

**A STUDY ON THE APPLICATION OF
CONTEMPORARY VISUAL ART INTO FLAGSHIP
STORES OF LUXURY FASHION BRANDS**

A thesis submitted for the degree of Doctor of Philosophy

by

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Abstract

Luxury fashion brands face a new challenge as to how to sustain brand growth while maintaining the exclusivity of brands due to the democratisation of the luxury phenomenon which is mainly driven by the emergence of ‘new luxury’ and changes of consumption style ‘trading up’. Luxury consumers are becoming disillusioned with the vulgarisation of luxury goods and prefer exclusive luxurious experiences. In order to keep pace with the changes in luxury consumer needs and promote an image with creative and luxurious connotations, luxury brands increasingly associate with contemporary visual art through diverse kinds of channels. Among the channels, great attention has been given to contemporary visual art exhibitions within a flagship store due to its benefits: geographical location, cutting investment cost and offering direct art experience to consumers. However, there is no theoretical research investigating the main points to be considered in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands. Moreover, there is a need for a systematic approach in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands as relying mainly on a designer’s intuition might pose a problem: delivering different messages from those intended. Through the research, four main propositions were identified which need to be considered when luxury fashion brands apply contemporary visual art exhibitions to their flagship stores: 1) brand communication with consumers, 2) the fit between brand identity and that of an artist, 3) consumers’ value/benefits in the way that enhance consumers’ aesthetic experience of art and 4) artists’ value/benefits. Models including a conceptual model and a design tool kit were developed and tested with experts in this field. The proposed models are decision supporting tools which provide a comprehensive overview regarding the main points to be considered as well as support finding a high fit artist to brand identity. They offer advantages as follows:

- 1) the conceptual framework improves understanding of the needs/values of the three main stake holders such as luxury fashion brands, consumers and artists for this practice and provides an insight into how to address them in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands

2) the tool kit assists in making a decision when selecting artists or artworks and offers benefits to all the stake holders: 1) luxury brand value by managing their touch points effectively that ultimately lead to enhancing brand communication, 2) consumer value by preventing confusion caused by disharmonious messages from all the touch points within flagship stores, and 3) artist value by finding a matched brand for synergy between brands and artists.

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Chapter 1. Introduction

This research aims to develop a decision supporting model to assist contemporary visual art exhibitions application into flagship stores of luxury fashion brands. In this chapter, the background of this research which is about the overview of the current luxury fashion industry and brand communication through contemporary visual art is explained. Moreover, the purpose of the research, including the motivation and research gap, aim and objectives, research contribution and structure of the thesis is explained.

1.1 Background of the Study

This section comprises three sections: 1) Dynamics of luxury fashion industry, 2) Changes of luxury consumer needs, and 3) Current use of visual art in luxury brand communication.

1.1.1 Dynamics of luxury fashion industry

The luxury goods market is significant, not only in terms of its market value estimated to have exceeded US \$130 billion in 2007 but also in terms of its growth which has in the past 10 years significantly outpaced that of other consumer goods categories (Fionda and Moore, 2009). According to Luxury Goods Worldwide Market Study by D'Arpizio (2012) of Bain and Company, the leading advisor to the global luxury goods industry, the luxury goods market has been growing steadily over the past 15 years from the mid 1990s to 2011, although it was affected by the global financial crisis in 2008 (see figure 1-1). Bain and Company also estimated that the 10 percent growth in the market in 2012, the third consecutive year following the recession, means the luxury goods revenues will grow annually by double-digits.

