

Art and the Marketing of Luxury Fashion:
Can a Renewed Brand Purpose Benefit the Artworld?

Luxury fashion brands have a long history of turning to art and artists for inspiration (Baumgarth, 2018; Baumgarth & O'Reilly, 2014). However, establishing and maintaining connections between the worlds of art and high fashion is now more than ever considered an essential part of luxury fashion brand strategy (Jelinek, 2018; Okonkwo, 2009; Soito, 2018). In fact, the creative directors of today's luxury fashion brands are often characterized as artists themselves, whose creative vision, leadership, and charisma are viewed as being essential to the company's success (Dion & Arnould, 2011). In many respects, this seems like a natural pairing. Like fine art, luxury fashion goods are generally the product of craftsmanship and expertise and are created with the aim of evoking emotional connection (De Angelis et al., 2020; Heine & Berghaus, 2014; Poelina & Nordensvard, 2018). But the reasons for this convergence go beyond natural affinity: luxury fashion brands seek out involvement with art and the artworld, whether through artist collaboration, sponsorship, corporate museums, or other means, to elevate the esteem, status, and value of the brand (Chailan, 2018; Kapferer, 2014).

In particular, "elite" luxury fashion brands have increasingly looked to art as a means of elevating their brand in the face of pressures to compete with so-called "mass luxury" brands like Coach, Michael Kors, and Kate Spade who threaten their standing by selling high quality but lower-priced fashion products to the growing middle-class market for luxury fashion goods. By making luxury quality and craftsmanship more attainable, these less exalted brands threaten to "demythologize" the bankable mystique of exclusivity and rarity by which brands like Louis Vuitton, Chanel, and Cartier have been differentiated. As Chailan puts it, "as a growing number of consumers buy luxury goods, the perceived value of the latter decreases for many of the

customers who consider rarity to be the key component of a luxury purchase” (Chailan, 2018, p. 414). To retain their elevated standing, the leaders of these companies have sought to link their brand images with the work of trendsetting and world-renowned artists as a means of retaining the aura of luxury uniqueness while producing and selling more products than ever before.

In this paper we examine this commercial development with an eye to its impact on the artworld. We argue that some ways of commercializing the artworld pose a potential threat to valuable personal and social goods art can provide in our lives. By commercialization, we mean the following: something is commercialized to the extent that it is developed for the express purpose of achieving financial gain. Our position is that commercialization poses potential threats to these personal and social goods when the profit motive does not merely accompany but largely drives artistic endeavor such that mass appeal is the foundation on which artistic works are created and optimized. This is a plausible risk when tastemaking luxury fashion brands pursue artistic partnerships as a means of selling goods, and we attempt to identify the terms under which these strategies may be employed, not only without imposing undue harm, but to the benefit of brand, artworld, and society at large.

Not all commercialization of art is bad or evil. Artists need and deserve money to survive and thrive, and the sale of art is a principal means through which dedication to its creation and its distribution throughout society is possible. In fact, the commercialization of art can lead to a range of benefits for society and the artworld in general (e.g., Klammer & Petrova, 2007). Under the right circumstances, for example, it can improve the quality of creative production and broaden art's appeal and influence in society (Heilbrun & Gray, 2001). Commercialization also provides direct economic support for the artistic community, supplying the means by which creative communities can support themselves and grow (Sterngold, 2004). Therefore, we do not

claim that selling art is bad, nor that artists cannot want to make money or cannot take financial considerations into account while creating art, nor do we claim that the fusion of luxury and art is inherently harmful to art and the artworld in general. Furthermore, we do not attempt to define exactly what should or should not count as art.

Instead, taking influence from elements of pragmatist philosophy, we adopt a “comparative” approach to practical theorizing.¹ Following in that tradition, we argue that when practice is our primary focus, a comparative approach will serve as a superior guide to moral action. Our approach involves capturing the most essential personal, social, and societal goods that art provides us as individuals, members of social and cultural groups, and broader societies, identifying the modern conditions that pose a potential threat to these values or put them at risk, and comparing possible ways that deploying art as part of luxury fashion brand strategy may amplify or reduce these threats.

Given this context, our paper makes two main contributions: First, we highlight some ways that art’s use as a commercial medium poses a potential threat to important goods we know that art can and does provide. Rather than attempting to present a complete theory of art and its personal/psychological, social/cultural, and societal value, we identify some of the ways that the commercialization of art and the structure of the market for art itself poses potential threats to the different sources of value we know for certain it can provide.

This leads to the second main contribution of the paper: we draw on an emerging literature on purpose-driven branding to argue that, when “art infusion” and “artification” practices are built into these brands as part of their authentic purpose and identity, it may

¹ See also the work of Amartya Sen (2006, 2009) on the virtues of comparative as opposed to “transcendental” theorizing, which makes similar points about the need to emphasize the practical impact of solutions to immediate problems rather than identifying and aspiring to idealized standards.

simultaneously benefit brand and the artworld at large. Specifically, we claim that if luxury fashion brands are to shape their brand purpose around a commitment to artistic creation and fostering a vital art world that provides the individual and social goods we have discussed, they will need to adopt a clear set of values representing their core identity. This includes a commitment to *expanding access* to create, view, and experience art; *fostering creativity* by providing respite from the immediate demands of the art market; and *supplying inspiration* to influence the public conversation about important social issues through art.

Given the breadth of the luxury industry at large, which spans everything from electronics to wine, we focus our discussion on a single prototypical luxury category: fashion. Fashion is widely understood as a core of the luxury industry, and the one that is most integrated with the art world (Codignola & Rancati, 2016; Jelinek, 2018). Financially, the luxury fashion market is also by far the largest in the luxury goods market, accounting for roughly one third of its \$350 billion in revenue in 2022 (Statista 2023). While our focus in this paper is on fashion, there is reason to believe that the principles, trends, and interactions we discuss have general application to a much broader conception of luxury.

The paper proceeds as follows: we begin by considering the role of luxury brands as tastemakers. Next, we outline the different strategic ways that luxury fashion brands have used art as a brand asset, describing the patterns of patronage, curation, and promotion and product “artification” they have undertaken in recent decades. In the third section, we consider the moral terms in which this use of art should be assessed, taking inspiration from elements of pragmatist philosophy to develop a comparative approach to viewing the tension between art and commercial incentives. We then propose resolving these challenges by reimagining the luxury

brand's relationship with art through the lens of brand purpose. We close by examining the practical implications of these ideas and raising questions for future research.

Luxury Brands as Tastemakers

Recent research on market orientation indicates that luxury brands play a particularly prominent role within their respective industries as drivers of consumer demand, or “tastemakers” (Giesler & Fischer, 2017). While all brands strive to serve the existing needs and wants of their customer base, “market-driving brands” like those in the luxury fashion sector aim to shape how consumers define these demands (Ghauri et al., 2016; Kotler, 2011, 2020). In other words, as market-driving tastemakers, luxury brands often have the power to influence – and even to shape – popular tastes and attitudes (e.g., Dhaliwal et al., 2020).

In fact, researchers have found that the market driving activities of luxury brands often dictate the behavior of brands competing within lower priced segments via “brand mimicry” (Phau & Teah, 2016; Teah, 2013). Mass market brands frequently piggy-back on the market-driving behavior of luxury brands to assimilate it as part of their own brand image (Teah, 2013) and/or stimulate consumer demand for their own, lower-priced versions of related products (Zhang et al., 2018). This phenomenon is a staple of the fashion industry – and among fast fashion brands in particular – where market-driven brands like Zara, H&M and Uniqlo have incorporated mimicry of market-driving luxury brands as a core element of their business models (Amatulli et al., 2016; Han et al., 2010).

Research has found that consumers are generally more critical and more skeptical of luxury brands than non-luxury brands (Davies et al., 2012). However, considering the activities readily associated with the luxury fashion industry, much of this prejudice may be justified. Luxury fashion brands, for example, have gained notoriety for environmentally unfriendly

production practices, such as burning unsold stock in order to keep inventory low (Napier & Sanguineti, 2018). Beyond environmental sustainability, luxury brands have also been heavily criticized for promoting a narrow standard of beauty that often favors fair-skinned women of a slender body-type (Tungate, 2009). Given their status as market-driving tastemakers, these conceptions of beauty have been criticized for imparting and reinforcing exclusionary social norms (Venkatesh et al., 2010), spreading European beauty ideals across cultural borders (Li et al., 2008), and promoting unhealthy body types and eating disorders (BBC 2017).

Our focus in this paper is on how luxury brands have used their relationship to art as a means of elevating their own stature and appeal. Amidst these pressing inquiries, the luxury brand critic could be forgiven for overlooking the use of art as a potential ethical hazard. Nonetheless, this relationship gives rise to a unique set of ethical concerns that deserve focused consideration.

Marketing Luxury Fashion Through Art

While the collaboration between art and luxury fashion brands has only become a focus of study in recent years, the two share a long, intertwined history. In one of the earliest collaborations of this kind in the 1930s, Salvador Dalí partnered with the Italian fashion designer Elsa Schiaparelli to reinvigorate her clothing designs (Gibson, 2003). In 1965, Yves Saint Laurent would draw heavily (and famously) from Piet Mondrian's artworks in launching his iconic haute couture (Kim, 1998). And in 1966 he would release another art-inspired collection, this time by the pop art of Andy Warhol (Kapferer, 2014). These are but two of many examples of luxury designers taking creative inspiration from the work of trendsetting artists throughout the 20th Century.

****Figures 1 and 2 here****

By the 1980s, luxury fashion brands had begun to treat fine art as a potential brand asset above and beyond its value as a source of raw creative inspiration, a shift that correlates with the increasingly popular trend of creating “foundations” to preserve and promote their artistic legacies and broader connections to the art world. Brands have sought to establish these connections in one or both of the two ways described above: by attempting to grow their reputations and standing as curators, patrons, and promoters of fine art or by working to secure the perception of their products *as art* (Kapferer, 2014).

Patrons, Curators, and Promoters of the Arts

Cartier was among the earliest brands to make serious strides towards consolidating their reputation as active participants in the curation, patronage, and promotion of fine art by founding their own art museum, “Fondation Cartier pour l’art contemporain,” in 1984, which would go on to house exhibitions from a long and varied list of famous and cutting-edge contemporary artists (Chevalier & Mazzalovo, 2021). The movement would gain speed in the 1990’s and take full flight in the early 2000’s as similar brand investments would follow from the likes of Dior (“Musée Christian Dior Granville” in 1991), Prada (“Fondazione Prada” in 1993), Salvatore Ferragamo (“Museo Salvatore Ferragamo” in 1995), Yves Saint Laurent (“Fondation Pierre Berge – Yves Saint Laurent” in 2002), Gucci (“Gucci Garden” in 2011), and Louis Vuitton (“Fondation Louis Vuitton” in 2014).

****Insert Figures 3 and 4 here****

These monuments linking luxury fashion brands with the broader artistic community have taken different forms. Some, such as Gucci Garden, serve primarily as means of showcasing their own products and history. Others offer broader access to a more diverse range of artists and approaches. For example, the directors of Fondation Louis Vuitton have made a concerted effort to ensure the museum is not merely a platform for direct brand promotion by housing and hosting a truly extensive and diverse collection of art and artistic voices and developing programs to promote young and emergent artists. (Adams & Elliott, 2010; Masè et al., 2020). Nonetheless, each represents an effort, not only to preserve a brand's history and legacy, but to solidify its standing as a significant player in the art world (Masè & Cedrola, 2017).

