they are probably on one side of the fence. Whereas the people I am talking about you know maybe the Gramercy and certainly the Carlyle, they are along the line of people collecting art of associating with art for a long time. Some of it is the passion with artist and the curator or whatever. And some of it is new discovery right.

**28. What is more important for your hotel: to choose art that pleases customers or choosing art that sees economic returns or both?**

Pam: or there is a third answer which is it is part of the collectors aesthetic right. It is art that gravitates. You know I just know Gordon Campbell Grey and Kid Kamp are like I mean between your two possible answers it may be is more the idea of making a smart investment. I think there is nobody that is collecting art that you know you want it to grow in value but I think it is also part of the aesthetic. You know the buyers they are going out and buying art they want to see on their walls. They identify with not because it is going to make an investment or that it is going to bring in people you know.

**29. Do hotels display their most important art and design objects in the lobby and public places in the hotel? Or do they save the most important art and design objects for the guest rooms?**

Pam: no at least the experiences we have had is that you want to put your from a security point of view as well, you put your most unique pieces in the public places with the exception with say your top presidential suite there you are going to put also some of your other very interesting pieces. You know the project that Hector was working on in Tel Aviv. They had some amazing pieces pre-selected or from this guy's private art collection that was going to go into some of these spaces because it was part of the design and aesthetic of the space they were trying to create. Ya so you know I think it is the you know your top suites and residential areas you know they get the high value stuff first.

**30. Is it common to choose to work with one artist and one designer per hotel to keep the same aesthetic throughout?**

Pam: no not possible.

**31. Are the hoteliers interested in working with local artists and designers in order to tap into the artistic and design communities? Or are they more focused on international artists and designers? Financially what is the best route to go?**

Pam: well I would say in generally more are focused on local. but not exclusively but ya you know in general I think there are some... you know the Crosby house would be interesting to find out I don't know whether Kid Kamp shopped for that stuff or I don't know where her art comes from to be honest with you. You know for New York that was their first international hotel, all of the other ones are in London. They have got it is like six in London now. They have just opened this one hotel it is very cool. So in New York it was there foray into the New York market, they have talked about coming to Paris and they have not. That is why I thought that would be a very interesting one for you to get because it would bring a more international perspective. Um I don't know whether all of her art was purchased in New York or not if you ever find out let me know! But again Gordon he liked the aesthetic of the conversation of it being collected from all sorts of places. You know he had done all of these hotels like that but you know he identified with the Cuban art and recognized the investment potential. He wanted to have an eclectic collection. You know that was his artist's mantra. Whereas somebody else would say we are supporting the local artists. You know both ideas are great, again it is a question that goes both ways. My hunch though that more you know people in a town like New York or LA and London there is a lot of art you can easily stay local and support your art community.

**32. Do most hotel concierge have an interest in art and design and provide notices of local art and design interests in the community at the front desk?**

Pam: haha well um yeah that is like saying are most university students enjoy going to class. Really varies I think but where it comes from the top down this is as much of the experience I have seen. So if like your owner or developer is there passion then they are going to make bloody sure that they have a manager in place who believes in the whole thing. And you know he

has got his staff, focused, trained and knowledgeable about both the art collection and the hotel and the galleries in their community and making it a priority. In a perfect world they are, but there are breakdowns in the hotel business you know how good every concierge is you know hard to know. In the perfect world that's what you want to have.

**33. Does utilizing art and design as a marketing strategy bring in more customers and add to the profitability of the hotel?**

Pam: yes I would say so.

**34. Which type of customer are those hotels utilizing art and design objects as a marketing strategy trying to attract? What is the hotel's target demographic?**

Pam: well I mean you know obviously the higher value your art collection is and the more investment you have made in your design aesthetic obviously the higher net worth and the more plugged in and upwardly mobile your client is. I mean that is the way it is right. You know you are wanting metro urban crowd, the gay community for sure loves these hotels, it's a mix bag. You can't generalize just one. But you know where these hotels generally work, you know they are in cities, sexy cities that have a big design aesthetic or for example have fantastic art fairs or that are really cool design vibes. Tel Aviv was a great example of that, there was a lot going on in the contemporary art world you know there was just a lot of new hotels popping up. They were all focusing on contemporary art design. Hector's hotel was going to be the number one guy for this because of the value of the collection and the space and design. The guy that was designing the hotel did the art club in London. Which is a huge private club in London that historically has promoted London artists from around the world. You should google the art club like Stella McCartney, the super trendy member's right. So it is the same sort of thing I mean people are making clubs around this thing, like-minded individual's people who are really plugged into the arts. The higher your artists are, the more unique your artist experience! Obviously the you know Stella McCartney's of the world are going to be your clients. They are paid members of the art world in London for a reason because that it there aesthetic. Actually a lot of the members lend their art and it re-curates and re-circulates out. It is a gorgeous place if you ever get an invitation to go there just leap. So it's the same philosophy and strategy for a hotel so you know your room mates are generally in proportion to your investment. If you have spent four years curating you know this sexy, wild spaces and you know everything is sort of perfection to every last detail. You know you can ask \$1000 to \$2000 for your nice little corner suite. You know if it's not the same thing, you are lucky to get \$200-\$250 but you are still calling yourself an art hotel. There is a lot going into that equation but you know the high net worth individuals for sure um and people who are into that art aesthetic, metro sexual you know that sort of cool you know 30-40 some's that have made it big.

**35. How has the art community reacted to placing art and design objects in a hotel as it is a commercial space?**

Pam: o I think they are thrilled and especially if it's... you know you are promoting the whole you know it is just another art conversation right. It is a win-win for everybody.

**36. Are the artistic and design communities interested in providing art and design for hotels?**

Pam: o yeah absolutely.

**37. What resistance is there to placing high end art collections in hotels?**

Pam: Ya I can't imagine there would be any negative reaction at all. I can see there is the odd, well this would be a real minority that might think that you know I certainly frown on the idea of having the art for sale. You know I think that just makes it really commercial um... but it is a way of getting some original pieces on your way. For example the Four Seasons in Damascus did that and they worked with the top high-end art gallery I mean in the Middle East so the stuff was fantastic. But it is a different conversation in your marketing and your press and editorial coverage and word of mouth. Because it is like o okay they have nice stuff that is for sale. You never know if you will ever see it again as opposed to stuff that has been beautifully curated for your space.

**38. What are the liabilities of placing art collections in hotels?**

Pam: yeah I mean you have to you know there is a damage risk for sure... again I am going to go back to this famous elephant in the lobby of Le Grey you know kids were so attracted to the thing and everybody was touching it. You know it's like how you curate a beautiful art gallery you want people to get as close as possible and yet there is a risk right. Yes damage and security risk for sure other than that I don't think there is a risk. Unless you consider it to be an investment risk as well if you have well selected art and you are sharing it with people you are not looking for instant turnover anyways. I think the risks are pretty marginal.

**39. How does utilizing art and design as a marketing strategy matter to the art and design market?**

Pam: o I think absolutely it shows progress. I just think that you know people first of all you know there has just been a huge boom in these kind of ultra-design hotels. Whether they are designed for design sake whether they are for the lifestyle idea, Arman Resorts would be the top of the line for that but they just happen to be not have a lot of individual art, they have a sense a place. A lot of it is the simplicity but the extraordinary design of their building right. I think there is no doubt that there is such a boom in all of this. It is a win-win for everybody. It is a win-win for the cities who are creating all of these hotels that happen to be in really cool art districts. It is a boom for emerging artists because it is getting you know a certain volume right of affordable art that is now being shared. There is a lot of turnover you know average two night stay for example in a lot of city hotels. There is ya challenging peoples thinking, their appetite and there taste by being exposed to art. And as they say whether you like it or not whether you would turn around and put out \$50 000 for that piece it's a conversation and it is a sense of presence that you didn't have in a lot of this smaller, unique hotels in the past. So I think it is something that as they say marketers, you know your PR team it is one of those things you are selling because it is

a given in this day and age. Especially when you are talking about a hotel that is charging \$600 or euro a night it does not matter. That your bed is going to be really comfortable, that you have nice pillows, that you have 24 hour room service and your room has a mini bar. It is a complete given right so you have to create something, you have to create difference and you know create a conversation that you know your PR or marketing teams can go out with and you know one is art. Obviously the more unique your pieces, the more value of your collection and you know some people do not want to share the value of their collection because it is a security issue. Um... you know it does enter into um... what is making you unique and how you can sell your hotel. I think it comes down to that and for a lot of these people even though it is an aesthetic, it because it is a passion as well its... your number one conversation when you're selling your hotel the fact that you have something that can't be reproduced right because it is all original art. Allison: alright well thank you Pam for taking the time to do this!!

## Appendix 9

Jennifer Wallace. (2014). *Boutique, design and luxury hotels in New York City: a survey of the impact of art and design as a marketing differentiation strategy*. Interview by Allison Thompson. [Face to face interview]. 515 West 52<sup>nd</sup> Street, New York; 24 June 2014, 10:30 am.

**Name:** Jennifer Wallace

**Position and Hotel Name:** Co-owner of Nascent Art, consultancy

### **1. Do you know how many hotels have an active art-collecting policy? How common is it in New York City?**

Jennifer: So I think you are thinking about art collecting in a very traditional collector way. And I don't know that hotels perceive art collections in the same way. I think that some really high end boutique hotels for their common areas look at more collectible art. Like citizenM like um... like the Crosby street hotel like um... the Paramount.

Allison: yeah everybody keeps talking about the Crosby.

Jennifer: yeah the Crosby street hotel is one of my favorite ones in the whole city. Have you been there?

Allison: no but I really want to!