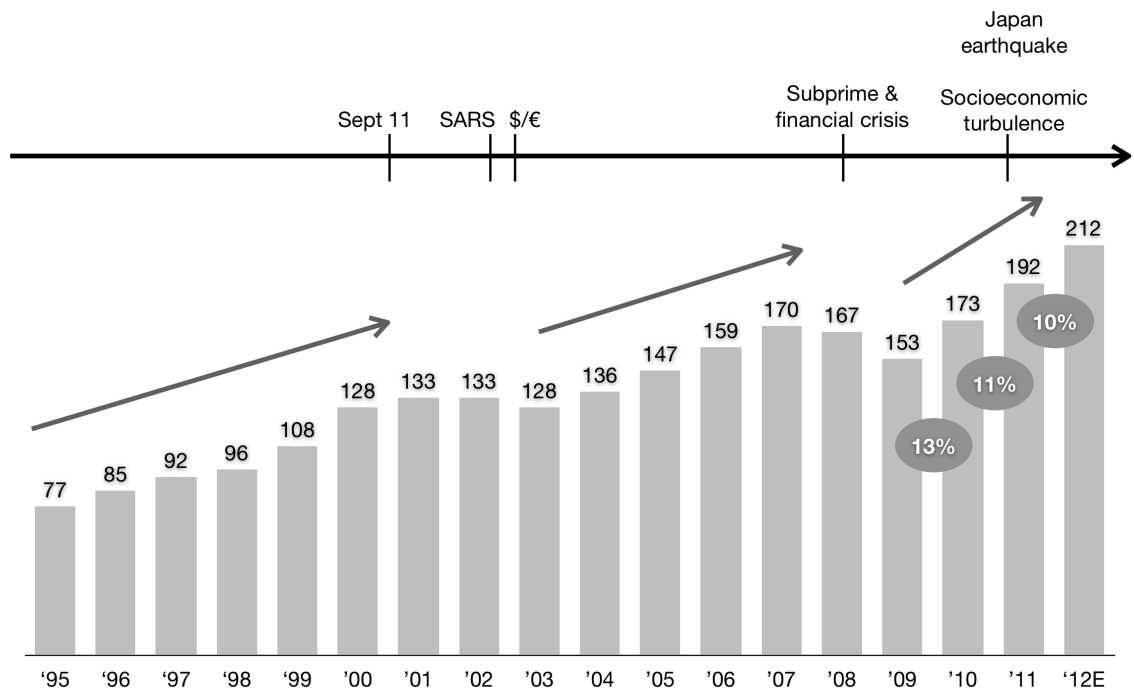


Figure 1-1. Worldwide luxury goods market trend (1995- 2012 E,€B) (Source: adapted from D' Arpizio, 2012)

The rate of growth has been driven by a variety of reasons, from an increasing aspirational affluence and growing population of young wealthy consumers to an ageing wealthier population or a greater relative number of people with high incomes (Vigneron and Johnson, 2004; Fionda and Moore, 2009), one of the most significant of which has been the rise of consumption style ‘trading up’ and the emergence of ‘new luxury’ products (Silverstein, Fiske and Butman, 2005; Hagtvedt and Patrick, 2009). According to Silverstein *et al.* (2005), people who belong to the middle class are increasingly willing to pay premium prices for products and services that are better quality, taste and aspiration than other goods in the same category. This consumer behaviour regarding luxury brands is called ‘trading up’. This trend is easily seen in the rapid growth of the Indian middle class, “*who are no longer at financial distance from luxury, and are trading up to meet their current aspirations*” (Atwal and Khan, 2008).

In response to this significant consumer interest and demand, the product portfolio of luxury brands has been modified as several products that previously were exclusive have now embraced lower-priced versions. They also have extended their product ranges to

include lower-priced items such as cosmetics, fragrance, sunglasses and other accessories (Okonkwo, 2007; Atwal and Williams, 2008). These products and services are called ‘new luxury’. A striking example of this phenomenon is the launch of Karl Lagerfeld and Stella McCartney designed products in fashion retail chains. These new luxury products and services are of good quality but not so expensive as to be out of the reach of the middle class. Consequently, new luxury products have become more affordable for many more middle-market consumers than before and support the significant increase in sales of luxury brands (Tsai, 2005).

On the other hand, this ‘democratisation’ of the luxury phenomenon poses significant challenges for luxury brands. Fundamentally, the notion of luxury has been strongly linked to exclusivity, status and quality (Atwal and Williams, 2008) as Kapferer and Bastien (2008) stated: *“the DNA of luxury is the symbolic desire to belong to a superior class, which everyone will have chosen according to their dreams, because anything that can be a social signifier can become a luxury.”* However, because luxury products have become easy to access for a wider range of consumers, luxury products will not be social signifiers anymore and lose their luxury status. Aaker (1996) pointed out that *“the danger in a move down market is that once a brand has associated its name with a downscale offering – even if the move represents only a slight change in price or performance- it runs the risk of losing its stature as a higher priced (and by inference, higher quality) brand.”*

In this circumstance, luxury brands face a new challenge as to how to sustain brand growth while maintaining the exclusivity of brands. In order to overcome this issue that is taking place in today’s luxury market, it is essential for luxury brands to understand why contemporary consumers buy luxury and what they believe luxury is.