Research indicates that these investments can provide wide-ranging competitive advantages. In the literature on art and luxury, the impact of bridging the worlds of art and fashion is frequently described in terms of the “art infusion effect.” Art infusion involves infusing existing products or processes with art or establishing conceptual connections between them and the broader artworld. The *art infusion effect* is the phenomenon by which a brand's involvement with art or artists in these ways leads to positive psychological associations with products (Hagtvedt & Patrick, 2008; Leclair, 2017), campaigns (Peluso et al., 2017), retail design (Naletelich & Paswan, 2018), and/or the brand itself.

For example, researchers have found that the use of artistic imagery to market goods often has a “generalized spillover effect” by which qualities of rareness and uniqueness associated with fine art are transferred to products and brands (Hagtvedt & Patrick, 2008). This transfer is proposed to occur through a type of “Halo Effect” mechanism, whereby customers intuit that positive attributes in one domain (e.g. artistic) are naturally translated to another (e.g.

prestige) (Balzer & Sulsky, 1992; Chernev & Blair, 2021; Morales & Fitzsimons, 2007; Quach et al., 2022). This effect may be generated, not only by the inclusion of art and artistic motifs in the design of products, but through other connections established by brands with the artworld, such as the creation of foundations and museums described above (Hagtvedt & Patrick, 2008). Recent studies confirm that consumers are more likely to purchase high-priced “hedonic goods” such as those for sale by luxury fashion brands when they are conceptually tied to visual art in product marketing (Huettl & Gierl, 2012; H.-C. Lee et al., 2008).

More generally, cultivating connections with artists and the artworld in these ways has been found to “[entrench] in the consumer’s mind...perceptions of originality, ingenuity and inventiveness”, spurring the impression of luxury brands as inspiring sources of creativity and imagination (Kapferer & Bastien, 2012; Kastner, 2013). The associations are found to allow brands to embed their narrative in a context of “aspirational storytelling,” such that their connection to art and artists provide a means of “charging their DNA with both new myth and disruptive components” that help sustain interest and curiosity among consumers (Kastner, 2013, p. 55). Furthermore, the association with art enables the luxury brand to transcend mere commercial value by signaling their “capacity to cease thinking exclusively in terms of function or performance” (Kapferer & Bastien, 2012; Kastner, 2013, p. 55). This helps to reinforce traditional luxury fashion brand values, associating the brand with elevated status and value and connecting it in the minds of consumers with attributes commonly valued by those with high status tastes (Kapferer, 2014; Kapferer & Bastien, 2012).

Products as Art

The second main way that brands have tried to establish connections to the artworld is by seeking to secure the perception of their products *as* art through a process that is often referred to

as “artification” (Kapferer, 2014). Artification is a term used to describe the processes through which what was once considered “non-art” is now considered “art” (Baumgarth & O’Reilly, 2014; Heinich & Shapiro, 2012; Massi & Turrini, 2020; Shapiro & Heinich, 2012). For a luxury fashion brand, successful artification means that, whereas the high price of a handbag or pair of shoes may once have been grounded on a combination of factors including the cost of quality craftsmanship, high demand for symbols of status differentiation from consumers, and enforced rarity through constrained supply, these attributes are now reinforced and enhanced by a product’s status itself as a unique and timeless product of artistic inspiration.

What does or does not count as art is effectively a social construct, meaning that, while such artification does tend to rely in practice on collaboration with established artists, its success or failure depends on how those collaborations, along with other means of influencing public opinion, lead to a social transformation in how their products are viewed (Shapiro, 2019). The design of retail spaces, sponsorship and curation of museums specifically housing their products, and broader marketing profile are therefore as much a part of the artification process as the design of the goods themselves.

In an ethnography of consumers’ experience in Louis Vuitton flagship stores, Joy et al (2014) argue that luxury retailing is rapidly changing as stores are transformed into hybrid institutions embodying elements of both museums and art galleries. They characterize the stores as hybrid institutions, “embodying elements of both art galleries and museums, within a context of exclusivity emblematic of luxury” (Joy et al., 2014, p. 362). To the extent that the physical presence of luxury brands established through these showcases blurs the line between retail location and art museum, it also often leads to a blurring of the distinction between product lines and works of art (Logkizidou et al., 2018). This helps to explain why modern luxury fashion

store experiences are frequently distinguished from other retail sectors by their lack of focus on immediate sales, as they are instead designed and curated to function as a physical expression of the brand itself, with products presented on pedestals and under glass with due reverence *as* pieces of art in their own right. As such, these stores allow the consumer to experience the brand, artistically curated, in a way not otherwise possible through traditional channels (Puccinelli et al., 2009). They also provide a deep means of brand storytelling, by mythologizing the brand's founders and creative directors, filtering their contributions through an artistic lens and further reinforcing the sense that the goods on sale are a product of artistic inspiration (Bai, 2017).

****Insert Figure 5 here****

While the design of luxury fashion brand retail experiences to resemble a visit to the gallery or museum helps to contextualize the products on display as art (Logkizidou et al., 2018), this is only one part of the artification process. Having built spaces to house artistic works, these brands now regularly establish partnerships with renowned artists as a means of further amplifying this effect.

Among the most famous examples is LVMH's partnership with Japanese artist Takashi Murakami in their "Speedy Bag" collection. The collaboration blurred the line between artist and product line, as Louis Vuitton allowed Murakami the rare opportunity to alter their prized brand logo – the Louis Vuitton x Murakami collaboration depicted LVMH's famous monogram in Murakami's signature "high contrast" color palette, including hot pink, teal, and bright yellow (Newbold, 2020). Not one to downplay the artification of his brand, LVMH Creative Director Marc Jacobs remarked of the collaboration, "It has been, and continues to be, a monumental

marriage of art and commerce. The ultimate crossover – one for both the fashion and art history books.” (Milligan, 2009). Indicative of the success of this artification process, the Murakami collection has been featured by major art exhibitors around the world, including at the Bilbao Guggenheim, and at a dedicated Vuitton-Murakami store at the Museum of Contemporary Art in Los Angeles (La Ferla, 2007).

Since their first collaboration with Stephen Sprouse in 2001, Louis Vuitton has pursued many such successful artistic partnerships. Beyond their longtime collaboration with Murakami, they have also maintained a longstanding collaboration with his Japanese contemporary Yayoi Kusama. In 2012, the brand released a limited edition set of accessories donning Kusama's signature dots, and has recently released a second, larger collaborative line in January 2023 called, "Creating Infinity". They have also collaborated on limited edition lines with Richard Prince, Jeff Koons, and Hiroshi Fujiwara, among others (Kristine, 2020).

****Insert Figures 6 and 7 here****

Louis Vuitton is far from the only luxury fashion brand to pursue such a strategy. In fact, most major luxury fashion brands have pursued artification strategies through such partnerships and, in many ways, artists are to fashion brands as sports stars are to athletic brands: brand ambassadors who represent its signature style and ethos. These collaborations enhance or even transform the sources of value on which luxury brands depend for their existence. Channeling the creative power of renowned artists imparts an aura of rarity and uniqueness to products and the brand itself (Chailan, 2018), which helps to satisfy the demand of luxury consumers for these features in their products (Kapferer & Laurent, 2016; Rucker et al., 2011) and experiences

(Batat, 2019; Cuny et al., 2020; Shukla et al., 2022). Furthermore, associating luxury with art may also provide a stiff barrier to entry for would-be competitors who, lacking the overwhelming prestige and cache of established brands, are unable to overcome the challenge of building these highly public and impactful connections with the art world (Chailan, 2018). By making efforts like these to forge ever-tighter connections between the domains of art and luxury, these companies have been quite successful at differentiating their brand images from less exalted competitors (Kapferer, 2014; Kapferer & Bastien, 2012). However, in aspiring to establish connections with or even become art and using their market power as popular tastemakers to secure that reputation, luxury brands are also influencing public perceptions about what art (and who an artist) is and what role it can (and should) play in society.

Before we can begin to discuss the impact of luxury fashion brands integrating art as part of their brand strategies in greater detail, we need to establish an understanding of art's relationship to commerce, and of how to think about the impact of commercialization on the artworld in general. Historically, commerce and patronage have played a central role in allowing artists the space and opportunity to pursue art as a career. However, some critics argue that modern commercialization of the artworld poses a threat to the artistic process itself by distorting the incentives that should shape artistic production. Our aim in what follows is to characterize the relationship of art and commerce in a way that is appropriately sensitive to such concerns without disregarding the fact that commerce is an inevitable feature of artistic production. To strike this balance, we contrast a representative set of "idealist" views that disavow any role for commercial motivation as part of the artistic process with a more practically focused "comparative" alternative, inspired by insights from pragmatist philosophy.

Idealism vs. Comparison in Philosophy and Art

Most people will be familiar with the types of idealist views on the nature of art that we describe here, as they are not uncommon. The idealist holds an extremely demanding underlying commitment to artistic integrity and authenticity that places these values at one end of a spectrum. At the opposite end lies “commercial art,” which entails a sort of pandering desire to attract an audience, without concern for the artistic value of the work itself. Whereas the former is intrinsically motivated, driven by a pure concern with the meaning and artistic value of the work, the latter is designed to please others for profit. Our approach is distinguished by its pragmatic emphasis on problem solving and comparison rather than pursuit of purist ideals and seeks to compare possibilities in terms of their effect on the valuable personal/psychological, social/cultural, and societal goods that art can provide.

We begin with the popular trope of the “starving artist,” which holds that the true artist is one who is so committed to the integrity of her work that she will not compromise her vision for commercial purposes, even if it means leading a relatively meager existence (Cattani et al., 2014; Filer, 1986). According to this ideal, though poverty is not a necessary condition for producing art, the true artist must be *willing* to suffer poverty as a sacrifice in the name of their art. On this view, for example, we can know that artists like William Blake or Vincent Van Gogh were “true artists” who privileged their creative vision above wealth or comfort, as they produced at a prodigious rate, without loss of creative inspiration, despite remaining impoverished and largely unknown during their lifetimes.

Likewise, the various forms of Bohemianism of the 19th Century up to and beyond the American “Beat Generation” of the 1950’s and 1960’s all involved connecting the practice of genuine art with a disdain for materialism and consumer culture (Eikhof & Haunschild, 2006). This trend was mirrored in Europe, where artistic production in the 19th century was seen as

"gradually freed from the market" (Peters & Roose, 2020, p. 2), and thereafter more reflective of the individual interests of the artist (Schaeffer, 1992). Adherents believed that the true artist has an all-consuming passion for their vision and work, and the most perfect instantiation of that ideal will occur when commercial success and popular appeal plays no role at all in their creative process.

The culture of luxury marketing, by contrast, is driven by impulses that are directly at odds with these anti-materialist notions. The brands themselves are fundamentally commercial in origin and intent, a fact that proponents of such views would see as antithetical to an authentic artistic process. If art can arise out of such a context, such idealists would presumably view it as lesser in form at best.