Jennifer: O I am obsessed! And when you go there um ask them to see the downstairs too. They have the most gorgeous screening room in the whole city and they have these events spaces. If they are not fully booked asked to see a room.

Allison: yeah that is okay?

Jennifer: why can't you!? I think they might you know look at collectability for their public areas. But it is about having cool art but real artists. But doing it in a way that still can fit in a hotel budget so there is a practical side to it when it comes to a development as opposed to an individual collector. There is a practical side to it that is more relevant.

### **2. How important do you think having art and design objects are to include in the development plan of Hotels?**

Jennifer: Me!?! I think it is extremely important because that is how I make my living. I think it is how that particular brand and the image they are trying to project. I think what you are talking about as far and specific to luxury or high end hotels it is important because it is part of the total package. And you can't be a luxury hotel and not consider art because that is part of the whole package that makes up a luxury hotel. It speaks to those clients and so it's part of the whole consideration, delivering that type of high end product.

### **3. Current hotels have art programs that are a small percentage of the overall cost of the**

### **development of a hotel? Do you believe more investment is necessary?**

Jennifer: Um again that depends on the specific brands priority. Um... you know if there interest is in creating an art centric hotel specifically then yes if they are trying to create an art centric hotel than they should probably carve out a bit more of the budget to focus on art. But if it is one of the many elements creating this luxury brand then they need to weigh the importance of art amongst there different development decisions. And when you are talking about a hotel development it really is broken down to different items and prioritized and considered the different elements in the total project. You know is having art more important than having you know what is the trade off if you have a fixed budget, you know what are you not going to have so you are not spending more money on art. Or are you going to spend more money on the hotel than having a big art budget. You know so it depends on those developers and specific priorities.

Allison: have you seen a change would you say of people becoming more interested over the last ten years?

Jennifer: that is hard for me to gage as my business is only eight years old! Um ya we have been following the market since the beginning but in the beginning of my business I was also more focused on individual collectors and we then shifted a few years into being more commercially and corporate focused. So for me it has been really a focus for the past four and five years that we have been focused on these types of projects. But I would say because we are talking about in the time since the recession and then you know bounce back from that. You know I would say hotel development in general you know forget about how much attention people are paying to art in hotel development. Hotel development that is going on specifically in New York City but not specifically in New York City the amount of hotel development going on in New York is amazing and overwhelming. And so in light of that there are more art opportunity because there has been more development and hotels going up like crazy over the next few years. And there is more and more in the works and in planning phases after that. So if you look at the upcoming hotel development yes there is more attention being paid to art because there is more of a hotel element.

Allison: so are you originally from New York?

Jennifer: I am originally from Philadelphia area but I have been living in New York for eleven years.

Allison: o okay so did you do school here?

Jennifer: yeah I went to Pratt and I you know...

### **4. What type of hotels value art and design in New York City? How does art define imaging: 5 star, lifestyle and high end boutique hotels?**

Jennifer: I mean high end boutique. I mean definitely 5 star hotel. All these buzz words and catch phrases you are using mean different things to different people. Really when it comes down to it the high end hotels or whatever you want to call them.

Allison: yeah I spoke to someone else to and they said ya everyone likes to throw around words these days when it might not necessarily be the truth.

Jennifer: yeah everyone has different labels on it. But I mean and that is what is interesting about consulting is learning not imposing what you think. It is about knowing what their needs are and their vision is and finding solutions that fit with that.

Allison: yeah that's why I like the consulting side of the business.

Jennifer: it is collaborative, you are trying to work with their brand and what is important to them. They feel the look is going to be like and having all of these things match up with their budget that is what consulting is all about. I mean like I was saying I think it is essential for someone who wants to consider themselves high end or whatever label they want to put on it and even some not you know top tier hotels feel the need to pay attention to some aspect of art. So it is the level you want to put into it but ya in hotels you are creating homes away from home. So you are creating an essential part of that. It depends on what kind of image you want to project you know if you are projecting you know something funky or luxurious. And you know all of these things mean different things and they can be considered high end.

Allison: yeah I was speaking to someone else and they were saying there is a lot of lip service that have been put to different words.

Jennifer: was this a consultant you were speaking to?

Allison: no this was a hotel developer. But she is on a more global and national level. She thought it was kind of annoying how many people throw out these words now but it doesn't necessarily mean...

Jennifer: ya that's right, it's like we know we are talking about a high end project but let's now know what you are specifically talking about because all of these words mean different things to different people and until you start getting into the grit of the project and you know what it means to them, all that it annotates to you is that they are thinking about something high end.

Allison: very interesting to hear your view point because I have not heard back from any consultancies until you.

Jennifer: yeah and hearing it from someone who like a developer as opposed to a brand makes sense. Because a hotel brand how they are framing it that's what they want to do. They frame what you know in a marketing context what all of these attributes mean and they put words to it. A developer is just like the nuts and bolts. These are the different people involved in the project, this is what we want it to look like and this is what we want to accomplish. These are the timelines, these are the benchmarks, and this is the budget. It is definitely a bird's eye view of the project. And the branding and marketing is just one aspect about it.

## **5. How much emphasis have current hotels in New York City placed on their art and**

## **design objects?**

Jennifer: I mean you know I haven't done a study. And the question you are asking is almost too specific, I have not done a study on the current hotels in the New York City. It might be something interesting for you to do, you know something as part of your thesis. To gather a sample of however many ... you know one hundred hotels in New York City which would not be all of them. But you know you could take one hundred hotels and put them in a yes or no category about you know did you feel like they had an emphasis. Not that did they have art but did they have an emphasis on art. And you can literally walk into one hundred of them and check yes or no boxes. You could probably do twenty a day and this could probably take you a week or whatever to go survey and let me know your findings. Because if you walked into one hundred hotels and at a glance just walked into their public spaces would you put them in an emphasis yes or an emphasis no check box. I would maybe do that for your thesis and it might be interesting. I don't think it has been done, it probably hasn't. And especially since hotels are constantly changing in New York City it would be an interesting snap shot of what is in existence right now.

Allison: yeah that is a very good point, I had not really thought of that angle at all. It is interesting because even when I went into the Standard I thought they would have a lot more to do with art. And no art all design.

Jennifer: yea it is very design! Beautiful hotel.

Allison: yeah beautiful but not much art at all.

Jennifer: yeah there is a lot of high end hotels that put the emphasis on design and not art. Yeah some spaces are very highly designed.

## **6. Why should hotels utilize art and design consultancy companies?**

Jennifer: because they have to! Most of the time it is there design teams that are putting together interiors to the project. Their design teams have to manage relationships with hundreds of vendors just to get the right chairs, just to get the right fixtures, lamps everything! So for them on top manage relationships with hundreds of thousands of artists just seems unattainable. I think they need either one of me or a handful of me. You know a few art consultant resources to then tap into all of the art they might need to access for the project. Instead of managing those relationships themselves because they can't manage hundreds of relationships and art is one tiny part of the puzzle. That is not why they have them that is why they need them. They don't have the time and resources to manage all of those resources that is why there is a role for the art consultant.

Allison: and you guys know how to find things faster because you know where to go.

Jennifer: exactly we can find what they are looking for. If an art consultant is any good they will know where to find what a client is looking for. But you know even to just negotiate the deals and to go with the production of any trimming or framing. The hotel will not want to produce it if they are getting art work from different artists. To deal with purchase orders going through

multiple artists and having that dealt with in a professional way it would be shit show trying to pull all of that together. It's that way or working with a purchasing agent who is working with hundred different vendors. I mean I think there is on a hotel project I am working on now I think there is probably twenty to thirty different artists involved. So to have to deal with all of those yeah you need an art consultant to facilitate. You really do.

Allison: how many projects are you doing at the moment? How many projects do you juggle?

Jennifer: so that answer to that question isn't very telling because I work on a number of different projects. So in any given you know I work on corporate projects, I work on lobby projects I work with selectively given clients. So you know at any given time what typically is... you know right now I am juggling thirteen different projects. Um excuse me. Two of those are hotel projects.

Allison: do you have an assistant that helps manage everything?

Jennifer: yeah that's what I am in the process of hiring. I have a business partner but I am going to be hiring an assistant to the director to help manage all of these things.

Allison: yeah it is probably a lot of emails to do on your own.

Jennifer: yeah I mean I do it all. But beyond that it is not just emails and the relationship management. That is the easy part. I am not only creating these opportunities but I am executing them. So building artists relationships and seeking out new artists all the time um so that's... I mean beyond research going to tons of gallery openings, artist studios. I am going to all of the BFA and MBA shows in New York area. I am going to all of the major art fairs in New York and Miami. So I am busy just looking at the art to stay on top of the art market to be able to for fill this. And then I am doing all the business development projects and then I am executing all of these projects and coordinating them. We do actually have art handlers that we use to install the projects and that kind of thing. You know I outsource resources for that kind of stuff. And you know James is my business partner and he helps with the strategy and run the office. He helps out with a lot of you know he is part of the legal department and writes all of our agreements. And he steps up and helps me execute anything I need help on. You know I am doing all of the business development so when I hire someone they are going to help me more with running to the printer or having artists drop off work, the back end logistics. In order to leverage better in order to do more business development. That is the next step.

Allison: how did you meet James?

Jennifer: James is actually my husband! We actually started the company when we were boyfriend and girlfriend. I was very young and naive. And he has degree in a law background and I have an art background. So it seemed to make a lot of sense for us. My love and passion is fine art his is actually film. So a few years ago we started a film production company together and we are also launching an online art forum this year. So we have entrepreneurial problem but we are working on it!