1.1.2 Changes in luxury consumer needs

In marketing literature, the notion of luxury has been identified from a consumer perspective or from a product/brand perspective. Existing research from a consumer point of view demonstrated that the main factor in distinguishing luxury from non-luxury is the psychological benefit for consumers (Nueno and Quelch, 1998; Arghavan and

Zaichkowsky, 2000; Wiedmann, Hennigs and Siebels, 2007). According to these studies, the psychological value of luxury can be categorised into two types, personal-oriented perception and non-personal-oriented perception, in terms of the motives for luxury consumption. Non-personal-oriented perception is associated with status symbols such as 'perceived conspicuous', 'uniqueness' and 'quality' whereas personal-oriented perception of luxury is involved with consumption experience that is strongly congruent to a person's self-concept.

In the 1980s and 1990s, Western luxury consumption was mainly motivated by status-seeking and appearance. However, this conspicuous luxury consumption has rapidly decreased in contemporary Western culture as is widely acknowledged (Atwal and Williams, 2008) and has been transformed by personal motives such as hedonism and perfectionism in luxury consumption. These changes in the motives for acquiring luxury products in Western culture are significantly influenced by the 'democratisation' of the luxury phenomenon which is mainly driven by the emergence of 'new luxury' and changes of consumption style 'trading up', as Wiedmann *et al.*(2007) stated: *"In view of the dynamic growth in the luxury market and availability of luxury goods to a wider range of consumers than ever before, the luxury market has transformed from its traditional conspicuous consumption model to a new experiential luxury sensibility marked by a change in the new way consumers define luxury."*

This 'democratisation' of the luxury phenomenon also affects the Japanese luxury market that has been among the world's biggest markets. According to the Japanese luxury consumer study by Salsberg (2009) of Mckinsey and Company, *"The 'luxury brands as badges' mentality which used to define social stratification and transformed the Japanese consumers into luxury brands addicts is losing ground to different and more personal symbols."* This study also pointed out that Japanese consumers have become more confident and do not rely on 'luxury brands as badges' as much as before, instead they would prefer luxury experiences to buying luxury goods. This study indicates that although acquisitive luxury consumption has still been attributed to some emerging luxury markets such as China and Russia, increasing numbers of luxury consumers in mature markets such

as Europe and Japan have come to perceive luxury as an intangible value that they wish to experience. This is consistent with Atwal and Williams (2008): *“the expression of ‘today’s luxury’ is about a celebration of personal creativity, expressiveness, intelligence, fluidity, and above all, meaning.”*

In order to keep pace with the significant changes in luxury consumer needs, luxury brands increasingly associate with art to offer meaningful and luxurious customer experience as Gilmore and Joseph Pine (2009) stated: *“brands can best offer meaningful customer experience through the use of culture such as art in creative and innovative ways.”*

1.1.3 Current use of art in luxury brand communication

There has been a long interaction between luxury brands and art, from Elsa Schiaparelli who was working with artists Jean Cocteau and Dali to draw inspiration and value in the early years of the twentieth century to Louis Vuitton, which launched an art exhibition centre named ‘L’ Espace Louis Vuitton’ within its flagship store on Paris’ Avenue des Champs Elysees in 2005.