Another similarly idealistic view about art also eschews commercial motivations and presupposes the distinction between what James Joyce, channeling Immanuel Kant, calls "proper" and "improper" art. On this view, fine or "proper" art does not compel the viewer to desire something else, but instead holds the viewer in "aesthetic arrest." Rather than serving as means to an end, it becomes an "end in itself." The viewer of such art will be captivated by the powers of the artist and the artistic moment they have created through their talent rather than compelled by the image to desire what the image represents (Joyce, 2013).

In describing this ideal, John Roman provides the example of a still life painting of fruit on a plate. "Improper" art is "kinetic" in that it drives one to desire that which is its object. The improper version of such a painting will make the viewer desire apples or will have been created with such an object in mind (Roman, 2017). Philosopher Joseph Campbell refers to such art as "pornographic" in that it is designed to tantalize the viewer into movement, to motivate them to

action (Campbell & Moyers, 2011). The implication is that art that can be deployed to a commercial purpose will therefore not count as genuinely “proper” art at all.

As an example of what should, by contrast, count as “proper art,” Roman points to a similar still life of fruit in a bowl by Cezanne. The contrast he identifies is that, in viewing the painting, “the viewer...is captivated by Cezanne’s talent. There is no craving to consume the apples in the painting nor to go buy some apples to eat. The painting is the end” (Roman, 2017). He describes Ansel Adams’ famous photographs of the Grand Canyon in similar terms, claiming: “The photos do more than capture specific settings, they provide an opportunity to experience enchanted moments in nature. The photos do not prompt a yearning to go to the Grand Canyon to find those sights in person. Instead, viewers are spellbound by the three-dimensional event taking place in two-dimensional print. [This is] fine art” (Roman, 2017). The distinction is echoed by Aldous Huxley, who notes with derision in *Brave New World Revisited* that commercial artists produce no masterpieces, for they are “out to captivate the majority [who] may be expected to like the product with which it is associated” (Huxley, 1989).

These styles of thinking are “idealistic” in the sense that they celebrate a singular dedication to one’s work informed by a stringent and exclusionary vision of what should count as art. Only work that is pure and uninformed by materialism or commercial intent can rise to the level of art. Such purity tests may serve as acceptable guides to conduct for some – particularly those who can turn to family wealth and other patrons for support – but they provide limited guidance in practice for those who would aim to broaden access to art and advance the cause of the artist in society or to see a proliferation of the value (and values) art can bring to life.

We instead start from the more practical and anti-essentialist assumption that art provides certain concrete individual and social goods in society and that decisions about how businesses

should approach its use in commercial enterprise should depend on the consequences doing so will have for the provision and proliferation of these goods. The approach is fundamentally *comparative* rather than perfectionist or idealistic in nature. It is motivated by a desire to understand the specific challenges and impediments that prevent art from playing certain positive roles in our lives and to find ways of overcoming them. It takes inspiration from pragmatist philosophy, in at least two respects.

First, like pragmatism's philosophical proponents, we suppose that the separation of epistemological and normative questions within business scholarship can often be counterproductive when our aim is to solve specific social problems and promote practical interventions to improve human lives. Pragmatists propose that this distinction is overcome when we place a more direct focus on evaluating the pursuit of research knowledge in terms of its *usefulness* (Wicks & Freeman, 1998). Research satisfying this standard will be framed and developed in terms of the specific value its findings can provide to practitioners – in our case, in terms of understanding how we might improve the ways that luxury fashion brands integrate art as part of their commercial identity. Furthermore, it will often be comparative in emphasis, focusing on how to resolve specific challenges and improve outcomes relative to alternative arrangements (Singer, 2010; Visser, 2019).

Second, we take inspiration from pragmatism's "wariness of category disputes." Pragmatists avoid relying on reified concepts and categories like "proper" and "improper" art because they view such category disputes as posing the risk of distraction from a more appropriate focus on the processes and problems that shape the substance of our experience (Dewey, 1930; Farjoun et al., 2015; Wicks & Freeman, 1998). We start from our knowledge of what good art *does* in the world, including what value it provides us as human beings, and then

investigate potential avenues by which its commercial use may further enhance – or at least not destroy – these sources of value.

We live in an imperfect world where agreement on idealized standards is unlikely and the grand challenges we face will require pragmatism and compromise to be resolved in ways that improve human lives. If pursuing idealized views on the nature of art will prevent us from solving the serious problems we face or slow that process, then we should question their practical value. The idealist views on art described above are arguably exactly of this kind: the world in which artists are broadly free to pursue art without any concern for commercial appeal or revenue is far distant from the one that we recognize today, where professional artists are often bound by necessity to consider the commercial value of their art – and that commercial value is part of what empowers them to pursue art as a vocation. Rather than beginning from assumptions about idealized relations between commerce and art, we acknowledge the reality that art's commercialization is an unavoidable feature of our world and will be for the foreseeable future.

In fact, commercialization of the artworld is arguably what empowers a broader spectrum of artists to access it than might otherwise be able to do so due to the material hardships it would entail for those who lack inherited wealth and privilege. This may help explain why, though much progress is still needed, the modern artworld is more open to artists from more diverse backgrounds and perspectives than ever before, a benefit that should not be taken lightly – though, as we will discuss at a later point in the paper, the form of contemporary art markets poses some risks to these trends. For these reasons, we believe that attempting to understand how firms should think about alternative strategies from a moral perspective must be a pragmatic exercise in comparison rather than specifying unapproachable ideals.

Terms of Comparison

To start this process, we highlight certain crucial benefits that fine art provides us at individual, social/cultural, and societal levels. This list of potential goods does not exhaust all possibilities. Nonetheless, it provides a useful means by which to assess and compare the relative impact of different potential business strategies available to luxury fashion brands, and it can do so without depending on particularly controversial notions about what art “ideally” ought to be. We do not deny that potential challenges remain when it comes to the weighting and ordering of these goods should realizing (or preserving) one need to come at the expense of another or should they come into competition with other valuable goods that business provides to society.

Later in the paper we will draw on the brand purpose literature to make the case that dedication by luxury fashion brands to preserving these goods and to the creation of art that helps realize them will not only benefit society but lead to business success as well. However, identifying the important benefits art can provide to society is a crucial first step in this process and can serve as a foundation on which to discern whether its commercial use by luxury fashion brands raises relevant threats that will need to be addressed.

Benefits of Art

The personal, social, and societal benefits of art are numerous, and are a subject of unsettled debate amongst artists and art theorists (Kieran, 2005). We do not intend to weigh into that debate here, but simply to provide a non-exhaustive list of some important and relevant goods art and the artworld provide.

Beauty and Awe

First and most obviously, art enriches our lives by infusing otherwise ordinary experiences and concepts with greater meaning (Dissanayake, 1990), and a sense of awe (Shiota et al., 2007). It enhances everyday existence by expanding the range of phenomenological

experiences available to us and deepening our capacity for aesthetic appreciation. The concept of "The Beholder's Share" has been popularized by the art historian Ernst Gombrich, who argues that great art can invite the audience into the work itself, allowing them to make it their own (Gombrich, 1972, 1980). Together with the artist, each audience member co-creates the perceptual process (Kemp, 1998; Seth, 2019), thus making the appreciation of art a unique and deeply personal sensory and emotional experience and source of rich meaning for those who do so.

Communication of Ideas

Second, art is a medium for communicating important concepts and ideas. As the philosopher John Dewey describes, art is "the most effective mode of communication that exists. Works of art are the only media of complete and unhindered communication between man and man that can occur in a world of gulfs and walls that limit community of experience" (Dewey, 2008). It has long been recognized that art can serve as a mechanism for bringing crucial ideas to the forefront of societal consciousness (Langer, 1966). Whether in the visual arts (Goldfarb, 2016) or in music (van Mulukom, 2021), art has played a crucial role in cultural evolution and social revolutions. Artistic output, for example, is considered to have been an especially forceful element during The American Civil Rights movement (Morris, 1984; Reed, 2019).

Human Self-Expression

Third, art provides a means of human self-expression, which not only benefits the artist but can expose others to the hidden recesses of their inner lives. The contemporary artist, Matthew Wong provides a recent example. Wong, a self-taught artist with a diagnosis of autism and Tourette's Syndrome initially experienced rejection from the art establishment in New York. Socially anxious and withdrawn, Wong was considered an "outside artist". However, his art

slowly grew to acclaim, distinguished by its unique ability to convey a compelling landscape of Wong's inner experience (Khatchadourian, 2022). As the art critic David Moos states, "I think he brought his life experience to bear on what is improbable territory for a young artist to tackle. there's a plain-spoken beauty in his work that I think is genuine and earnest" (Lam, 2019). By providing a medium for self-expression, art provides the means by which one's inner life can be shared. At the same time, the ability to express and share elements of one's own phenomenology provides deep meaning and psychological benefits to artist themselves.

New Ways of Thinking

In a similar vein, art can inspire new ways of thinking within the audience. Through these exposures to art, individuals may not only gain knowledge about the artist, but their creative work can expose us to entirely new perspectives on reality (Frank-Witt 2020). This may be because we are unfamiliar with the perspective the artist has taken or because the artist has created something wholly new through their efforts (Burton et al., 1999).

Complimenting this effect, art has the potential to communicate complex subtleties and nebulous ideas which often prove difficult to express with language alone (Luhmann & Roberts, 1987). As such, it can also communicate ideas and concepts across linguistic and cultural boundaries, shedding new light on the mindsets and lived experiences of people from different contexts and backgrounds (Salmose & Elleström, 2019). For example, Lee (D. Lee, 2013) provides the specific case of the Guernica Peace Mural Project (GPMP) in Columbus, Ohio, where groups of Somali and American adults, lacking a shared language, nonetheless established intergroup camaraderie and social bonding by sharing their own unique perspectives while collaborating through the medium of collective art.

Collective Emotional Experiences

The GPMP exemplifies a fifth and final good provided through art: it can facilitate shared emotional experiences through the collective social, cultural, political, or other sources of significance that become attached with it over time. Works of art in different mediums comprise and contribute to a lion's share of popular culture (Seldes, 2021), fostering rich symbolic meaning and terms of communication. These cultural symbols then also cultivate and inspire the creative process in other artists, and can serve to strengthen the social fabric of society (Gebauer & Wulf, 1995).

Identifying these benefits of art to individuals, social groups, and society at large provides a foundation on which to base our understanding of the ethical stakes involved in the commercialization of art. Consistent with a pragmatist outlook, they provide important terms of comparison by which to assess the practical value of different strategic approaches currently available to luxury fashion brands who aim to deploy art infusion and artification strategies as a means of enhancing their brand presence and value. Rather than treating them as guiding lights by which to think through the terms of an idealized social order in which their realization is secured, we use them to gain a firmer grasp on the specific challenges and threats to which these brand activities may lead, and to think through how the most urgent among them may be resolved. To do so, the next steps involve identifying the most pressing of these potential threats and then articulating how (if at all) brands might continue pursuing these strategic directions (1) without sacrificing these important goods to such threats and (2) in ways that might even help cultivate and further promote them.