## **7. What are the benefits for art consultancies to utilize hotels as a selling channel? Ex. Exposure, credibility?**

Jennifer: you mean like exhibitions in lobbies. I feel very strongly against that. Um and I think between you and me hotels should have to pay for having the privileged to have art on their walls. I think for artists to display art for free is a disservice for artist, they wouldn't ask there interior... I am actually writing an article on this!

Allison: o that's so interesting!

Jennifer: I plan to present this subject! This isn't just hotels and I know some high end office places do this ... I know some coffee shops that do this and hair salons do this. I think when businesses have art exhibitions where people do not usually go there to buy art. Exposure does not pay the bills, the only one who is benefiting is the business who is putting the art on the walls who would otherwise have to pay for it. And if the artist do not create value around there work or who are not getting paid for their work no one can value their work. You wouldn't say to your interior designer hey why you don't design my whole lobby for free. I will tell everyone you did it and maybe someone would hire you for a future project. Exhibitions are meant for exhibition spaces. You need to pay artists for their work because this is how they make their living. I feel strongly about that I really do. If you are going to display art work in a hotel lobby then guess what it is not going to be the caliber of art typically that fit into these high end environments because the artists that are willing to do that for free or the non-salary exhibition space are really a starting or emerging artist that do not know any better. It is not going to be the calibre of art that most hotels would want in their lobby space. Actually I was two weekends ago at a family affair in North Carolina and I was in a loft hotel. Which is like the W's, more accessible brands so not super high end and nice and trendy you know whatever. And they had an exhibition by a local artist in their lobby. And for me for someone who is tuned into these sort of things it ruined my experience in that hotel because I am like they designed this hotel and you know the art looked decent in there and no one is buying it. If they think it should be in their lobby they should pay for it to be in their lobby. Otherwise... you know it is \$400 a piece and you know do you think the hotel can afford it? Yes they could. Either they don't value it enough to buy it, in which case they should not be hanging it on their walls because it is not giving the right impression. Or they are doing artists a disservice do you think they really want to be that kind of brand.

Allison: yeah it does not seem very fair.

Jennifer: yeah it is not fair and I think when people do it they have good intentions, they think it is a good idea. And I just want to expose what really is going on here and it really is not serving anyone.

Allison: I agree if they are emerging artists!

Jennifer: yeah if they are desperate for exposure then ... ya I think artists need to be informed and I think these businesses need to be informed that it is not the right way you know you wouldn't say that to your interior designer. Why do you think it is okay to say it to artists? Hey give me

your work for free.

Allison: especially for artists.

Jennifer: yeah we are not talking about a non for profit space where it is a really good cause and the artist out of there heart are donating their art. It is a whole different story and I am not picking on hotels specifically in this case. I went to a law firm exhibition at this high end law firm at 30 rock. This stuff drives me crazy. So this artist showed me her work and she had it hanging for free in a law office. Let me tell you that law office would be bland and boring without it, I mean it was white walls, the artwork definitely enhanced the space. They had labels on the wall but they didn't have the price or any purchase information. They just had the price of the media. So just think if you walk through that law firm you wouldn't just assume it was decoration. There is nothing to indicate to me to buy it. So a top law firm I guarantee you they are paying \$50 000 a month for that space, finely. And they can't spend money on the art? And I know they spend money on the architecture and interior design all of that and they can't pay for that art piece. Sorry I have to stop ranting or else!!

### **8. Do you know how many consultancies sell art and design objects to hotels within New York City?**

Jennifer: and you are saying within New York City part of the challenge with that is that a lot of these brands work nationally and internationally so there is a lot of so you know the big consultancies that focus specifically on hotels that aren't necessarily based in New York but are doing projects in New York. And there are consultancies based in New York that are working on projects in New York and elsewhere. Like I am working with a brand on a hotel here and I am also working with a brand in Cabo, Mexico.

Allison: any Canadian connections!?

Jennifer: not yet have to get over there! Because we are small we are trying to focus on New York a little bit but well just because it make sense to focus here. Don't get me wrong when that project is finished I am so going to Cabo! But ya I think that is a tough question to answer as far as numbers. You could do some research and you know there is a good dozen art consultancies in New York City. I don't know how many of them do hospitality projects versus those who don't. But I know there is a lot of hospitality focused art consultancies who did work here that are based here. It is a tough question to answer.

### **9. Do you purely sell art and design objects to hotels? Or do you utilize other avenues and services for example putting the hotel in contact with personnel who run art programs?**

Jennifer: we already addressed that. So I am working on a lot of projects that are both commercial and residential buildings. I am working on office spaces I am working on some select residential projects but that are really commercially and corporate focused. Quite frankly we want to do more hospitality work. They are fun and funky and big I love them! I am having a ton of fun working on hotel projects, I would not mind if it took up more of our portfolio then it currently does! Everything builds on everything else. A lot of our hotel projects that we are

working on now will lead to other hotel projects. I am already in some preliminary talks and some more hotel projects and hotel projects take a lot longer than some of the other projects I work on. Because hotel projects are so long in development and lead time I mean um... some planning phases and when the order comes in it typically takes about a year. If I could be doing a couple of those a year and a good number of some of these other projects mixed in it kind of keeps things flowing nicely within my consultancy. Because a lot of these office projects I could do in a few months' time from when I find out about it to selling them to executing the whole project. But they are a much smaller deal size. But I could do a bunch of them in the same amount of time I could do a hotel. That is why I like having a diverse amount of projects because I can see a lot of flexibility. If I was completely reliant on hotel projects it is really big projects but there is a lot more risk just working on those type of projects. So for me as a small consultancy you know we are excited to be doing more hotel projects. But do I want to be doing more and more of them absolutely. But it also important that we do other types of projects because it helps everything flow well and I like mixing it up. Having different kinds of projects keeps things fun and interesting in my view and we are good at doing different types of projects.

Allison: Or do you utilize other avenues and services for example putting the hotel in contact with personnel who run art programs?

Jennifer: so you know we offer those types of programs it is not something that we really quite put into place yet working with non-profits. But if something ... you know we are talking about with this Mexican project because we source primarily local Mexican artists for that project. To do some sort of artist in residency where people come and meet the artist and additions and those sort of things is something we have been talking about. It depends on the resources they are willing to dedicate to it but it something that could be really cool that we are going to exploring once the project is finished.

Allison: in your Mexican project have you gone to San Miguel?

Jennifer: no I have not been there.

Allison: yeah my parents went there and there is

Jennifer: a thriving art community there!?

Allison: yes it is not a huge town but yes a thriving art community. And they bought a little sculpture that is very cool!

Jennifer: ya the Mexican project is pretty much specified at this point! So things are pretty set in stone but ya it's cool!

## **10. Are art and design objects equally as important for hotels?**

Jennifer: yeah again circling back again you are talking about hotels as if they are all the same. And I think it depends on if you were looking at a hotel as a person and saying that persons values. They would probably all have different values and some of them would overlap but some

of them would have a few differentiating factors. I think that is how I would answer this question. What are that specific hotels values. And that would be reflected in the importance of those objects to those hotels.

**11. What is the bottom-line or purpose of having art and design in hotels? For example: long term investment strategy, design, or simply a signifier of sorts.**

Jennifer: I mean primarily if they were to invest in more significant pieces by let's call them quote unquote "big name artists" it would not be for investment purposes it would be for PR and marketing purposes and the prestige of having the artist associated with that hotel is why I think it would invest in a piece of artwork is the cache. Having that particular artist involved versus is that going to be a good investment for the hotel; it is not what it would really be all about. That is my assessment and analysis as to why they would invest in work as opposed to the actually monetary investment.

**12. Are there trends indicating hotels using art collections are bringing in more clientele? What is the purpose of these trends? Eg. To satisfy the growing sophistication of their clientele or something else.**

Jennifer: um yea I would say there is a bit of trend in a focus on fine art as part of a luxury "strategy." But um I think that the result is not something that is necessarily quantifiable. It is part of the overall aesthetic and why someone would feel comfortable and like there hotel. It is kind of more of...

**13. What does high-end art and design do for a hotel?**

Jennifer: it attracts higher end customers and therefore bolster what they are demanding per night and how desired there hotel is. If it is a place you know where the want to be and hang out if it's trendy or if it luxury in some that has a specific feel to certain type of clientele. And the more of that type of clientele it attracts the more they are going to be able to demand. The more the occupancy rate will be up and the more demand there is. The more they can charge for their rooms. So I you know think it is a total package thing as we were talking about before. You know it's not what impacts one of these elements have it is how everything comes together that it is going to appeal to certain clientele.

Allison: yeah that's what everyone is saying as well!

Jennifer: yeah well you are talking to some informed people!!

Allison: yeah it is very exciting!

**14. Can art and design add value to existing hotels in big markets?**

Jennifer: if they are renovating?

Allison: yes

Jennifer: I mean sure there is a reason why they are renovating! I mean it goes back to the same concepts.

**15. Do you think timeless art and high quality art is needed and why? Why should you put a substantial investment into art and design?**

Jennifer: well I think um timeless and high quality directly correlate to being able to last longer between renovations if you will and um so I think that it depends on a specific hotels objective or how long they want this specific design to last before they will do renovations or selling etc. so if the hotels strategy is that they want timeless and last a long time if that is part of their aesthetic overall then that's important. If it is important to be trendy and relevant then they want to redesign every x number of years then they might want to have art that is cutting edge now and not worry about having timeless art... again it depends on their objectives. That is what is really fun about being a consultant you want to approach each project as being unique you don't want all of your projects to be the same and that's what I think makes a consultant really valuable that they are creating custom packages for each project.