Table 1-1. Types of art associations of luxury fashion brands (Source: adapted from Kim, 2010)

Types of art association	Main activity	Main cases
Foundation	Running a non-profit organisation to support the contemporary creative arts	Cartier Hermès LVMH
Sponsorship	Supporting art to promote the brand	Dior Fendi Ferragamo
Artist collaboration	Collaborating with art to direct the product of visual design	Bvlgari Colombo Louis Vuitton
Advertising campaign	Utilising artworks for advertisement or visual communication	Comme des Garçons Kenzo Prada
Promotion through art exhibition	Promoting exhibitions to express the artistic nature of the brand	Chanel Prada Hermès
Art exhibition within flagship store	Providing the brand concept with artistic goods or experience at the consumer touchpoints	Comme des Garçons Hermès Prada

This association with art has been increasingly adopted by a number of major luxury fashion brands in order to promote an image with creative and luxurious connotations (Hagtvedt and Patrick, 2008), to offer meaningful customer experience (Gilmore and Joseph Pine, 2009), and/or to get creative inspiration from art (Mackrell, 2005). The association with contemporary visual art has been conducted through diverse kinds of channels such as art foundations, artist sponsorship, art collaboration, advertising, promotion and art exhibitions within flagship stores (see table 1-1).

Foundation

Art Foundations of luxury brands are non-profit organisations which encourage new talent and support emerging forms of artist expression. For instance, the ‘Foundation d’entreprise Hermès’ has based Hermès’ interest in the contemporary art scene, providing support for artists working in a broad range of disciplines. Specific projects of the Foundation include both the production and diffusion of works of art. In this context, the foundation supervises planning and programming for six exhibition spaces worldwide (in Bern, Brussels, New York, Seoul, Singapore and Tokyo) with specialist curators (Fondation d'entreprise Hermès, 2012).



Figure 1-2. An exhibition by Fondation d’entreprise Hermès: Jataka Mirrors (Source: Rho, 2011)

Sponsorship

Art sponsorship involves the provision of financial support channelled towards funding an art event. Unlike the art foundation, art sponsorship is done with the expectation of commercial return and generating a lasting positive impact among the consumers who have enjoyed the event (Okonkwo, 2007). Through the sponsorship, luxury brands and art events have become linked in the memory of consumers, and as a result, thinking of the brand can trigger event-linked associations, while thinking of the event can trigger brand-linked associations. For example, in 2008, Christian Dior held an exhibition at the Ullens Centre of Contemporary Art in Beijing. For this exhibition, Dior commissioned 20 Chinese artists to create works of their own inspired by Christian Dior. Gutsatz (2009) mentioned *“this exhibition shows that a luxury brand can adopt a radically different and truly innovative approach in its relationship to art. Through the exhibition, Dior restores its nobility to sponsorship, and promotes its reputation in China.”*



Figure 1-3. An exhibition by Christian Dior with Chinese Artists (Sources clockwise from upper left: Zhang, 2008; Xu, 2008; Wang, 2008; Rong, 2008)

Artist collaboration

Artist collaboration is a way to add fresh creativity to the craftsmanship of luxury brands. A luxury brand commissions an artist to design, illustrate or do something inventive with a product. The successful collaboration enables a brand to reinvigorate and rekindle desire in their consumers. This artist collaboration often relies on designers' intuition especially when the brand chooses the artist they will work with such as Louis Vuitton with Japanese artist Takashi Murakami. In the interview with Moca, the contemporary art museum in Los Angeles, Marc Jacobs, a creative director with Louis Vuitton, said that when he first saw Murakami's work, he was fascinated by the creative and contemporary feeling of his work. He approached Murakami to suggest working together and Murakami was very receptive to his idea and pleased to work with him (Museum of Contemporary Art, 2007). Marc Jacobs understands the power of combining creative forces and commissioned the Japanese artist, Takashi Murakami to reinterpret Louis Vuitton's iconic logo. Its success demonstrated the potential in art collaboration for the 21st century luxury brand.



Figure 1-4. Artist collaboration of Louis Vuitton with Takashi Murakami (Source: Enrique, 2011)

Advertising Campaign

Advertisements have been regarded as highly important in the luxury goods sector as they enhance the visibility of luxury brands. As a result, luxury brands often allocate a large percentage of their budget to advertising (Okonkwo, 2007). Currently, lots of

luxury brands increasingly use art images in their advertising through collaboration with an artist to promote an image of luxury and exclusiveness (Hagtvedt and Patrik, 2008). A notable example is Prada's advertising campaign with Taiwanese-American visual artist, James Jean. For their advertising campaign, Prada has created a surreal landscape for their new S/S'08 collection. This advertising campaign entitled "Trembled Blossom" showcases a masterfully created four and a half minute illustrated CGI film directed by James Lima, with artwork by James Jean.