The First Challenge: When the Profit Motive Drives Inspiration

As we have already noted, there are more opportunities of different kinds to share, sell, and purchase artwork than ever before in history, which has supported an unprecedented

cultivation of artistic diversity and cross-pollination (Cattani et al., 2014; Menger, 1999; Roose et al., 2018). But it also remains true that, in this highly commercialized environment, there is a risk that the profit motive will increasingly drive artistic endeavor such that mass appeal becomes the foundation on which a growing proportion of artists measure the value of their creations and optimize them accordingly. This desire to earn money through artistic production poses some risk to the goods described in the previous section. What follows is a list of some particularly important reasons for concern about the impact of such extrinsic motivation on the creative process.

Extrinsic Motivation and Creativity

Defining creativity is a subject of considerable debate (e.g., Simonton, 2018). However, creative output is generally considered as such if it is perceived to be novel, or at least a novel combination of existing elements, and valuable to at least a subset of individuals (Runco & Jaeger, 2012; Weisberg, 2015).

The influence of monetary incentives on creative output is complex, and research on the subject references longstanding debates in cognitive psychology about the interaction between intrinsic motivations leading to actions that are "done for no other reason than the act itself" (Deci et al., 1999), and extrinsic motivation, leading to acts performed to receive external rewards such as money, status, awards etc. A growing pool of empirical evidence indicates that a rational-choice model emphasizing extrinsic motivations may have limited value if we want to understand the drivers of artist creativity, as the latter is primarily fostered by intrinsic incentives, though external interventions – including the promise of monetary reward – may also have an influence (Klamer & Petrova, 2007; Schmidhuber, 2010).

Perhaps ironically, some research has, in fact, found that application of extrinsic reward for artistic output has positive effects for both the quality and quantity of such production (Eisenberger et al., 1998; Eisenberger & Armeli, 1997; Eisenberger & Selbst, 1994). However, in other cases, particularly when the individual possesses a strong pre-potent intrinsic drive for creativity, the introduction of an extrinsic reward for creative output has been found to have significant negative effects on artistic output (Amabile, 1979; Eisenberger & Cameron, 1996; Tang & Hall, 1995). This is thought to be because, when money is offered up as an extrinsic reward, it interferes with the artist's organic, intrinsic creative drive, a phenomenon known in cognitive psychology as the Overjustification Effect (Deci et al., 1999), and in economic theory as the crowding out effect (Frey, 1997; Frey & Jegen, 2001, 2001; Weibel et al., 2007). In many instances this effect may also attenuate the natural enjoyment that the artist derives from the creative process because when the economic value of creative output is salient, the process of creating such output feels like an economic activity (e.g. "work") (Velthuis, 2003, 2013).

While the precise conditions in which this interference takes place is a matter of debate (see Akin-Little & Little, 2004 for a review), incentives clearly play a complex and often deleterious role over the output of, and intrinsic value taken from the creative process. This will be a particularly relevant set of concerns when the threat of poverty and economic need are the driving forces behind the artist's pursuit of commercial reward.

Scope and Subject Matter

Commercial incentives may limit the range of subject matter artists will tend to consider, potentially guiding them towards certain topics and mediums and away from engaging with others. Subjects that are less likely to garner commercial appeal may tend to attract less exploration, regardless of their potential artistic merits or value to society (Abbing, 2008). This

threatens to reduce or eliminate the communication of less commercially appealing concepts and ideas through art, rule out many potential avenues of self-expression, and may drive hesitation to innovate in surprising and unexpected ways when the artist is unable to predict the commercial rewards (Galenson, 2007).

Research supports this idea that monetary incentives can impact the scope and subject matter with which artists are willing to engage. Frey (1997) introduces the concept of the "spill-over effect" whereby market incentives can alter the orientation towards which the artist's intrinsic drive is directed. The incentives guide the range of topics, mediums, subjects, and styles the artist is likely to engage with. As Klammer & Petrova write, "when artists work for a long time under market conditions, the norms concerning market practices can spill over to their intrinsic motivations; artists may then adopt commercial incentives that may affect their work" (Klammer & Petrova, 2007, p. 249). Incentives can therefore tend to drive artists towards certain types of art and away from others.

For example, market incentives may tend to increase the value of addressing global themes holding broad appeal across cultural borders. This impact is similar to that of mass commercialization on the film industry, within which the lion's share of the top grossing films are action movies (Box Office Mojo, 2023). As many film critics have pointed out, it is no accident that the most commercially successful films are action movies grounded in universal themes of human loss, as opposed to emotionally nuanced romances, or culturally contingent comedies (Holbrook, 1999; Kopf, 2019; Obst, 2013). These action movies, typified by the Marvel Universe, and The Fast and the Furious movie franchises, have even earned their own term in German – "Unterhaltungsfilme" – which loosely translates to "non-art entertainment

films". Rather than "going their own way," the commercial artist may be incentivized in a similar way to follow the crowd (Galenson, 2007; Towse, 2006).

The Second Challenge: Dynamics of the Art Market

A second set of challenges follows from the impact of commercialization on the *market* for art, which can then influence the ways that art is viewed and valued in society. The current market for art is naturally driven to consolidate around relatively few figures who become the subject of celebrity and esteem (Adler, 2006; Rodner & Thomson, 2013; Rosen, 1981). The economic theory of superstars is largely grounded in the work of Rosen (1981) who observed that relatively small differences in talent account for massive differences in popularity and profits. This is caused by imperfect substitution of different levels of talent. Lesser talent is not a good substitute for greater talent or, as he writes, "hearing a succession of mediocre singers does not add up to a single outstanding performance" (Rosen, 1981, p. 846). This imperfect substitution also leads to scale effects, where those with marginally greater but superior talent become superstars and the market consolidates around the output of these relatively few individuals.

While Rosen's ideas may hold true when all such talent is evaluated fairly by the market and evaluated without bias, this process is clearly much messier in practice, especially in the modern media landscape (Budzinski & Gaenssle, 2018). Notably, the modern "pathway to success" runs through institutions that are more widely and easily accessible to privileged communities, which means that members of underprivileged populations will have less access to them, with consequences for the diversity of the artworld itself (Filimon et al., 2011).

Specifically, the art market's commercial structure largely flows through prominent MFA programs and recruitment circles, which are facilitated by agencies aiming to sign and promote

promising artists who will find a commercial audience. Emerging artists show their work at group shows with others like themselves and, if their work sells well, they may be invited to more exclusive shows or even to hold a solo exhibition at a gallery. If the buzz continues to grow and their work continues to sell, they will receive even more widespread publicity and esteem (Adler, 2006; MacDonald, 1988; Rosen, 1981). Once their work begins to be shown in well-known, high-end galleries, it may become an object of investment, with wealthy speculators buying up their stock in anticipation of future gains. This, in turn, drives up the valuation of the works by reducing supply and increasing the “buzz” around the artist.

In this respect, the modern art market begins to resemble the luxury fashion market – exclusivity plays a greater role in determining the value of the art object than the characteristics of the art itself (Currid, 2007). However, this tendency towards valuing art in terms of its rarity and exclusivity leads to important challenges for the art world that luxury fashion brands have an opportunity to counteract.

For example, as we have described above, for many of the public goods that art can provide (e.g., exposure to new ways of thinking and its use as a means for the communication of ideas), its impact will increase as ordinary people gain access to more diverse artistic perspectives and approaches in their everyday lives. As most media attention and popular discussion consolidates around a few artists and artistic styles that experience the most commercial success, and much of that discussion centers around financial valuation, there is a risk that artistic quality may become increasingly associated with such factors rather than intrinsic qualities of the artwork itself.

This effect is compounded by the risk that the market for art will become increasingly set by tastemakers whose primary goal is to use that art to sell elite goods to a rarified group of

consumers. As brands (including luxury fashion brands) become gatekeepers through which artists become anointed and publicized as worthy of the public's attention, it affords these players agenda setting power that could be used to direct the artworld's attention towards media and subjects that serve their interests, with remarkably few people playing outsized roles in determining what art is worth the most and therefore worthy of the most attention.

In the end, this leads to the exacerbation of what is already often characterized as a "winner-take-all" market in which high end galleries and artists at the top are incredibly well-resourced while galleries and artists in the middle segments of the market face serious challenges to their financial survival, hollowing out the artworld from the inside and undermining the additional public goods that might be provided in a more diverse and equitable environment. As popular tastemakers, the power that luxury brands possess can be used either to accelerate this process or to push back against it. If these brands aim to benefit the artistic community by amplifying the positive social goods art provides to society, they must pursue the latter option.

It should now be clear that luxury fashion brands employing art patronage, curation, and promotion and/or artification as brand strategies are confronted by a range of serious moral challenges stemming from the impact of commercialization. We do not believe these challenges are insurmountable, nor even that navigating them must involve significantly sacrificing commercial ends. In the rest of the paper, we describe a route by which brands may navigate these challenges while improving commercial outcomes and conclude by identifying some places where further research will be help us to better understand the dynamics of the situation. We begin by considering the impact of luxury fashion brands adopting a brand purpose committed to the production of art and preserving its individual and social value in society.

Letting Art Lead the Way

One potentially compelling way to resolve the tensions we have identified is to envision the place of art in the organization through the lens of brand purpose. In today's business environment, consumers are increasingly looking for brands that align with their values and make a positive impact in the world. A brand purpose view provides a framework for companies to create a meaningful and sustainable connection with their customers and communities, and helps align the organization with objectives outside of traditional business incentives (Rey et al., 2019). The tight coupling of art and luxury fashion may present these brands with an opportunity to redefine themselves in terms of their commitment to fostering a vital artworld that provides the personal and social goods we have discussed while supplying genuinely artistic contributions of their own. We begin our discussion of this opportunity by explaining brand purpose in more detail. Next, we describe the core values that should define this renewed purpose – *fostering creativity, expanding access, and supplying inspiration* – and consider how a brand purpose grounded on preserving them might be successfully implemented in practice.

Brand Purpose

Brand purpose is the idea that companies should not only place broader societal values at the core of their organizational constitution, but that they should reverberate throughout their company culture and be supported by its organizational design features (Barros-Arrieta & García-Cali, 2021). On this view, profitable corporate strategy should be built around a clear understanding of the value it seeks to create for its stakeholders and within society at large, providing “a clear definition of the firm’s intent, [creating] the ability for stakeholders to identify with, and be inspired by, the firms missions, vision, and values, and [establishing] actionable pathways and an aspirational outcome for the firm’s actions” (George et al., 2021, p. 7).

Prominent examples of companies adopting a brand purpose approach involving sustainability and other social commitments include Patagonia (outdoor clothing), The Body Shop (cosmetics), Warby Parker (eyewear), and Method (cleaning products). However, arguably the most impactful example due to the scale and scope of its influence is the multinational consumer goods company Unilever. Under the leadership of former CEO Paul Polman, Unilever has spurned frequent shareholder objections to implement a decade plus long commitment to sustainability and set ambitious goals to reduce its environmental impact and improve the well-being of people and communities while undertaking dramatic reorganizations of their corporate structure to achieve their aims (Lawrence et al., 2019).