**16. What are the different marketing strategies hotel managers use to incorporate art and design?**

Jennifer: ya galleries, the thing we talked about that I don't like unless they are paying to lease the art. If they have rotating art in their lobby that I do approve. If the artist is getting some compensation or representation I approve of that. I have no problem with a rotating collection of art in a lobby space, I just want to make that clear! Differentiation between that and an exhibition. I think a rotating collection of art as a strategy can be interesting. It is an ever changing space. I think a way of doing that is doing it in a sophisticated way where it is properly lit and properly managed and the artist is getting paid. That is the right way of doing it.

**17. Is utilizing art and design objects as a marketing strategy an economically beneficial strategy? Which strategies are the most successful economically?**

Jennifer: Um I think it has ... any way to highlight art is a strategy that is highlighting art will have some affect that is not so quantifiable on your clientele. So because how your marketing your hotel is in a variety of ways speaking to a variety of offerings you have it is hard to isolate the impact that art is having on ... there is just no way to separate the art marketing to the overall art marketing in the overall how you are analysing how clientele is coming to you. You can say this hotel is successful and they have an art program. And the art program is a slice of why they are so successful but you can't independently analyze.

Allison: yeah that's what I am coming to the conclusion that it is a add on

Jennifer: no it is not a add on! It is one piece of the puzzle and it is definitely not a add on because it is a considered part of the total package they are putting together. It is definitely not a add on, it is a part that is carefully considered. There is no way to isolate the direct impact of that one component because it is part of the overall package that is being marketed.

**18. Do hotels sell the art they display? Is this strategy more profitable for the artist or the hotel? And do consultancies get a percentage of the work they sold to the hotel if it is resold?**

Jennifer: ya the other point in all of that. In any exhibition of sales of any art market in a place like that is going to take resources. Whether they are internal or external it is going to cost the hotel money to do a program like that. If they are dedicating internal resources to do it then there is someone on payroll that is taking away from other things to organize that. It is not free even though it seems free it is not. Any sales of that are again time and effort that the hotel is taking that is not in their area of expertise. You know I think it doesn't just apply to hotels it applies to any business that is trying to go this way with an art gallery in their business. I mean any art gallery will tell you it's a more than full time running an art gallery getting art successful sold for a gallery space to incorporate that in an off shoot to a business is not there core business and core company. I don't see a little gallery offshoot being an entity or part of their program I think again you are getting free art off them.

**19. Do hotels borrow art and design pieces to keep their hotels fresh and exciting? Do consultancies aid in this avenue for hotels?**

Jennifer: ya I mean we have a leasing program. But you know that is for a very specific client. It does not make sense for everyone. It makes sense for the clients it makes sense for. We do have a leasing program because the idea behind it is like a rotated gallery. The idea is for someone to maybe not necessarily buy it but the artist can still make money.

**20. Do you catalogue your art and design objects you sell to hotels?**

No answer

**21. Can you turn a \$600 room into a \$1500 room with art and design?**

No answer

**22. What are the factors hotels should consider when they are selecting certain artworks and design pieces?**

Jennifer: I mean it really has to do with tapping into the design plans for the hotel. Um what image they want to project and what values are important to them and what experience they want visitors to have in the different spaces.

Allison: do you get in any freedom when a hotel asks you to do a project for them?

Jennifer: so they will typically give us an inspiration board or some sort of design guide as far as what they are thinking for at the time. And then based on what they are thinking for the design and what the hotel space is like and what budget they had in mind is very important to. You know I have the level of freedom to make any suggestions I want that I think would be a good fit

now if I suggest things that are so off the wall that I think are so off the wall then I need to be careful and present things that they think will work and why not. That is why I like working on a lot of these projects because I tend to be able to be more creative. I think working with individual collectors it is more rewarding for a different reasons you help people to fall in love with art. And that is really important and rewarding. It is more about putting things in front of them until they fall in love. For this you need to put a package together under a certain kind of criteria and they have to really like it. Do you know what I am saying? Five different parties involve need to agree that it meets the criteria because it's the design team of the brand, there is often an interior designer, there are the developers, the project managers I mean there are a lot of people involved in these decisions. So you can't just nail it with one of them you have to nail it with all of them. It is really a collaborative process.

**23. Do you know if insurance costs increase when the hotel has art and design in it?**

No answer

**24. When you sell a piece of art or design object to a hotel what are the legal agreements between artist, the hotel and your consultancy?**

Jennifer: um so it depends on whether you are talking about a purchase or a licensing agreement because what we are talking about... do you understand licensing?

Allison: yes but it is interesting to hear what you have to say!

Jennifer: well I mean for the rooms they are not typically purchasing originals there are typically licensing agreements where they are doing limited edition prints. That is even typical in high end hotels just because the budgets even in boutique hotels. It is just something they have done, you put original objects in common areas and things like that. But in rooms you are putting prints basically and whether they are photo prints or prints on canvas whatever the case may be. You are not putting original artwork in the rooms for a variety of reasons um... people do all sorts of things in hotel rooms even high end! I mean um for licensing there is definitely a licensing agreement with the artist for purchase. I mean it depends but it is pretty straight forward for purchase of an artwork you pay the artist and you get the work. You know that is not as stringent. I have a purchase order agreement with my clients as far as buying a piece of artwork from an artist. But you know all the artists I have for my front line I have kind of operating agreements with. I also buy artists outside of frontline when they are for specific projects and so if it is just a one off purchase an agreement is not necessary. You kind of have a written exchange as far as what you have agreed too. They will give you a written invoice, agreement sort of thing. And then from the purchasing side between the hotel, typically I have an agreement and typically they also have an agreement for purchase order and processing agent either from their purchasing agent or project manager.

Allison: so you must have a lot of paper work!

Jennifer: o yes definitely for sure!

**25. What are the most popular mediums of art used in hotels? What kind of artworks? Is it theme or price-based? Should hoteliers be looking to invest in artwork done by the masters?**

Jennifer: subjective so many different mediums I mean...

**26. What are the most popular design objects used in hotels? What kind of design objects? Is it theme or price-based? Should hoteliers be looking to invest in design objects done by high end designers?**

Jennifer: subjective again and the fact that different projects are so unique is why it is so inspiring to work on all of these different projects.

**27. How do hoteliers choose what artists and designers to put up in their collections? Is it artists and designers that the hotel has a personal connection with or the opposite?**

No answer

**28. What is more important for a hotel: to choose art that pleases customers or choosing art that sees economic returns or both?**

No answer

**29. What is more popular: hotels buying art and design objects that they want to display in the lobby and public places in the hotel or buying objects for the guest rooms?**

No answer

**30. Is it common for hotels to choose work from one artist and one designer to keep the same aesthetic throughout?**

No answer

**31. Are the hoteliers interested in working with local artists and designers in order to tap into the artistic and design communities? Or are they more focused on international artists and designers? Financially what is the best route to go?**

Jennifer: I think it is cool to have a focus on local artists. I think supporting the local art community as long as the art meets the need of the project I think supporting the local art community with a project is a very powerful move. From a social responsibility stand point and just a connection to the community stand point I think it's awesome.

Allison: yeah it sounds like your project in Cabo!

Jennifer: yeah we really wanted to tap into local artists for the project. I mean we were not able to get one hundred percent Mexican artists, I think like ninety percent of the artists on the project

are Mexican artists.

Allison: do you travel a lot there then?

Jennifer: I didn't need to for the project because it is still in development. All of these plans are being made at the design phase so I have seen the art work on the walls in the interior design renderings and they are being produced to specification. And so hopefully the design team knows what they are doing and it all comes together in a beautiful way. So then when the project is finished I want to go see it. The building is still being built while the art decisions are being made. So there is no reason for me to go down there yet.

**32. If a hotel buys an art or design object from your hotel will they put the effort in to market the pieces are from your consultancy?**

Jennifer: why would they? They bought it, they own it they bought it, it is there's!

**33. Do you think utilizing art and design as a marketing strategy bring in more customers and add to the profitability of hotels?**

No answer

**34. Which type of customer are those hotels utilizing art and design objects as a marketing strategy trying to attract? What is the hotel's target demographic?**

No answer

**35. How has the art community reacted to placing art and design objects in a hotel as it is a commercial space?**

Jennifer: you know um... sure if we are talking about exhibitions in these spaces then there is and should be resistance. When we are talking about the purchase of for these places no because they are respecting the value of these particular artists because they are buying them for their spaces and if they can't afford them they are not. So it's supporting the art industry by purchasing artists that is great! Especially in these high end environments I think most artists want to be included in these environments. You know they get a lot more visibility then just you know a collector just seeing they work. So as long as artists are compensated and in line with the value of the work I think they are happy to be included in these types of projects.

**36. Are the artistic and design communities interested in providing art and design for hotels?**

No answer

**37. What resistance is there to placing high end art collections in hotels?**

No answer

**38. What are the liabilities of placing art collections in hotels?**

No answer

**39. How does utilizing art and design as a marketing strategy matter to the art and design market?**

Jennifer: well I mean hotels just like any other spaces that require art have a direct relationship to the art industry. So I guess you know the hotel industry always has had to find a resource for art and they are going to continue to have to. It is an ongoing trend. The fact that more hotels might be putting a little more emphasis helps artists that are a little bit more established connect to these types of projects. But I think it has been something important to hotel development and I think it will continue to be important to hotel development. And I think art consultancies have paid attention to and will continue to pay attention to this. So I think hotels just like any other development that has art requirements and as long as you know art goes in space these development projects will continue to have these types of needs. It will continue to be a need for art consultancies and artists to address these needs hopefully making those connections.

Allison: thank you so much for doing this, it means a lot!!

## Appendix 10

Gavriel Wolf. (2014). *Boutique, design and luxury hotels in New York City: a survey of the impact of art and design as a marketing differentiation strategy*. Interview by Allison Thompson. [Telephone interview]. 26 June 2014, 10:00 am.