Figure 1-5. Prada advertising campaign with James Jean (Source: Butcher, 2008)

Promotion through art exhibition

Promotion through contemporary art exhibition is direct marketing to promote brand image and communicate with consumers. For the exhibition, a luxury brand collaborates with world leading architects, musicians and visual artists to design an exhibition space to show the power of the brand and share the artistic inspiration of the brand with consumers such as Chanel's Mobile Art exhibition. Chanel Mobile Art was devised as a touring contemporary art exhibition. The exhibition was housed in the Chanel Pavilion, designed by Zaha Hadid architects to celebrate the iconic Chanel handbag. Commissioned by Chanel, Mobile Art presents changing installations of works by leading contemporary artists from Europe, the United States, Asia, Russia and Latin

America. The Mobile Art allows the artists to create unique pieces for the project in the convergence of fashion and art (Leonard *et al.*, 2008).



Figure 1-6. Chanel Mobile Art Exhibition (Source: Oshea, 2008)

Art exhibition within a flagship store

In response to the significant changes in consumer needs from a brand, a number of luxury brands have moved beyond traditional to experiential. In this circumstance, great attention has been given to retail management and customer experience within retail stores to offer exclusive customer experience and communicate effectively with consumers (Birtwistle and Freathy, 1998; Thompson and Chen, 1998; Kozinets *et al.*, 2002; Kent, 2007). Different from other kinds of retail stores, luxury flagship stores operate to raise both profile and brand image to show the power of the brand, and to communicate effectively with consumers rather than operate under the traditional rules of profit and loss (Jackson, Lowe and Miller, 2000). Due to these reasons, increasing numbers of luxury brands such as Louis Vuitton, Hermès and Comme des Garçons place strong emphasis on the fusion of luxury flagship stores with contemporary visual art. A notable example of the association of a luxury flagship store with contemporary visual art is the Japanese luxury brand, Comme des Garçons. It opened an in-store art

gallery named ‘Six’ in the basements of its flagship stores in Tokyo and Seoul. ‘Six’ gallery hosts exhibitions three times a year with leading artists such as David Lynch, Takuma Nakahira and Yayoi Kusama to share Comme des Garçons’ artistic inspiration and philosophy with customers (Kwon and Seo, 2011). Another example of the fusion of luxury flagship stores with visual art is the French luxury brand, Louis Vuitton. The brand has held various contemporary visual art exhibitions in its flagship stores located in Paris, Hong Kong, Tokyo and Singapore every three to four months to introduce emerging artists to a wider public. During the interview with Art Magazine (Kolesnikov-Jessop, 2013), Jean-Christophe Tevenin, the general manager at Louis Vuitton Southeast Asia stated that *“since we opened a year ago in Singapore, we have received a wonderful welcome from the public, just to give you an idea, we have had more than one million visitors passing through the art space since the opening. Many discover it with surprise, not expecting to see it as they enter the store”* (Kolesnikov-Jessop, 2013). The interview indicates that the association of luxury fashion flagship stores with contemporary art has had a great deal of attention from not only luxury fashion brands but also consumers.



Figure 1-7. An exhibition at Comme des Garçons’ Six gallery (Source: Syson, 2010)

As such, the association with contemporary visual arts has been conducted through diverse kinds of channels by a number of major luxury fashion brands. However, these

associations with contemporary visual art sometimes accompany great risks when the brand invests vast amounts of money in them. For instance, the successfully launched Chanel Mobile Art Exhibition stopped travelling the world's major fashion cities in consideration of the economic crisis in 2008. Although Chanel has not disclosed the project's cost, it seems clear that they put a lot of intellectual and financial effort in it as this project was widely considered one of the most ambitious and luxurious collaborations between fashion and art. Despite this effort, the reception of the project was not favourable in terms of the investment effect at the time the event was launched, during the world economic crisis (Murphy, 2008). In this regard, a Chanel spokeswoman announced that Chanel would be concentrating on strategic growth investment at this point in time (Douglas, 2008). As seen in the Chanel Mobile Art Exhibition, the association with contemporary visual arts and luxury fashion brands requires more strategic direction to lead to better results.