Research increasingly supports the idea that when brands like these orient their strategic vision around such higher order goals, they will tend to outperform their peers (George et al., 2021; Henderson & Van den Steen, 2015). For example, one prominent industry study indicates that more than 80 percent of American consumers think positively about, trust, and remain loyal to firms that adopt and implement a clear sense of brand purpose (Porter Novelli/Cone, 2019). Additional research suggests that companies driven by purpose tend to exhibit a number of advantages, including faster growth, superior market performance, and a rising stock price (Kantar Consulting, 2018). One study by Stengel (2011) even found that companies with a clear sense of purpose outperformed the S&P 500 by a staggering 400% over the course of 10 years. Furthermore, there is growing evidence that younger generations are becoming increasingly influenced by a company's purpose when considering where to work, and that employees are willing to make sacrifices in terms of lifetime earnings in exchange for greater meaning at work (Porter Novelli/Cone, 2019). The importance of purpose extends to the workplace as well, with studies indicating that it can lead to increased employee productivity (Kohll, 2011), and help to

cultivate a pool of talent and foster an internal culture that is motivated and productive (Quinn & Thakor, 2018).

The brand purpose approach stands in contrast to the practice of using – some would say exploiting – these values as persuasive marketing tactics alone. This approach has been heavily criticized as “green washing” (Gosselt et al., 2019) or “woke washing” (Vredenburg et al., 2020) when the values espoused stand in direct contradiction to the impact and practices of the organization (McColl et al., 2021). Though it is beyond the scope of this paper to explore specific organizational design features that support the healthy implementation of a brand purpose view and how they are realized in significant detail, purpose-oriented brands are associated with visionary leadership that emphasizes transformative rather than incremental change, provides a well-crafted mission statement, establishes clear connections between values and policies, and focuses on long-term plans instead of quarterly gains (Cardona et al., 2019; Quinn & Thakor, 2018). Furthermore, these values must be operationalized throughout the organization, and regular checks and audits need to be performed in order to ensure their consistency. For example, this is achieved at Unilever through the creation of an independent Corporate Responsibility Committee, with representation extending throughout the company’s various divisions to provide guidance and oversight in the development of strategy and measurement of its impact (Lawrence et al., 2019; Unilever, 2023).

Core Values: Defining Brand Purpose in Terms of Art and its Social Value

If luxury fashion brands are to shape their brand purpose around a commitment to artistic creation and fostering a vital art world that provides the individual and social goods we have discussed, they will need to adopt a clear set of values representing their core identity. We propose three here: *expanding access*, *fostering creativity*, and *supplying inspiration*.

Expanding Access

Although there is growing attention to empowering diverse artistic voices, the reality is that the art world remains a space that is often dominated by wealth and whiteness. Even as art shows and museums have seen an increase in the representation of people of color, ethnic minorities, LGBTQ+ art and artists, and people from across the socioeconomic spectrum, these cultural spaces – including their management, staff, employees, and patrons – continue to remain less diverse and more privileged than the general population. Furthermore, public education about art remains primarily focused on historically “canonical” figures while art and artists from minority race, culture, gender, and sexual orientation categories and communities are significantly underrepresented. The net effect of these deficits is that, in spite of much progress, members of these groups continue not to see themselves adequately reflected in the world of art – not only to their own detriment, but to that of the artworld itself.

The first and most obvious means of improving these outcomes involves sponsoring educational opportunities for candidates from unconventional backgrounds, or who otherwise offer diverse perspectives and approaches. Investment at the grade school levels will contribute to these effects by reinvigorating arts education in places where it lags or has been ruled out of the curriculum altogether. Directing targeted funding and lobbying efforts to arts education and support programs can help to redefine the artworld in more inclusive terms and provide minority students with opportunities to not only see themselves reflected in the history of art but to bring their own artistic visions to the world.

A second important part of expanding access involves taking steps to ensure that luxury fashion brand investments in the curation, patronage, and promotion of art are inclusive and to a considerable extent reflect the world’s diversity of voices and approaches. A comparison of two

of the museums discussed above – Fondation Louis Vuitton and Gucci Garden – is instructive. The former is now home to a range of educational programs relating to the arts and provides special scheduling and pricing for school trips, along with steep discounts for teachers and professional artists. The aim is for the space to become an iconic, public museum in the spirit of Paris's other great art institutions, helping to secure public perception of the LVMH brand as fundamentally committed to the value, promotion, and production of art, culture, and taste (Riot, 2017). While early controversy in the museum's construction and development may have delayed that process, the authenticity behind its mission distinguishes it from many other luxury brand competitors.

The difference between this approach and that taken by direct competitors like Gucci is stark. Gucci's own foray into the museum world has been markedly brand-focused, but it has not involved a clear integration of broader aims connected with brand purpose. Whereas the LVMH museum is dedicated to the broader public promotion of art and artists, Gucci Garden (formerly Museo Gucci) in Florence serves exclusively as a shrine to the history of the brand and emblem of its artistic vision for the future.

This approach involves cataloguing the historical significance of the brand and using its story to continually reinforce its cultural relevance as a fashion house while firmly situating its future in an artistic frame. Ultimately, however, Gucci has built a purely self-referential monument to its history and future that, unlike similar efforts by some of its luxury competitors, evinces a narrow focus on the brand and its stylistic forays in the arts rather than situating the brand in a broader artistic context and opening the door for a broader swath of society to experience new and diverse forms of artistic expression to which they would otherwise not have access.

Fostering Creativity

Brands can play a significant role in stimulating creativity through targeted investments. In the first place, artists often find it difficult to use art as a primary source of income in the early going, before they can establish a steady stream of revenue from their work. However, the problem goes beyond the ability of artists to provide for themselves when they are starting out. As we have seen, the originality, diversity, and creative authenticity of artistic outputs can be directly tied to incentives provided by the market, and large portions of the current market for fine art run through a narrow field of tastemakers and investors. These gatekeeping individuals and institutions are often as much or more motivated by a focus on trends and the speculative value of art as they are on its virtues *as* art and its contribution to society. This means that a disproportionate amount of attention and funding are dedicated to relatively few approaches, themes, and mediums, which can have the effect of “hollowing out” the art market and creating powerful commercial incentives that drive trend chasing and, in the end, conformity. To overcome these challenges and enrich the artworld and its role in society, there are at least four places where targeted investment by luxury fashion brands will help to increase the breadth of creative approaches and outputs.

Creating grants and other programs that direct financial support for emerging and established but underfunded artists can empower them to focus on their craft without the stress of meeting their basic needs, allowing them to live as “working artists” with the time and space to create. Virginia Wolf’s famous aphorism, that “A woman must have money and a room of her own if she is to write fiction” extends beyond the written word to the artist and her creations (Woolf, 1929). When artists are not preoccupied with financial concerns, they can channel their energy and creativity into producing innovative works that may involve additional risk but

reflect their unique perspective and vision rather than chasing the most assured sources of revenue. Beyond providing financial stability, funding can also provide access to necessary resources, such as materials, tools, and studio space, which can further enhance artistic productivity and output.

In addition to direct support for artists themselves, brands can foster creativity by providing public events and spaces for artists to meet and collaborate, and to engage with the broader community in the creation of art. By creating venues that allow artists to operate in a more interactive and community-oriented environment, brands can promote discourse among artists and between artists and the public, encouraging the development of innovative work that engages the public consciousness and stimulates public reflection.

By fostering artistic creativity through pursuing these goals, brands may not only enhance their own image within the artworld and society at large, but can generate renewed interest in art, cultivating a broader culture of art appreciation and increased sophistication of public attitudes towards art. In the process, brands may not only create an enlarged audience of potential art consumers for the artworld at large, but increase the public value attached to their own artistic creations as well, effectively growing the market for – and market value of – their own products in the process.

Supplying Inspiration

Finally, luxury fashion brands have an opportunity as creators in their own right to provide leadership through their artistic decisions and choice of collaborative artistic partnerships. While brands will continue to differentiate themselves through appeal to and reinventions of their aesthetic heritage, the artification process provides ample opportunities for diversifying the sources of inspiration that drive new looks and approaches to luxury fashion designs. Beyond the

obvious necessity that brands expand the scope of influences and diversity of artistic partnerships behind their creations, the integration of meaningful themes within the work itself can provide practical inspiration for consumers and may to some extent hold potential to transform the image of luxury itself. Consider the case of promoting sustainability.

While false claims to social responsibility do exist and a certain skepticism is no doubt warranted (Becker-Olsen et al., 2006; Laufer, 2003), consumers are much more critical over the claims of luxury brands than non-luxury brands (Davies et al., 2012). The inability for luxury brands to successfully communicate their credible CSR activity disincentivizes such behavior and if luxury brands are unable to garner corporate value through the engagement, these efforts are bound to plateau or even subside (Osburg et al., 2019). Coupling such activity with artistic projects and messaging that reinforce and draw attention to their strategic choices is one possible avenue to establishing their credibility.

Presumably, in order to succeed, the principal challenge using such strategies will need to help luxury brands overcome is the perceived incongruence between the image of luxury and sustainability (Mandel et al., 2006; Napier & Sanguineti, 2018; Quach et al., 2022). One main stumbling block is that, conceptually, luxury is readily associated with leisure, and ostentation, while sustainability is related to constraint, moderation, and pro-sociality (Achabou & Dekhili, 2013). In fact, empirical research on implicit consumer attitudes has found a deep incongruence in perception between the concepts of luxury and sustainability (Voyer & Beckham, 2014). As Kapferer (2010) describes, “To drive a Rolls Royce, a Maybach or a Mercedes S Class would be a message that the owner couldn’t care less about gas overconsumption and the warming of the atmosphere.” (Kapferer, 2010, p. 11).

If a renewed focus on using art as a means of staking their public commitment to sustainability is paired with genuinely sustainable business practices, it may help repair their underlying psychological image among consumers and open the door to securing greater receptivity and attentiveness to their claims to social responsibility. Quach et al (2022) recently tested this idea empirically, by evaluating the impact of art infusion on the believability of a luxury brand's sustainability claims. Across two studies, they found that, when they successfully engaged in art infusion, genuinely pro-environmental luxury brands were perceived as significantly more compelling. Interestingly, the effect only held for luxury brands (not economy brands), suggesting that the incongruence in brand image is luxury-specific.

While more research is necessary to further understand such effects, these findings suggest that the arts may provide a “gateway” to creating shared value in other dimensions of corporate social responsibility and represent the most natural means of credibly and effectively implementing broader sustainability strategies.

Conclusion

The prospect of resolving the tensions we have identified in this paper through a brand purpose approach raises many additional questions and areas for future research. A first set of questions is strictly practical and concerns the implementation of a brand purpose dedicated to the aims we have described. They include the following.

When it comes to *expanding access*, more research is necessary to explore how and whether expanding access to the world of art through targeted investments in “lower profile” venues such as arts education and community programs will translate to reputational effects that benefit brands. One possible outcome is that it could damage their status by connecting their

identity with lower status issues and tastes. From a moral perspective, should success or failure on this front matter as part of their overall decision-making process?

In the area of *cultivating creativity*, additional future work could involve creating natural experiments that examine the role that creating community spaces and providing grants and other sources of income can play in advancing the career of aspiring creative artists, including effects on the amount and substance of their creative output. This work could also investigate the broader impact of providing such resources on the communities within which these artists reside in terms of the social variables on which we have focused in this paper.

With respect to *providing inspiration*, important questions remain to be investigated about how the use of artistic creations to convey sustainability and other messages may result in changes to luxury fashion brand credibility on these issues. In particular, is art a sufficiently popular and sufficiently impactful medium to carry dramatic changes in their reputation?