**Name:** Gavriel Wolf

**Position and Hotel Name:** Founder and CEO of Indiewalls

Um... so essentially... so we started out a little bit different then what we do right now. Originally what Indiewalls was, was putting art up in restaurants and cafes to utilize that space to sell artwork to consumers. So if you went into restaurants and cafes you could see the artwork and then buy that artwork online. We then would ship it to you... we kind of realized as we grew was that we saw that hotels... we started to work in hotel lobbies and they were saying to us we want artwork for our rooms. And we want to be purchasing artwork but we want it to be different from what we have been seeing. That's what differentiated us. They were not seeing enough local art or artwork with a story behind it. They wanted stuff that was fresh and new with a story behind it. Um so we really focused on that and that was really great for us. The first project that we did was for Andaz Hotel on 5<sup>th</sup> avenue near the public library. And then we realized that there really was a need in the hospitality market for artwork that was different and fresh and new. And really what we could do what our model was, was creating a community of artists online and commercial properties primarily hotels could go into that and find art work that we could help them source on a commercial scale. Just going online and finding a piece of art, they could be like we found these pieces, we want 300 copies one for each guest room or we want to put a collection together of all the artwork and put the whole thing together in a more commercial manner working with the purchasing agent, working with brands. For example Marriot and the Hilton were also working with some designers. We said we could do it using the community of artists that we have, the stuff online. And that really associates with what we starting doing at the beginning of 2013 and it has been growing and we have seen a lot of different hotel properties using us. I say that there really is a mix, some hotel properties really want even more than just having great artwork they want to have a story behind it. So um... so like the Andaz hotel we did an event with them where we had all of the artists come out. We hosted a speaker panel. The Andaz did a cocktail thing. So I think about one hundred to two hundred people came out. The artists spoke about their work and how they did what they were doing. And then the people who came got to go into the guestrooms where the artwork was and eventually hear more about the artists and what the artwork was all about. So the Andaz really, really want to focus on art and promote in that in their hotels. We also worked on freehand in Miami. They wanted us to use one artist in the hotel and utilize that story. We are going to be doing a little bit more work with them um... or around that artist and really having that hotel focus a lot on their artwork as a means of promoting the existence of the hotel. Um... there are several stories like that that we have. Some hotels just want the artwork to be unique and different they don't want to necessarily promote the story of the artist. We work with them either way but sometimes if you that you can. We want to support local artists but if you want something different we can do that too. You know we don't need to have events around it or the life. There is a little bit of a spectrum.

Allison: Great! Is Indiewalls a pretty big company?

Gavi: we are a small company. We are five people it started in November of 2011 when the company originated. Really we started with this business model with hotels and commercial property purchasing our work at the beginning of 2013. So about a year and a half ago is when we started the business model we are in currently.

Allison: is it a consultancy then Indiewalls?

Gavi: ya I would say we think of ourselves a little bit different then a consultancy. But we work very similar to classic art consultants but we do very differently is the way we provide our work. The breadth of artwork we represent and the story behind that artwork. We don't go to Getty images and search artwork, where you don't who the artist is behind it. We always work with real artists. That is really what makes us different.

Allison: do you know how many other consultancies there are like you guys?

Gavi: I don't know exactly how many there are exactly like us. I wouldn't say there are really people providing artwork in this way. In New York there are a lot of art consultancies, I wouldn't know exactly how many there are. There is a definitely a lot, there are some as small as one person to as big as fifty to maybe one hundred people. The ones that are that size are maybe not necessarily in New York and they are in the mid-west or some of them are out in Chicago. But ya they range.

**1. Do you know how many hotels have an active art-collecting policy? How common is it in New York City?**

No answer

**2. How important do you think having art and design objects are to include in the development plan of Hotels?**

Gavi: um... so I would say that hotels I would say maybe 25 % of hotels actually will come in with artwork recommendations from the beginning, so from very early on from the time they are designing the hotel. They want to talk about the art work. But in most instances hotel is talking about artwork, even if they have not spoken to us the designers are talking about the artwork. Um... in the initial phase of the design is kind of hard for me to say like I don't know how I could measure how important it is to them. One indicator for us that it is a really important piece of the puzzle I don't know... not per say early on but the type of vendors that speak to hotels you know there is furniture you know everything they include in FFE, furniture, lighting, there is different parts of showers you know whatever it may be. You know where artwork is maybe the only thing that an owner of the hotel really wants to be... it's one of the only things the owner of the hotel really wants to be involved with. Usually the designers present everything else to the owners. Whereas for artwork the designers speak to the owners about what they want as artwork is very precious. We did hotel Hugo which is downtown and they utilized the artwork that we had proposed to create there logo. So there logo incorporates the artwork that is in the property. It defines there logo and it defines there brand. So I would say there are definitely instances

where artwork is heavily involved in the brand and kind of who they are. In terms of the percentage I do not have a number on that.

**3. Current hotels have art programs that are a small percentage of the overall cost of the development of a hotel? Do you believe more investment is necessary?**

Gavi: well for me the more the better! I want tons of investment in artwork. Um... I think that you know I think like a brand like Renaissance Hotel which is a Marriot hotel. They have about 150 hotels around the world, they are really art focused. We work with a lot of their hotels. And I think that is something that really differentiates them, they think there is a movement towards artwork especially local artwork and focusing on that. So I would say that they see it as something that it really critical. I think what we see a lot, we see hotels come to us with small like a lot of hotels will say we really want a unique art program but we have you know a small budget for what it is. So we think that there is a need for more of it if you want to have a really unique and really serious art program then there needs to be more investment. But when a hotel is being built they are trying to cut costs in every way possible and artwork is definitely not the number one thing on their list, it is not a super practical thing in comparison to a bed or the size of the room. So I think those are most critical to them. But I think if you know add or if hotels are willing to brand themselves then I think putting more money into artwork is a critical piece in that. Um so as hotels differentiate themselves by the aesthetic and brand and what makes them different they will need to spend more money on artwork to help them do that. A place like Renaissance Hotel does that, they spend more money on artwork, they will spend more money to get a really unique art program and it is really reflective in there guestrooms. And I think guests really notice that when they go in, they see something that is really interesting and different. It is not just "hotel art," it looks like a really interesting art program.

**4. What type of hotels value art and design in New York City? How does art define imaging: 5 star, lifestyle and high end boutique hotels?**

No answer

**5. How much emphasis have current hotels in New York City placed on their art and design objects?**

No answer

**6. Why should hotels utilize art and design consultancy companies?**

Gavi: ya for sure. So when we work with the hotel they usually say to us that they have a number of problems. One is that they have no idea where to get artwork from. Maybe that means they do not know about art consultancies or in many instances it means they have tried to go to friends they have tried to go to galleries they have tried to places that they know. It is really hard to do an organized process and do value production of an artwork and to figure out negotiations with the artist. And just to know what are the pieces of the puzzle that you would need in order to get the whole art program together. It is really a complex piece of doing the development and the branding and merely just having access to the amount of imagery you would need for your

specific plan. I mean we rarely sell the same image of artwork to any hotel property. And so that means there has to be thousands of images that they are looking through. Most hotel properties do not know how to find access to that in their budget. And so we really and other art consultancies really focus on helping you what you are looking for within your budget. That is a really big help and actually for filing that order. If you don't go to an art consultancy while it is true you are paying for art consultancy you can easily end up paying just as much or more if you paid an art consultancy if you do it yourself just because of the fact you are not getting um.. Volume pricing from the vendors production. You are not figuring out the best method of printing and you can end up spending a lot more money because you don't know. I think we help out a lot with that. We do it a lot faster and I think that is true with most things that are done. You know you could come up with your own branding for your hotel property but you will probably hire someone to do branding for you because it is hard to figure out all of the copies and how to write it and what exactly should go where. And we have an expertise in finding you the right image, getting it to you on time, in your budget and making sure it looks right.

**7. What are the benefits for art consultancies to utilize hotels as a selling channel? Ex. Exposure, credibility?**

Gavi: so I mean we make money when we sell artwork to a hotel. So it is a great place for us to kind of make a big volume sale. Um like I think that is an obvious reason in any situation you want to ... most people who sell art to the hotel will make money. The reasons we go after hotels... I mean we have done a lot of stuff we do artwork for bank of America, VEVO which is a music video brand, we have done artwork for HDTV, we have done a lot of residential and commercial lobbies so we have done a whole different sort of things. But the great thing about hotels is they really want to them more than most people want to focus on branding related to their aesthetic. So you know a bank of America is not thinking so much as branding or curating of their offices. They have a little bit of branding in there but it is not a big focus. But a hotel they are all about people coming in, the look and feel in that location. That is why you stay there. So it is a really great place that is going to have a focus on artwork, it is a great place for us to go after and they are usually buying more artwork then somebody in buying art for a home. A home is buying one or two pieces right whereas the hotel will buy anywhere from thirty to thousand pieces of artwork. And so that ends up being a really kind of strong method for selling in volume and also usually artists are most excited to sell artwork to a hotel because it gets so much visibility. There friends can go see it, people can see it, hotels get a lot press usually, and it's a great place to sell your artwork too. Something people see all the time.

Allison: if you are selling to hotels does that mean your art consultancy is considered at a higher level or has more credibility?

Gavi: um... I don't know I would say most ... I would love to say that makes us a top tier consultancy but I don't think that necessarily would be the case. I think a lot of art consultancies do sell to hotels and I think you know selling to hotels is really a good indicator that your

business is doing well and your art consultancy is on track. That you know how to both find artwork that is really quality and you know how to handle the operations and logistic side of it all. Because the operations and logistics, selling you know for three hundred rooms to a hotel is much more complicated then selling one or two pieces for a lobby. So I think that is something that have found is more difficult than getting into other things. If we can do a hotel we can essentially do any type of project. I think that is a good indicator of that like when we show our clients that we put artwork up in the Hilton, Renaissance, Trump, all of these different places it is really good for our firm. They know that you can do one of the more difficult parts of the industry. Um but there are different... you know we don't focus so much on super high end. So artwork above you know \$ 30 000 you know if someone is looking to buy a lobby piece that they want to spend half a million dollars on because they want a collectable piece that is less our focus. And I think there are other art consultants that focus more on that! They are focusing less on the volume and more on the high value. So each person has their expertise but Indiewalls definitely our expertise is kind of providing a whole art collection to a property and making it really cohesive, unique and different. Rather than just providing one specific piece.

**8. Do you know how many consultancies sell art and design objects to hotels within New York City?**

Gavi: no lots of variations.

**9. Do you purely sell art and design objects to hotels? Or do you utilize other avenues and services for example putting the hotel in contact with personnel who run art programs?**

Gavi: yeah we definitely with our clients we definitely help them run art programs. And we will do things like that with example for the Andaz where we actually hosted programs so you know my business partner he hosted the conversation. He was the one who was hosting the conversation and we kind of brought together the artists, we helped them pick out the drinks they were going to be serving for that evening, and how the whole event was going to go down. We have also done that with Renaissance hotel, we have also done that with um... we helped them kind of do events and I would say with any properties. We are really looking for artwork but we want to have an event tied to it. So with the Andaz we also helped them they did an Instagram competition. And so the artist got to photograph a different ... they took over the Instagram for maybe a week at a time. The photographers who did the artwork in the Andaz and whoever got the most votes or likes got to stay one free night at Andaz or something like that. We helped them organize that, so you know we were moving alongside them. It was a great way for Andaz to promote the artwork they had. They had some photographers taking over there Instagram for a week at a time. That worked really well and we have done stuff with a company that hosted events for stuff like career fairs. We helped them bring in live paintings to the career fair. Um... so when people were walking into career fairs they would see live paintings and would vote on their favorite artwork and the career fair would actually purchase the piece that got the most votes. So we definitely help with art programming we have different ideas with that. Um... when properties want to do it, because we are working with artists that are currently producing work and we know the artist who we are working with as we are working directly with them. We can

have that programming around it as opposed to if you are getting stocked imagery you can't have any of that because there is no artist attached to it that you know about necessarily. So there is no real story and it is kind of flat. So the artwork we work with, all the artists are part of our community. We know who they are, we are directing communication with them and we can always bring them in and if you want to create a story around it or an event around it ya... that is one of the really unique pieces with what we do.

**10. Are art and design objects equally as important for hotels?**

Gavi: so we do a little bit... we don't do design objects as much. We kind of worked on proposing design objects. We haven't really done any design objects yet.

Allison: is it a hard market to get into?

Gavi: you know I think there is ... design objects are different sources, we do not have as much access to those sources yet. But some of the other artists we work with they provide design objects. But we haven't given much of the opportunity to upload those design objects yet and um... and so we haven't provided that so much. I wouldn't be able to speak to design objects as much. I think artwork ends up getting more attention than design objects. But I think design objects are important as well we just haven't spent so much time focusing on them.

**11. What is the bottom-line or purpose of having art and design in hotels? For example: long term investment strategy, design, or simply a signifier of sorts.**

No answer

**12. Are there trends indicating hotels using art collections are bringing in more clientele? What is the purpose of these trends? Eg. To satisfy the growing sophistication of their clientele or something else.**

No answer

**13. What does high-end art and design do for a hotel?**

No answer

**14. Can art and design add value to existing hotels in big markets?**

Gavi: what do you mean by more value?

Allison: I mean I guess could it increase the hotels room pricing?

Gavi: you are saying like a room rate you are saying?

Allison: yeah or does it make the hotel more aesthetically pleasing so adding value to that?

Gavi: yeah I think what it does do by putting up artwork into a hotel that is already in existence I think that if you want to kind of create more buzz around the hotel and create a stronger aesthetic it kind of is like doing a refresh. If you refresh the paint in the room does it increase the room rate I don't know if it would. I don't know if there is a direct correlation but it definitely is a strong piece. I don't think we would pitch to a hotel that if you buy artwork you could charge ten dollars more a night per room or if you want to sell this hotel for 31 million dollars you could sell it for more than that. I don't think it would work like that. I think it is more for an overall approach to the aesthetic of your hotel. If you want it to look fresh and new then I think having new artwork and putting artwork up in the hotel it is definitely a significant part of that.

**15. Do you think timeless art and high quality art is needed and why? Why should you put a substantial investment into art and design?**

No answer

**16. What are the different marketing strategies hotel managers use to incorporate art and design?**

Gavi: um... well I guess the two I had mentioned. Hotel Hugo they really incorporated branding and logos. And Andaz had events around it and incorporated social media. Renaissance they did a local event night once a quarter and they like to incorporate artwork into that. So it is almost like an art gallery where they have drinks and music. So they do that quarterly. So different people do different things those are some of the examples I know of.

**17. Is utilizing art and design objects as a marketing strategy an economically beneficial strategy? Which strategies are the most successful economically?**

No answer

**18. Do hotels sell the art they display? Is this strategy more profitable for the artist or the hotel? And do consultancies get a percentage of the work they sold to the hotel if it is resold?**

Gavi:

**19. Do hotels borrow art and design pieces to keep their hotels fresh and exciting? Do consultancies aid in this avenue for hotels?**

No answer

**20. Do you catalogue your art and design objects you sell to hotels?**

No answer

**21. Can you turn a \$600 room into a \$1500 room with art and design?**

No answer

**22. What are the factors hotels should consider when they are selecting certain artworks and design pieces?**

Gavi: um I think that some of the factors hotels should consider is the clientele. I think that is the most important thing, the age group of the people and you know the conservativeness verses edginess of the hotel versus it being more business oriented or vacation versus being like kind a night life hotel. I think those things really end up defining the artwork that goes there. I think the other most important thing hotels must consider is the culture around them. So in New York City is might be very specific like if you are from Soho or maybe you are in certain districts in Chicago you are trying to consider that district and the artwork for that. Location as well as guests are the two biggest pieces.

**23. Do you know if insurance costs increase when the hotel has art and design in it?**

No answer

**24. When you sell a piece of art or design object to a hotel what are the legal agreements between artist, the hotel and your consultancy?**

Gavi: licensing

**25. What are the most popular mediums of art used in hotels? What kind of artworks? Is it theme or price-based? Should hoteliers be looking to invest in artwork done by the masters?**

Gavi:

**26. What are the most popular design objects used in hotels? What kind of design objects? Is it theme or price-based? Should hoteliers be looking to invest in design objects done by high end designers?**

Gavi:

**27. How do hoteliers choose what artists and designers to put up in their collections? Is it artists and designers that the hotel has a personal connection with or the opposite?**

No answer

**28. What is more important for a hotel: to choose art that pleases customers or choosing art that sees economic returns or both?**

No answer

**29. What is more popular: hotels buying art and design objects that they want to display in the lobby and public places in the hotel or buying objects for the guest rooms?**

No answer

**30. Is it common for hotels to choose work from one artist and one designer to keep the same aesthetic throughout?**

No answer

**31. Are the hoteliers interested in working with local artists and designers in order to tap into the artistic and design communities? Or are they more focused on international artists and designers? Financially what is the best route to go?**

No answer

**32. If a hotel buys an art or design object from your hotel will they put the effort in to market the pieces are from your consultancy?**

No answer

**33. Do you think utilizing art and design as a marketing strategy bring in more customers and add to the profitability of hotels?**

No answer

**34. Which type of customer are those hotels utilizing art and design objects as a marketing strategy trying to attract? What is the hotel's target demographic?**

No answer

**35. How has the art community reacted to placing art and design objects in a hotel as it is a commercial space?**

No answer

**36. Are the artistic and design communities interested in providing art and design for hotels?**

No answer

**37. What resistance is there to placing high end art collections in hotels?**

No answer

**38. What are the liabilities of placing art collections in hotels?**

No answer

**39. How does utilizing art and design as a marketing strategy matter to the art and design market?**

Gavi: so ya what I think I mean one of our up until now that working in the hospitality industry has had very little effect on the art industry. One of our goals as a company is to really change that, make artwork that is happening in commercial spaces. Artwork in the hospitality industry can help define some of the industry and what is interesting and popular in the art market as a whole I think that is a big challenge and a big thing to do. But it is definitely something we would like to do. Um... and I think as of right it is only in its infant stages as to how it would affect the art and design industry.

Allison: okay cool! Well thank you so much for taking the time to do this I can send you a final copy of my thesis!

## Appendix 11

Katharina Weisflog. (2014). *Boutique, design and luxury hotels in New York City: a survey of the impact of art and design as a marketing differentiation strategy*. Interview by Allison Thompson. [Face-to-face interview]. 29 9<sup>th</sup> Avenue New York City 27 June 2014, 3:00 pm.

**Name:** Katharina Weisflog

**Position and Hotel Name:** Marketing and PR Vitra

I have been with Vitra in New York for the last six years. I did my school in Ohio.

Allison: do you mind just telling me about Vitra in general?

Katharina: yes! It is a furniture manufacturer and it is family owned. We just transitioned to the third generation within the family. We are based in Switzerland with the headquarters. But 15 minutes across the road to Germany we have a huge campus also that is a manufacturing side as well. Um it's famous for different buildings and different architects.

Allison: I didn't realize how big it was? I thought it was just one floor and ya so it is pretty crazy.