A second set of questions involves the extension of these concepts to other sectors within the luxury category. We have focused our analysis on luxury fashion brands as this is the largest and most “prototypical” luxury category and the one that has to date involved the most prominent entwining of concepts of art and luxury among brands. Future work might examine the extent to which these principles apply in other categories of luxury. We might think, for example, that a commitment to the arts may be of relative less importance in the luxury wine industry, which tends to emphasize location, rarity, and storytelling, as opposed to artistic craftsmanship in production and packaging (e.g., Wright et al., 2023). Future work will be needed to test the generalizability of these ideas to other areas of luxury, and as well to other non-luxury industries (e.g. non-luxury fashion) which also share a relationship to the art world.

Finally, as the interactions between luxury and art also continues to evolve, future work will need to investigate what it will mean for brands to maintain an authentic commitment to art and the artworld as technology challenges our existing ideas about what counts as art and who should be counted as an artist. Some luxury fashion brands, for example, have shown enthusiasm for new, digital forms of art, including non-fungible tokens (NFTs) (Joy et al., 2022), which endow creative work with a unique identifier. Given their ability to create scarcity for digital art, these technologies show promise for innovative luxury brands. At the same time, they pose unique opportunities and challenges to the art world. Can luxury brands harness these new technological capabilities while safeguarding the interests of the artistic community? Likewise, some commentators have framed new forms of generative AI tools such as DALL-E and Stable Diffusion, which allow ordinary users to create entirely new, high fidelity creative output with the touch of a few buttons, as posing a significant threat to the artistic community (Mazzone & Elgammal, 2019). How will a brand purpose committed to advancing the important individual and social role of art in our lives address these kinds of emerging technological challenges?

For better or worse, the future of luxury fashion branding will continue to evolve in the direction of artification and the integration of brand identity with the broader artworld. In this paper we have proposed that, by adopting a brand purpose dedicated to the advancement of art's benefits as a medium for providing important social goods, luxury fashion brands can overcome many current challenges associated with the commercial use of art to promote genuine social benefit in society. By securing access to art and the artworld, fostering genuine artistic creativity and inspiring social progress through their artistic collaborations and contributions, luxury fashion brands have an opportunity to forge new paths to profitability through the integrity of their dedication to artistic purposes.

References

- Abbing, H. (2008). *Why are artists poor?: The exceptional economy of the arts*. Amsterdam University Press.
- Achabou, M. A., & Dekhili, S. (2013). Luxury and sustainable development: Is there a match? *Journal of Business Research*, 66(10), 1896–1903.
- Adams, S., & Elliott, H. (2010). Master of the brand: Bernard Arnault. *Forbes. Com*.
- Adler, N. J. (2006). The arts & leadership: Now that we can do anything, what will we do? *Academy of Management Learning & Education*, 5(4), 486–499.
- Akin-Little, K. A., & Little, S. G. (2004). Re-examining the overjustification effect. *Journal of Behavioral Education*, 13(3), 179–192.
- Amabile, T. M. (1979). Effects of external evaluation on artistic creativity. *Journal of Personality and Social Psychology*, 37(2), 221.
- Amatulli, C., Mileti, A., Speciale, V., & Guido, G. (2016). The relationship between fast fashion and luxury brands: An exploratory study in the UK market. In *Global marketing strategies for the promotion of luxury goods* (pp. 244–265). IGI Global.
- Bai, Y. (2017). Artification and authenticity: Museum exhibitions of luxury fashion brands in China. *Fashion Curating: Critical Practice in the Museum and Beyond*, 213–228.
- Balzer, W. K., & Sulsky, L. M. (1992). Halo and performance appraisal research: A critical examination. *Journal of Applied Psychology*, 77(6), 975.
- Barros-Arrieta, D., & García-Cali, E. (2021). Internal branding: Conceptualization from a literature review and opportunities for future research. *Journal of Brand Management*, 28(2), 133–151.
- Batat, W. (2019). *Experiential marketing: Consumer behavior, customer experience and the 7Es*. Routledge.
- Baumgarth, C. (2018). Brand management and the world of the arts: Collaboration, co-operation, co-creation, and inspiration. *Journal of Product & Brand Management*, 27(3), 237–248.
- Baumgarth, C., & O'Reilly, D. (2014). Brands in the arts and culture sector. *Arts Marketing: An International Journal*, 4(1/2), 2–9.
- BBC. (2017). *Christian Dior and Gucci owners drop super-skinny models*.
<https://www.bbc.com/news/business-41174739>
- Becker-Olsen, K. L., Cudmore, B. A., & Hill, R. P. (2006). The impact of perceived corporate social responsibility on consumer behavior. *Journal of Business Research*, 59(1), 46–53.
- Box Office Mojo. (2023). *Worldwide Box Office*.
https://www.boxofficemojo.com/year/world/?ref_=bo_nb_ydw_tab

- Budzinski, O., & Gaenssle, S. (2018). The economics of social media (super-) stars: An empirical investigation of stardom and success on YouTube. *Journal of Media Economics*, 31(3–4), 75–95.
- Burton, J., Horowitz, R., & Abeles, H. (1999). Learning in and through the arts: Curriculum implications. *Champions of Change: The Impact of the Arts on Learning*, 35–46.
- Campbell, J., & Moyers, B. (2011). *The power of myth*. Anchor.
- Cardona, P., Rey, C., & Craig, N. (2019). Purpose-driven leadership. In *Purpose-driven Organizations* (pp. 57–71). Springer.
- Cattani, G., Ferriani, S., & Allison, P. D. (2014). Insiders, outsiders, and the struggle for consecration in cultural fields: A core-periphery perspective. *American Sociological Review*, 79(2), 258–281.
- Chailan, C. (2018). Art as a means to recreate luxury brands' rarity and value. *Journal of Business Research*, 85, 414–423. <https://doi.org/10.1016/J.JBUSRES.2017.10.019>
- Chernev, A., & Blair, S. (2021). When sustainability is not a liability: The halo effect of marketplace morality. *Journal of Consumer Psychology*, 31(3), 551–569.
- Chevalier, M., & Mazzalovo, G. (2021). *Luxury brand management in digital and sustainable times*. John Wiley & Sons.
- Codignola, F., & Rancati, E. (2016). The blending of luxury fashion brands and contemporary art: A global strategy for value creation. In *Handbook of research on global fashion management and merchandising* (pp. 50–76). IGI Global.
- Cuny, C., Pinelli, M., Fornerino, M., & deMarles, A. (2020). Experiential art infusion effect on a service's brand: The role of emotions. *Journal of Marketing Management*, 36(11–12), 1055–1075.
- Currid, E. (2007). The economics of a good party: Social mechanics and the legitimization of art/culture. *Journal of Economics and Finance*, 31, 386–394.
- Davies, I. A., Lee, Z., & Ahonkhai, I. (2012). Do consumers care about ethical-luxury? *Journal of Business Ethics*, 106, 37–51.
- De Angelis, M., Amatulli, C., & Zaretti, M. (2020). The artification of luxury: How art can affect perceived durability and purchase intention of luxury products. *Sustainable Luxury and Craftsmanship*, 61–84.
- Deci, E. L., Koestner, R., & Ryan, R. M. (1999). A meta-analytic review of experiments examining the effects of extrinsic rewards on intrinsic motivation. *Psychological Bulletin*, 125(6), 627.
- Dewey, J. (1930). The quest for certainty: A study of the relation of knowledge and action. *The Journal of Philosophy*, 27(1), 14–25.
- Dewey, J. (2008). Art as experience. In *The richness of art education* (pp. 33–48). Brill.

- Dhaliwal, A., Singh, D. P., & Paul, J. (2020). The consumer behavior of luxury goods: A review and research agenda. *Journal of Strategic Marketing*, 1–27.
- Dion, D., & Arnould, E. (2011). Retail Luxury Strategy: Assembling Charisma through Art and Magic. *Journal of Retailing*, 87(4), 502–520. <https://doi.org/10.1016/j.jretai.2011.09.001>
- Dissanayake, E. (1990). *What is art for?* University of Washington Press.
- Eisenberger, R., & Armeli, S. (1997). Can salient reward increase creative performance without reducing intrinsic creative interest? *Journal of Personality and Social Psychology*, 72(3), 652.
- Eisenberger, R., Armeli, S., & Pretz, J. (1998). Can the promise of reward increase creativity? *Journal of Personality and Social Psychology*, 74(3), 704.
- Eisenberger, R., & Cameron, J. (1996). Detrimental effects of reward: Reality or myth? *American Psychologist*, 51(11), 1153.
- Eisenberger, R., & Selbst, M. (1994). Does reward increase or decrease creativity? *Journal of Personality and Social Psychology*, 66(6), 1116.
- Farjoun, M., Ansell, C., & Boin, A. (2015). Pragmatism in organization studies: Meeting the challenges of a dynamic and complex world. *Organization Science*, 26(6), 1787–1804. <https://doi.org/10.1287/orsc.2015.1016>
- Filer, R. K. (1986). The "Starving artist"—Myth or reality? Earnings of artists in the United States. *Journal of Political Economy*, 94(1), 56–75.
- Filimon, N., López-Sintas, J., & Padrós-Reig, C. (2011). A test of Rosen's and Adler's theories of superstars. *Journal of Cultural Economics*, 35, 137–161.
- Frey, B. S. (1997). *Not just for the money* (Vol. 748). Citeseer.
- Frey, B. S., & Jegen, R. (2001). Motivation crowding theory. *Journal of Economic Surveys*, 15(5), 589–611.
- Galenson, D. (2007). *Artists and the market: From Leonardo and Titian to Andy Warhol and Damien Hirst*.
- Gebauer, G., & Wulf, C. (1995). *Mimesis: Culture Art Society*. Univ of California Press.
- George, G., Haas, M. R., McGahan, A. M., Schillebeeckx, S. J. D., & Tracey, P. (2021). Purpose in the For-Profit Firm: A Review and Framework for Management Research. *Journal of Management*, 01492063211006450. <https://doi.org/10.1177/01492063211006450>
- Ghauri, P., Wang, F., Elg, U., & Rosendo-Ríos, V. (2016). Market driving strategies: Beyond localization. *Journal of Business Research*, 69(12), 5682–5693. <https://doi.org/10.1016/j.jbusres.2016.04.107>
- Gibson, R. (2003). Schiaparelli, Surrealism and the desk suit. *Dress*, 30(1), 48–58.