Katharina: Yeah. The campus and the manufacturing space is in Switzerland and Germany. But in the US we have the flagship store here for the retail side. And then this level we have here is the contract showroom. So residential retail is downstairs, contract up here. And we have a small manufacturing facility in Pennsylvania where we also have the back office for HR, customer service.

Allison: how long ago did it come to New York do you know?

Katharina: I have no idea.

Allison: three generations I guess that is a long time then.

Katharina: yeah that is Germany and Switzerland. But um I think we started hm maybe in the 80s but I would have to double check. It has not been that long maybe fifteen years. I will have to double check that!

Allison: yeah I had a different image in my mind. I thought you guys were really brand new and everything.

Katharina: yeah so the company is...Vitra started in the 80s.

**1. Do you know how many hotels have an active art-collecting policy? How common is it in New York City?**

Katharina: no... So when you say art collecting.

Allison: yeah so like citizenM and how they have an active art collecting policy...

Katharina: yeah I have no idea, I have never really thought of it! Do you know the answer!?

Allison: no that's why I am trying to see everyone's different viewpoints is! But it is tough one because there are so many hotels in New York City so it's not... research that has not been really done much either.

Katharina: yeah and often times I don't know really how many hotels are based on one person. CitizenM is an exception, it would depend on that as well.

Allison: yeah I have found out it is a very small percentage of people that do that, it is just not very common!

## **2. How important do you think having design objects are to include in the development plan of Hotels?**

Katharina: personally I think it is very important. But its um... it's a tough one because you have to have certain standards. How easy you can maintain furniture in a public environment but at the same time I hate going to hotels and sitting on anything fabric. Even the cover on the bed is always kind of strange. So that is what I think is great with the partnership with citizenM and Vitra is that ... we don't build furniture specifically to be used in public spaces. I mean there needs to be fabrics that meet all of those requirements but it is also something you want to have in your home. It is just a different feel to it. I mean furniture is very important how you feel and interact with them. It would be nice to see more of that!

Allison: yeah it is very true for an hotelier you have to be conscious of what materials you are using because there is so much traffic within the hotel that you can't just have ... because your dollar won't go as far I think.

Katharina: the other thing to, and I don't know this but it is just an idea... if you look at the chains of hotels I think it is always worst there... compared to going to an independent, smaller scale hotel. Of course the chains have to keep their corporate identity so everywhere you go you want to have the same experience and the same look. How nice would it be to incorporate collage and different furniture and different styles that reflect the location rather than a corporate identity. And of course it depends on the hotel what they are trying to achieve. What is important to them? Because with a boutique hotels they are trying to cross over where they make it a little more cozy and cool versus the hygienic.

## **3. Current hotels have art programs that are a small percentage of the overall cost of the development of a hotel? Do you believe more investment is necessary?**

No answer

## **4. What type of hotels value art and design in New York City? How does art define imaging: 5 star, lifestyle and high end boutique hotels?**

No answer

### **5. How much emphasis have current hotels in New York City placed on their art and design objects?**

Katharina: I mean and this is just a guess from looking around I think the hotel industry in New York is so competitive that a lot of places are focusing or at least focusing on the experience you have coming into the hotel and everything from the ... seems a lot places are trying to be a mix between clubs and hotels. The dream just around the corner. I stayed there.

Allison: is it nice?

Katharina: yeah it is but I am not a huge fan when you walk in me feel uncomfortable because you feel like...

Allison: yeah it is very big and commercialized in the lobby.

Katharina: yeah especially later in the evening or the weekends it gets very clubby!

Allison: yeah my parents would never want to stay there!

Katharina: yeah exactly!

Allison: yeah you want to come to a hotel and be able to relax.

Katharina: yeah I mean the rooms were quiet and super comfortable. The beds are amazing, crazy comfortable. The experience within the room was kind of nice. The Ace hotel is another one that is very much like that. Different but very similar I guess is also the Yotel.

Allison: yeah that one is all white right and it is kind of space agey!?

Katharina: yeah I didn't see the rooms but we went up to the bar area. They are also trying to play with your senses you know there is music playing and there is certain aromas.

### **6. Why should hotels utilize art and design consultancy companies?**

Katharina: I mean and to explain it with the example of citizenM. The furniture always becomes part of your business strategy. You always want furniture that is where you know you have a low upfront investment I suppose and then you replace it as you go along. Or you say okay the corporate identity of the place is heavily influenced by the interior which is um true to the style of it and the maintenance. I mean the upfront investment for furniture is I mean...

Allison: yeah huge, I mean art you don't touch it but furniture you do. It is a tough decision what stuff to use and what will last.

Katharina: yeah we have a similar client that is really important for them to make the business

model work, it is also a co-working space because they survive by having the most ... how do you say it... using it is the best if they occupy all of the space they have people coming in and leaving. So the furniture gets used much more heavily than I would say in our space. Where the sales people are only here sixty percent of the time.

Allison: o so you get to use this!?

Katharina: yeah we are different then a regular office because it is a show room at the same time it is our corporate office. Of course we have stricter rooms to the clean desk philosophy where you have to clean up every night. If a client were to come in they see the furniture and not just the snacks.

### **7. What are the benefits for design companies to utilize hotels as a selling channel? Ex. Exposure, credibility?**

Katharina: I think it depends with a partnership with citizenM it does because it is more than just it is a separate thing, the furniture... the staff knows about the furniture. So its certain companies, I mean the good thing about hotels is that people see the hotels as there is a lot of traffic. They is a lot of exposure but at the same time people get to look at it for a bit and get to use it as if they are owning it. Hotels are great, with citizenM it is a perfect scenario because they also care about what kind of furniture it is. They want to make sure people enjoy it. Other than that of course it is a company choice whether you want to enter the hospitality or hotel industry. I mean we do commercial office anyway. You have to focus on completely different sets of requirement for that market. I wouldn't say it necessarily gives us more credibility but it is a different channel. And of course it is a nice channel because you are not just telling it to the one office and nobody sees the furniture. It is a good reference.

### **8. Do you know how many consultancies sell art and design objects to hotels within New York City?**

Katharina: um... I mean most of the big ones probably have some kind of line for it. Some might focus more on health care but then I guess once you have your own line, it is simpler to make your own line and use it in hotels.

Allison: did you work with Vitra in Germany?

Katharina: I did an internship with them...

Allison: so you have been in the states for a while then!

Katharina: yeah it is going to be ten years!

### **9. Do you purely sell art and design objects to hotels? Or do you utilize other avenues and services for example putting the hotel in contact with personnel who run art programs?**

Katharina: no we don't purely just sell to hotels. With citizenM we did have an event. Just

because again it is such ... we both see the benefits we have from mixing with each other. We both benefit from each other. We both have a lot of people that come to do business here and stay at the hotels. So it is good for us that we know of a place that we can set them up at.

Allison: so you can just tell them to stay at the hotel!?

Katharina: exactly yeah! And for us having citizenM in the city it is a great reference to send clients up there an actual place. With citizenM when they had their opening event the team went plus some clients. But also ICF which is a big furniture fair in New York. We used the rooftop in citizenM for a launch party of our new products. We had our designer there and book signing. In this specific case we did but I wouldn't say it is common. Yeah it is a worldwide relationship with citizenM. We do all of their hotels globally.

### **10. Are art and design objects equally as important for hotels?**

Katharina: I think so. I mean with art people automatically look at it and think about it. But with furniture it is not an automatic reaction. In the furniture industry you see a chair and you sat on it and you don't really notice. But once you think about it furniture represents a lot of cultural development. It is interesting to see different pieces. Certain chairs were only possible at a certain time in the technical development because before um we didn't have the technology for certain materials and tooling. I mean one chair here took over thirty years to develop to get it to the point of where it is today. It is downstairs when you first walk in, it is the white chair that is one piece. That had never been done before where you would have one single piece and make it a chair. So I do think furniture is kind of interesting.

Allison: yeah I think once you actually learn about it as well you understand it is not an easy task. I did a contemporary design project this year for school and I fell in love with furniture and design. I look at things a lot differently now.

Katharina: and to there is a designer behind it, we had one designer um his moto is super normal. It is jasper Morrison. You know he looks at ... he is from the UK. For him, there are so many things like a pen you know someone designed this and somebody thought of it you don't think about that stuff. Why does this thing move like that... mixes it with people wanting to pick it up and use it. Everything is a piece of art in a way.

### **11. What is the bottom-line or purpose of having design in hotels? For example: long term investment strategy, design, or simply a signifier of sorts.**

Katharina: I guess in a hotel I would assume it is both. It is probably not the biggest upfront investment but I am sure it is a substantial amount. And the more quality oriented you are at the beginning the less you have to worry about it in the long run. As far as investment it really depends on what kind of hotel you want to be. You want to be able to hang out at the hotel you will probably focus more on creating environments for people to socialize, work whatever it may be. Versus if you want to give out cheap accommodations to people then you aren't looking at the aesthetic. I did a tour with the west coast with my mom and we stayed at super 8 and some of those places. And o god I could never do that anymore! It is so terrible! It has its space though. It

really depends on what you want!

**12. Are there trends indicating hotels using art collections are bringing in more clientele? What is the purpose of these trends? Eg. To satisfy the growing sophistication of their clientele or something else.**

No answer

**13. What does high-end art and design do for a hotel?**

No answer

**14. Can art and design add value to existing hotels in big markets?**

Katharina: I think it depends. We go to Chicago every year and we usually stay at the W. and I really like the hotel a lot until I went this year and they had remodeled. And I really don't think they enhanced it. I mean it has always been a boutique hotel. It felt like kind of a mix between a club hotel and there were fabrics I did not want to touch. So it was kind of like for the price you pay you didn't feel the comfort and luxury that you used to feel.