- Giesler, M., & Fischer, E. (2017). Market system dynamics. *Marketing Theory*, 17(1), 3–8. <https://doi.org/10.1177/1470593116657908>
- Goldfarb, Y. (2016). *Taking Place: Rhetoric of Abstract Space and Construction of Literary Architectures*.
- Gombrich, E. H. (1972). The visual image. *Scientific American*, 227(3), 82–97.
- Gombrich, E. H. (1980). Standards of truth: The arrested image and the moving eye. *Critical Inquiry*, 7(2), 237–273.
- Gosselt, J. F., van Rompay, T., & Haske, L. (2019). Won't get fooled again: The effects of internal and external CSR ECO-labeling. *Journal of Business Ethics*, 155, 413–424.
- Hagtvedt, H., & Patrick, V. M. (2008). Art infusion: The influence of visual art on the perception and evaluation of consumer products. *Journal of Marketing Research*, 45(3), 379–389. <https://doi.org/10.1509/jmkr.45.3.379>
- Han, Y. J., Nunes, J. C., & Drèze, X. (2010). Signaling status with luxury goods: The role of brand prominence. *Journal of Marketing*, 74(4), 15–30.
- Heilbrun, J., & Gray, C. M. (2001). *The economics of art and culture*. Cambridge University Press.
- Heine, K., & Berghaus, B. (2014). Luxury goes digital: How to tackle the digital luxury brand–consumer touchpoints. *Journal of Global Fashion Marketing*, 5(3), 223–234.
- Heinich, N., & Shapiro, R. (2012). *De l'artification: Enquêtes sur le passage à l'art* (Vol. 20). Éditions de l'École des hautes études en sciences sociales.
- Henderson, R., & Van den Steen, E. (2015). Why Do Firms Have “Purpose”? The Firm's Role as a Carrier of Identity and Reputation. *American Economic Review*, 105(5), 326–330. <https://doi.org/10.1257/aer.p20151072>
- Holbrook, M. B. (1999). *Consumer value: A framework for analysis and research*. Psychology Press.
- Huettl, V., & Gierl, H. (2012). Visual art in advertising: The effects of utilitarian vs. hedonic product positioning and price information. *Marketing Letters*, 23(3), 893–904. <https://doi.org/10.1007/s11002-012-9196-z>
- Huxley, A. (1989). *Brave new world revisited*. Perennial Library/Harper.
- Jelinek, J.-S. (2018). Art as strategic branding tool for luxury fashion brands. *Journal of Product & Brand Management*, 27(3), 294–307.
- Joy, A., Wang, J. J., Chan, T. S., Sherry, J. F., & Cui, G. (2014). M(Art)worlds: Consumer perceptions of how luxury brand stores become art institutions. *Journal of Retailing*, 90(3), 347–364. <https://doi.org/10.1016/j.jretai.2014.01.002>

- Joy, A., Zhu, Y., Peña, C., & Brouard, M. (2022). Digital future of luxury brands: Metaverse, digital fashion, and non-fungible tokens. *Strategic Change*, 31(3), 337–343.
- Joyce, J. (2013). *Portrait of the Artist as a Young Man* (H. W. Gabler, Ed.). Routledge.
- Kantar Consulting. (2018). *Purpose 2020: Inspiring Purpose-Led Growth*.
<https://kantar.no/globalassets/ekspertiseomrader/merkevarebygging/purpose-2020/p2020-frokostseminar-250418.pdf>
- Kapferer, J.-N. (2010). All that glitters is not green: The challenge of sustainable luxury. *European Business Review*, November-December, 40–45.
- Kapferer, J.-N. (2014). The artification of luxury: From artisans to artists. *Business Horizons*, 57(3), 371–380. <https://doi.org/10.1016/j.bushor.2013.12.007>
- Kapferer, J.-N., & Bastien, V. (2012). *The luxury strategy: Break the rules of marketing to build luxury brands*. Kogan page publishers.
- Kapferer, J.-N., & Laurent, G. (2016). Where do consumers think luxury begins? A study of perceived minimum price for 21 luxury goods in 7 countries. *Journal of Business Research*, 69(1), 332–340.
- Kastner, O. L. (2013). *When luxury meets art: Forms of collaboration between luxury brands and the arts*. Springer Science and Business Media.
- Kemp, S. (1998). Perceiving luxury and necessity. *Journal of Economic Psychology*, 19(5), 591–606.
- Khatchadourian, R. (2022). Matthew Wong's Life in Light and Shadow. *The New Yorker*.
<https://www.newyorker.com/magazine/2022/05/16/matthew-wongs-life-in-light-and-shadow>
- Kieran, M. (2005). Value of art. *The Routledge Companion to Aesthetics*, 293–305.
- Kim, S. B. (1998). Is fashion art? *Fashion Theory*, 2(1), 51–71.
- Klamer, A., & Petrova, L. (2007). Financing the arts: The consequences of interaction among artists, financial support, and creativity motivation. *The Journal of Arts Management, Law, and Society*, 37(3), 245–256.
- Kohll, A. (2011). *What Employees Really Want At Work*. Forbes.
<https://www.forbes.com/sites/alankohll/2018/07/10/what-employees-really-want-at-work/>
- Kopf, D. (2019). Rotten Tomatoes is based on bad statistics. Use Metacritic instead. *Quartz*.
<https://qz.com/quartzy/1518240/rotten-tomatoes-is-based-on-bad-statistics-use-metacritic-instead>
- Kotler, P. (2011). Philip Kotler's contributions to marketing theory and practice. *Review of Marketing Research*, 8, 87–120. [https://doi.org/10.1108/S1548-6435\(2011\)0000008007](https://doi.org/10.1108/S1548-6435(2011)0000008007)

- Kotler, P. (2020). The Consumer in the Age of Coronavirus. *Journal of Creating Value*, 6(1), 12–15. <https://doi.org/10.1177/2394964320922794>
- Kristine. (2020). Top Louis Vuitton collaborations over the years. *Spotted Fashion*. <https://www.spottedfashion.com/top-louis-vuitton-collaborations-over-the-years/>
- La Ferla. (2007). The artist's fall collection. *New York Times*. <https://www.nytimes.com/2007/11/08/fashion/08ART.html>
- Lam, P. (2019). Edmonton autistic artist remembered for achieving “improbable territory.” *CBC News*. <https://www.cbc.ca/news/canada/edmonton/wong-artist-edmonton-1.5315368>
- Langer, S. K. (1966). The cultural importance of the arts. *Journal of Aesthetic Education*, 1(1), 5–12.
- Laufer, W. S. (2003). Social accountability and corporate greenwashing. *Journal of Business Ethics*, 43, 253–261.
- Lawrence, J., Rasche, A., & Kenny, K. (2019). Sustainability as Opportunity: Unilever's Sustainable Living Plan. In G. G. Lenssen & N. C. Smith (Eds.), *Managing Sustainable Business: An Executive Education Case and Textbook* (pp. 435–455). Springer Netherlands. https://doi.org/10.1007/978-94-024-1144-7_21
- Leclair, M. (2017). “Dior and I”: Understanding the combination of creativity and economy in fashion industry. *Society and Business Review*, 12(3), 274–284.
- Lee, D. (2013). How the arts generate social capital to foster intergroup social cohesion. *The Journal of Arts Management, Law, and Society*, 43(1), 4–17.
- Lee, H.-C., Chen, W. W., & Wang, C.-W. (2008). The role of visual art in enhancing perceived prestige of luxury brands. *Marketing Letters*, 26(4), 593–606.
- Li, E. P., Min, H. J., & Belk, R. W. (2008). Skin lightening and beauty in four Asian cultures. *ACR North American Advances*.
- Logkizidou, M., Bottomley, P., Angell, Rob, & Evanschitzky, H. (2018). Why Museological Merchandise Displays Enhance Luxury Product Evaluations: An Extended Art Infusion Effect | Elsevier Enhanced Reader. *Journal of Retailing*, 95(1), 67–82. <https://doi.org/10.1016/j.jretai.2018.11.001>
- Luhmann, N., & Roberts, D. (1987). The medium of art. *Thesis Eleven*, 18(1), 101–113.
- MacDonald, G. M. (1988). The economics of rising stars. *The American Economic Review*, 155–166.
- Mandel, N., Petrova, P. K., & Cialdini, R. B. (2006). Images of success and the preference for luxury brands. *Journal of Consumer Psychology*, 16(1), 57–69. https://doi.org/10.1207/s15327663jcp1601_8
- Masè, S., & Cedrola, E. (2017). Louis Vuitton's art-based strategy to communicate exclusivity and prestige. In *Fashion branding and communication* (pp. 155–184). Springer.

- Masè, S., Cedrola, E., Davino, C., & Cohen-Cheminet, G. (2020). Multivariate Statistical Analysis of Artification Effect on Customer-Based Brand Equity in Luxury Brands. *International Journal of Arts Management*, 22(3), 55–66.
- Massi, M., & Turrini, A. (2020). When fashion meets art: The artification of luxury fashion brands. *The Artification of Luxury Fashion Brands: Synergies, Contaminations, and Hybridizations*, 1–32.
- Mazzone, M., & Elgammal, A. (2019). *Art, creativity, and the potential of artificial intelligence*. 8(1), 26.
- McColl, J., Ritch, E. L., & Hamilton, J. (2021). Brand purpose and ‘woke’ branding campaigns. In *New perspectives on critical marketing and consumer society* (pp. 145–154). Emerald Publishing Limited.
- Menger, P.-M. (1999). Artistic labor markets and careers. *Annual Review of Sociology*, 25(1), 541–574.
- Milligan, L. (2009). Marc and Murakami. *Vogue*. <https://www.vogue.co.uk/article/louis-vuitton-and-takashi-murakami-exhibition>
- Morales, A. C., & Fitzsimons, G. J. (2007). Product contagion: Changing consumer evaluations through physical contact with “disgusting” products. *Journal of Marketing Research*, 44(2), 272–283.
- Morris, A. D. (1984). *The origins of the civil rights movement*. Simon and Schuster.
- Naletelich, K., & Paswan, A. K. (2018). Art infusion in retailing: The effect of art genres. *Journal of Business Research*, 85, 514–522.
- Napier, E., & Sanguinetti, F. (2018). Fashion merchandisers’ slash and burn dilemma: A consequence of over production and excessive waste? *Rutgers Business Review*, 3(2), 159–174.
- Newbold, A. (2020). This was the defining fashion collaboration for the noughties. *Vogue*. <https://www.vogue.co.uk/fashion/article/louis-vuitton-murakami#:~:text=Louis%20Vuitton%20x%20Murakami%20Was,Of%20The%20Noughties%20%7C%20British%20Vogue>
- Obst, L. (2013). Lynda Obst: Hollywood’s completely broken. *Salon*. https://www.salon.com/2013/06/15/lynda_obst_hollywoods_completely_broken/
- Okonkwo, U. (2009). Sustaining the luxury brand on the Internet. *Journal of Brand Management*, 16, 302–310.
- Osburg, V.-S., Akhtar, P., Yoganathan, V., & McLeay, F. (2019). The influence of contrasting values on consumer receptiveness to ethical information and ethical choices. *Journal of Business Research*, 104, 366–379.

- Peluso, A. M., Pino, G., Amatulli, C., & Guido, G. (2017). Luxury advertising and recognizable artworks: New insights on the “art infusion” effect. *European Journal of Marketing*, 51(11/12), 2192–2206.
- Peters, J., & Roose, H. (2020). From starving artist to entrepreneur. Justificatory pluralism in visual artists’ grant proposals. *The British Journal of Sociology*, 71(5), 952–969.
- Phau, I., & Teah, M. (2016). The influence of brand mimicry on luxury brands. *Luxury Research Journal*, 1(2), 93–109.
- Poelina, A., & Nordensvard, J. (2018). Sustainable luxury tourism, indigenous communities and governance. *Environmental Footprints and Eco-Design of Products and Processes*, 147–166. https://doi.org/10.1007/978-981-10-6716-7_8
- Porter Novelli/Cone. (2019). *Feeling Purpose*. <https://static1.squarespace.com/static/56b4a7472b8dde3df5b7013f/t/5ce6eb8c15fcc0076a874b15/1558637485726/Biometrics+Research+FINAL+Single+Pages.pdf>
- Puccinelli, N. M., Goodstein, R. C., Grewal, D., Price, R., Raghubir, P., & Stewart, D. (2009). Customer Experience Management in Retailing: Understanding the Buying Process. *Journal of Retailing*, 85(1), 15–30. <https://doi.org/10.1016/j.jretai.2008.11.003>
- Quach, S., Septianto, F., Thaichon, P., & Mao, W. (2022). Art infusion and functional theories of attitudes toward luxury brands: The mediating role of feelings of self-inauthenticity. *Journal of Business Research*, 150, 538–552.
- Quinn, R. E., & Thakor, A. V. (2018). Creating a purpose-driven organization. *Harvard Business Review*, 96(4), 78–85.
- Reed, T. V. (2019). *The art of protest: Culture and activism from the Civil Rights Movement to the present*. U of Minnesota Press.
- Rey, C., Bastons, M., & Sotok, P. (2019). *Purpose-driven organizations: Management ideas for a better world*. Springer Nature.
- Riot, E. (2017). Chapter 12: The Louis Vuitton Foundation: The Gift of a CSR Leader and Art Lover to the World. In *CSR, Sustainability, and Leadership* (pp. 237–272). Routledge/Taylor & Francis Group.
- Rodner, V. L., & Thomson, E. (2013). The art machine: Dynamics of a value generating mechanism for contemporary art. *Arts Marketing: An International Journal*, 3(1), 58–72.
- Roman, J. (2017). *Can commercial art ever be “art”?* <https://www.printmag.com/design-criticism/can-commercial-art-ever-be-fine-art/>
- Roose, H., Roose, W., & Daenekindt, S. (2018). Trends in contemporary art discourse: Using topic models to analyze 25 years of professional art criticism. *Cultural Sociology*, 12(3), 303–324.

- Rosen, S. (1981). The economics of superstars. *The American Economic Review*, 71(5), 845–858.
- Rucker, D. D., Dubois, D., & Galinsky, A. D. (2011). Generous paupers and stingy princes: Power drives consumer spending on self versus others. *Journal of Consumer Research*, 37(6), 1015–1029.
- Runco, M. A., & Jaeger, G. J. (2012). The standard definition of creativity. *Creativity Research Journal*, 24(1), 92–96.
- Salmose, N., & Elleström, L. (2019). *Transmediations: Communication across media borders*. Routledge.
- Schaeffer, J.-M. (1992). . Paris: Gallimard. *L'art de l'âge Moderne. L'esthétique et La Philosophie Du XVIIIe Siècle à Nos Jours*.
- Schmidhuber, J. (2010). Formal theory of creativity, fun, and intrinsic motivation (1990–2010). *IEEE Transactions on Autonomous Mental Development*, 2(3), 230–247.
- Seldes, G. (2021). *The public arts*. Routledge.
- Sen, A. (2006). What Do We Want from a Theory of Justice? *Journal of Philosophy*, 103(5).
- Sen, A. (2009). *The idea of justice*. Belknap Press of Harvard University Press.
- Seth, A. K. (2019). From unconscious inference to the beholder's share: Predictive perception and human experience. *European Review*, 27(3), 378–410.
- Shapiro, R. (2019). Artification as Process. *Cultural Sociology*, 13(3), 265–275.
<https://doi.org/10.1177/1749975519854955>
- Shapiro, R., & Heinich, N. (2012). When is Artification? *Contemporary Aesthetics*, 4(April 5), 1–12.
- Shiota, M. N., Keltner, D., & Mossman, A. (2007). The nature of awe: Elicitors, appraisals, and effects on self-concept. *Cognition and Emotion*, 21(5), 944–963.
- Shukla, P., Rosendo-Rios, V., & Khalifa, D. (2022). Is luxury democratization impactful? Its moderating effect between value perceptions and consumer purchase intentions. *Journal of Business Research*, 139, 782–793.
- Simonton, D. K. (2018). Defining creativity: Don't we also need to define what is not creative? *The Journal of Creative Behavior*, 52(1), 80–90.
- Singer, A. E. (2010). Integrating ethics and strategy: A pragmatic approach. *Journal of Business Ethics*, 92, 479–491.
- Soito, P. (2018). Why art is the cornerstone of luxury brands. *Art Market Magazine*, 37.

- Statista. (2023). *Luxury Goods—Worldwide*. <https://www.statista.com/outlook/cmo/luxury-goods/worldwide#:~:text=Revenue%20in%20the%20Luxury%20Goods,US%24112bn%20in%202023>.
- Stengel, J. (2011). *Grow: How Ideals Power Growth and Profit at the World's Greatest Companies*. Crown.
- Sterngold, A. H. (2004). Do economic impact studies misrepresent the benefits of arts and cultural organizations? *The Journal of Arts Management, Law, and Society*, 34(3), 166–187.
- Tang, S., & Hall, V. C. (1995). The overjustification effect: A meta-analysis. *Applied Cognitive Psychology*, 9(5), 365–404.
- Teah, H. M. (2013). *Brand mimicry of luxury brands*.
- Towse, R. (2006). Human capital and artists' labour markets. *Handbook of the Economics of Art and Culture*, 1, 865–894.
- Tungate, M. (2009). *Luxury world: The past, present and future of luxury brands*. Kogan Page Publishers.
- Unilever. (2023). *Business Integrity*. <https://www.unilever.com/planet-and-society/responsible-business/business-integrity/>
- van Mulukom, V. (2021). The evolution of music as artistic cultural innovation expressing intuitive thought symbolically. *Behavioral and Brain Sciences*, 44, e91.
- Velthuis, O. (2003). Symbolic meanings of prices: Constructing the value of contemporary art in Amsterdam and New York galleries. *Theory and Society*, 32, 181–215.
- Velthuis, O. (2013). *Talking prices: Symbolic meanings of prices on the market for contemporary art*. Princeton University Press.
- Venkatesh, A., Joy, A., Sherry Jr, J. F., & Deschenes, J. (2010). The aesthetics of luxury fashion, body and identify formation. *Journal of Consumer Psychology*, 20(4), 459–470.
- Visser, M. (2019). Pragmatism, critical theory and business ethics: Converging lines. *Journal of Business Ethics*, 156, 45–57.
- Voyer, B., & Beckham, D. (2014). Can Sustainability Be Luxurious? *Journal of Consumer Research*, 21(1), 215–219.
- Vredenburg, J., Kapitan, S., Spry, A., & Kemper, J. A. (2020). Brands taking a stand: Authentic brand activism or woke washing? *Journal of Public Policy & Marketing*, 39(4), 444–460.
- Weibel, A., Rost, K., & Osterloh, M. (2007). Crowding-out of intrinsic motivation-opening the black box. *Available at SSRN 957770*.

- Weisberg, R. W. (2015). Expertise, nonobvious creativity, and ordinary thinking in Edison and others: Integrating blindness and sightedness. *Psychology of Aesthetics, Creativity, and the Arts*, 9(1), 15.
- Wicks, A. C., & Freeman, R. E. (1998). Organization Studies and the New Pragmatism: Positivism, Anti-positivism, and the Search for Ethics. *Organization Science*, 9(2), 123–140. <https://doi.org/10.1287/orsc.9.2.123>
- Woolf, V. (1929). A Room of One's Own. In H. Lee (Ed.), *A Room of One's Own & Three Guineas*. Vintage Books.
- Wright, D. K., Yoon, H., Morrison, A. M., & Šegota, T. (2023). Drinking in style? Literature review of luxury wine consumption. *British Food Journal*, 125(2), 679–695.
- Zhang, W., Teah, M., & Phau, I. (2018). *Brand Mimicry Of Luxury Cosmetics: Consumer Evaluation And Purchase Intention*. 1425–1425.

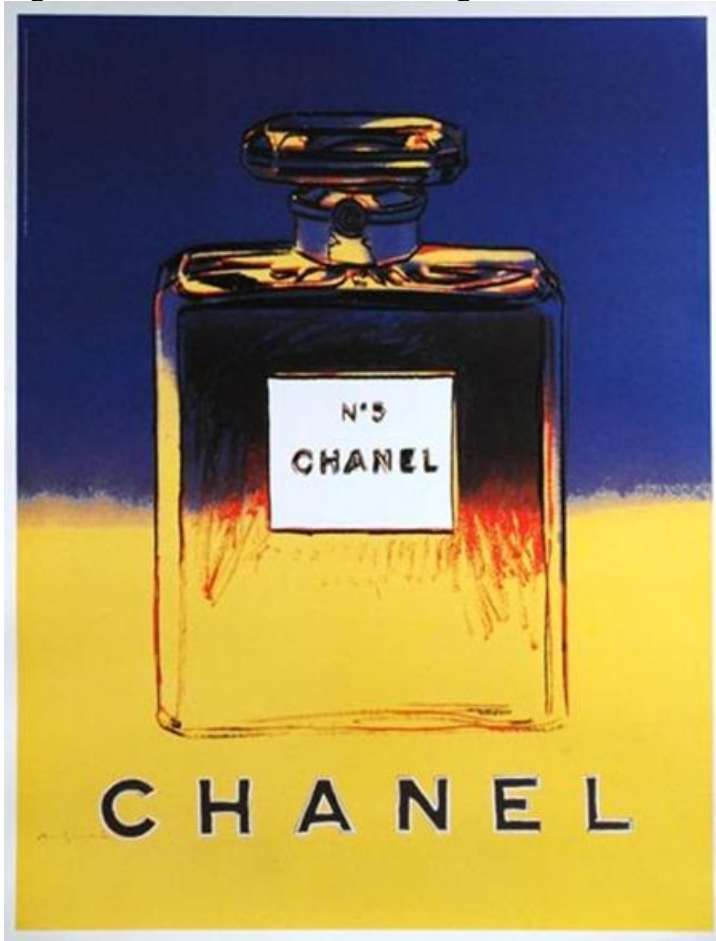
Figures

Figure 1: Yves St. Laurent's "Mondrian Dress"



[This Photo](#) by Eric Koch is licensed under [CC0 1.0](#)

Figure 2: Poster advertisement using Warhol's "Chanel No. 5" to sell Chanel No. 5, 1997.



[This Photo](#) by Unknown Author is licensed under [CC BY-NC-ND](#)

Figure 3: Fondazione Prada in Milan, founded 1993.



"[The future is golden](#)" by [Rob Oo](#) is licensed under [CC BY 2.0](#).

Figure 4: Fondation Louis Vuitton in Paris, founded 2014.



[This Photo](#) by Unknown Author is licensed under [CC BY-SA](#)

Figure 5: Hermes flagship store in Paris, opened 2010.



[This Photo](#) by Unknown Author is licensed under [CC BY-NC-ND](#)

Figure 6: Redesign of the LV mark for the Murakami x Louis Vuitton Collaboration



[This Photo](#) by Unknown Author is licensed under [CC BY-NC-ND](#)

Figure 7: A polka-dotted model of Yayoi Kusama in a Louis Vuitton store. On display for the Kusama x Louis Vuitton Collaboration. Hong Kong, 2012.