**15. Why should you put a substantial investment into design?**

Katharina: I mean good design does not always have to be a huge investment. It really depends on what you are going for. With Vitra it is good design, well thought out. Also on the pricier side but when you look at where it comes from is... we um don't ever just design a chair to design a chair. It is a partnership with the designer and if there is a problem in the design world that needs designing. Or a hole that we are trying to address. So um... European company, I guess I don't know how different it is to the US but people here like to throw things away after two years when it comes to furniture. Because they want a new look. Of course they can't furnish every three years with Vitra whatever it may be because most people don't have that kind of budget. But if you start thinking about the waste you create, with little things you could go for bold colors and little accessories that way you can change style more often without having to change the actual furniture.

**16. What are the different marketing strategies hotel managers use to incorporate art and design?**

No answer

**17. Is utilizing art and design objects as a marketing strategy an economically beneficial strategy? Which strategies are the most successful economically?**

Katharina: I hope so. It seems to citizenM it seems to be working and paying off as part of the strategy.

Allison: yeah is it working for you guys as well?

Katharina: yeah I mean it is like the fact that they have grown so much and are going to grow over the next five years, they are planning to double the hotel... don't quote me on this ... but I think they are planning at least five more locations.

Allison: I mean this stuff is very unique, you don't get this feeling often. I feel like I am in Europe. It's really cool!

**18. Do hotels sell the art they display? Is this strategy more profitable for the artist or the hotel? And do consultancies get a percentage of the work they sold to the hotel if it is resold?**

No answer

**19. Do hotels borrow design pieces to keep their hotels fresh and exciting? Do consultancies aid in this avenue for hotels?**

Katharina: I don't know! I don't think we do any loaners to hotels because the problem with that is I mean ... once you get the pieces back you will have to sell them at a lower price. I mean there are sample sales and things like that I don't know what the benefit is necessarily for the manufacturer.

**20. Do you catalogue your design objects you sell to hotels?**

Katharina: yes actually they do at citizenM. They have this brochure that talks a little bit about who Vitra is and there is a statement from our CEO and there CEO. And then it has the overview of the pieces you find in the hotel and a little history about the designer. Of course we did not necessarily start working with these designers but we have the rights to some of them classic designers, Jean Pouve... um... and others. It is a passion of the owner to collect chairs which turned into something a lot bigger. You are welcome to take this with you! I mean of course this is unique we don't do this for every client and say o ya here is a brochure. It shows how important the furniture is for citizenM and there concept.

**21. Can you turn a \$600 room into a \$1500 room with art and design?**

No answer

**22. What are the factors hotels should consider when they are selecting certain design pieces?**

Katharina: I mean it really depends on what they are looking for again the fabrics I feel is very important. It is hard to do fabrics that are going to maintain. And spills you know nobody goes in there and cleans the fabrics after they have stayed in the hotel, the beds yes but everything else no... And it's hard because things move quickly and the person leaves the room in the morning and someone comes early. I mean we are lucky to have high occupation rate.

**23. Do you know if insurance costs increase when the hotel has art and design in it?**

No answer

**24. When you sell a design object to a hotel what are the legal agreements between artist, the hotel and your consultancy?**

Katharina: um well we have all the rights to all of the furniture we sell. So it is really just the purchasing contract between the hotel and us. And that is just the price and guarantee that we have the furniture. Which is usually standard I would presume but sometimes it is part of the deal where you work out in terms of conditions. The designer has very little say unless you work on a custom product for the client. I am not aware if we did something for hospitality client but of course other corporate clients where the project is big enough and we can say okay we can create a product just for you. I mean the United Nations building is one example, a designer designed a chair specifically for the Dutch wing in the New York United Nation building called the East River Chair because it is looking out on the East River. But of course that only makes sense on a certain scale. Then the designer is part of the project but otherwise they design a product and they become the client for us.

**25. What are the most popular mediums of art used in hotels? What kind of artworks? Is it theme or price-based? Should hoteliers be looking to invest in artwork done by the masters?**

No answer

**26. What are the most popular design objects used in hotels? What kind of design objects? Is it theme or price-based? Should hoteliers be looking to invest in design objects done by high end designers?**

Katharina: hotels it is probably mostly price based. Because when you think of furniture pieces, I guess side chairs and things like that because we don't do beds and tables I don't think we have anything like that. Things like that. You can see behind you we do accessories and little things to add flavor. I would say accessories is a big one and clocks. And of course sofas for lounge areas.

**27. How do hoteliers choose what artists and designers to put up in their collections? Is it artists and designers that the hotel has a personal connection with or the opposite?**

Katharina: I mean like I said before it really depends on what there model is. Because it is not just about the best in the business, the product or designer it is more about what make sense. So the other thing that is probably or often used in hotels is task chairs for the business lounges.

Allison: yeah especially citizenM because they have that whole mezzanine. Um at this point it is probably a little bit of both. Um... I mean it's the reason the chairman or founder. The founder generation gave it to their son and it has become such an icon but also he really gave the direction of who to work with. He said o wow you know we need to focus on this or that more. It is ... I guess we are a little different than other companies. We do not take design suggestions but

the company and now our design team, the product development goes out and addresses the designer to observe designers and we say we want to do a project with you. It is a very close partnership between the developing team and the designer as to what they want to do. Usually the design ideas come from the designer and throughout the development stages which can take up for five years for some products. It is important to stay as close as possible to the vision and tactics of the project that are physically and technically possible.

Allison: yeah materials and production wise it is not as simple!

Katharina: yeah sometimes we have a design idea that has no material yet or tailoring that can produce it so we are lucky enough Vitra has the sources and interested enough to create a new way of making something.

**28. What is more important for a hotel: to choose design that pleases customers or choosing design that sees economic returns or both?**

Katharina: I think it is a bit of both because if you aren't going to please your customers you won't see economic returns.

**29. What is more popular: hotels buying design objects that they want to display in the lobby and public places in the hotel or buying objects for the guest rooms?**

Katharina: there is one chair that we provided for the citizenM guestrooms. But the rooms are so minimal because that is part of the concept. I would say it is probably the other way around, so more for the pieces within the room. So a little side chair or of course then again work areas as well.

**30. Is it common for hotels to choose work from one artist and one designer to keep the same aesthetic throughout?**

Katharina: I mean with us it is almost impossible to use one designer except for Jean Pouve where we had quite a nice collection. Otherwise the idea of Vitra who we are is the idea of the collage. It is not just one designer that designs all our furniture.

**31. Are the hoteliers interested in working with local designers in order to tap into the artistic and design communities? Or are they more focused on international designers? Financially what is the best route to go?**

Katharina: it goes back to how we find designers or how we choose to work with designers. We have um some example I guess would be we look into local designers. We like to observe them for a little while before we approach them. Ya it's not so much local. But the funny thing is the designer says we have... for the longest time we did not work with a Swiss designer, we have designers all over the world.

Allison: minus the place where it started

Katharina: yes. So we decided to look into that.

**32. If a hotel buys a design object from your hotel will they put the effort in to market the pieces are from your consultancy?**

Katharina: usually probably not. If it does then it's great... but then it comes a whole different focus for the hotel. If there major objective to provide good service to the clients based on giving shelter and service. So it's taking away from those things.

**33. Do you think utilizing design as a marketing strategy bring in more customers and add to the profitability of hotels?**

Katharina: again it depends on your audience and your strategy. CitizenM is a good example that it does work but um... you have to focus or cut down on certain things to have that focus to be possible. I mean any business you really have to find your route and niche market.

**34. Which type of customer are those hotels utilizing art and design objects as a marketing strategy trying to attract? What is the hotel's target demographic?**

Katharina: I mean for citizenM it is important not just the design but it is also about ah the comfort and the fact that they ... um... provide all the absolute basic things in the hotel rooms. But then they have the most comfortable bed, the most refreshing showers and shower heads. And so the furniture is only one piece of that puzzle. With citizenM they definitely attract that business traveler that needs comfort and service at any time of the day without being a luxury place where we have to pay a lot more.

**35. How has the design community reacted to placing art and design objects in a hotel as it is a commercial space?**

Katharina: I am sure they are happy. But it is hard to say as once you become a big designer you probably don't even know where all your furniture ends up. I would hope that they are excited and people come too!

**36. Are the artistic and design communities interested in providing art and design for hotels?**

Katharina:

**37. What resistance is there to placing high end art collections in hotels?**

No answer

**38. What are the liabilities of placing art collections in hotels?**

Katharina: legally liability?

Allison: yeah anything!

Katharina: yeah well I think there is an important difference between art and furniture. Furniture is meant to be used and is going to look used after a certain time. Or if you spill something on it I don't think there is anything you can do to go against the person who broke it.

Allison: yeah it is something that can happen easily.

Katharina: yeah the other idea of course this is art is again if you have it in a public space I guess it is your responsibility to have it insured against these incidences. With furniture the liability is if you use pieces that are not safe or stable. Then it depends if you used furniture that was tested appropriately um and if something happens then it is more a problem with the manufacturer. Or if you bought pieces that you were okay to use for contract or public use. So we do a lot of tests especially in the US there are lot of certain tests and regulations that you have to follow in order to be allowed to sell things in public environments.

### **39. How does utilizing art and design as a marketing strategy matter to the art and design market?**

Katharina: I think it shows progress especially in the US where furniture does not have as much of a history... and I think it does go back to the fact that people here treat furniture more as temporary pieces that you can easily throw out. I mean I have furniture from my grandfather it is not something that I would necessarily want to have but I would never give it away. But of course you can only do that with pieces that sustain the test of time.

Allison: well thank you so much for doing this I really appreciate it and will be sure to send you a copy!