In this circumstance, great attention has been given to the contemporary visual art association within a flagship store due to the potential benefits of it: geographical location, offering direct art experience and investment cost. Typically a flagship store of luxury fashion brands is located within the premium shopping districts of a cluster of key cities (Moore, Doherty and Doyle, 2010). Therefore, people can easily access and enjoy the art exhibition instead of putting effort into visiting particular event places. In other words, because of the geographical advantage of a flagship store, potential luxury consumers can be more exposed to art exhibitions and can communicate more with the brand through it than with art exhibition promotions held in particular places. Further, unlike an advertising campaign, art exhibition within a flagship store offers direct art experience to the consumers. As mentioned earlier, luxury consumers do not rely on 'luxury brand as badges' as much as before, instead they would prefer exclusive and meaningful experiences (Salsberg, 2009). Atwal and Williams (2008) also stated that postmodern consumers demand an experience-based marketing that emphasises interactivity, connectivity and creativity. At this point, offering direct art experience within flagship stores is the way to respond to consumers' demands in an effective way. Furthermore, this

way of association with art has benefit in terms of cutting the investment cost as holding an art exhibition within a flagship store is relatively less costly.

To summarise, holding contemporary visual art exhibitions within a flagship store would be an effective brand communication channel in association with visual art in terms of the geographical advantage, cutting the investment cost and offering direct art experience to consumers. Due to these reasons, this study focuses on contemporary visual art application into a luxury fashion flagship store rather than other communication channels through association with art.

1.2 Research Motivation and Key Questions

1.2.1 Research Gaps

Despite the increasing number of luxury fashion brands applying visual art exhibitions to flagship stores for effective brand communication as stated earlier, there is relatively little research which investigates this area (Hagtvedt and Patrick, 2008). In marketing literature, several practitioners and academics have stated the importance of association with visual art in enhancing consumers' perception of products and brands (Martorella, 1996; Hoffman, 2003; Gilmore and Joseph Pine, 2009). These studies represent an initial step in applying visual art to branding and provide the idea of the positive influence of association with visual art on consumers' evaluation of the brands through case studies. However, the impact of association with visual art on consumers' perception of brand has not been systemically measured and analysed in these studies. Hagtvedt and Patrik (2008) demonstrated that the general connotations of luxury and exclusivity with visual art automatically spills over onto the products and brands which the art is associated with and leads to enhancing consumers' evaluation of products and brands in a favourable way. This significant finding from the research provides luxury fashion practitioners with the proof that association with art somehow has the power to enhance the perception of the brand with luxurious and exclusive connotations.

However, to date, no empirical studies have been conducted on how the other aspects of visual art, such as artists' characteristics, contents and underlying ideas of artworks, spill over and lead to different influences on consumers' perception of brands when it associates with visual art. It means that it would be hard for luxury fashion brands to understand the influence of the art exhibition on consumers' perception of the brand. Moreover, there is no research investigating the main points to be considered when luxury fashion brands apply contemporary visual art to their flagship stores. This can cause difficulties for luxury fashion brands when they select artworks or artists for exhibitions.

1.2.2 Problems

There are two possible ways to apply contemporary visual art to a brand through an exhibition. First, a brand works together with commissioned artists from the beginning of a collaboration. In this case, artists create artworks freely, inspired by the brand. Therefore, the value and culture of the brand is reflected in the artworks that artists create such as in Dior's art exhibition at the Ullens Centre of Contemporary Art in Beijing (Gutsatz, 2009) and Chanel's Mobile Art show (Douglas, 2008). Secondly, a brand chooses the artwork after it was produced. In such cases, a brand used to choose the artist who they worked with or artwork by creative designer's intuition such as Comme des Garçons' art exhibitions with David Lynch and Takuma Nakahira. However, considering that the main purpose of a flagship store is to convey brand identity to consumers effectively (Jackson, Lowe and Miller, 2000; Okonkwo, 2007), relying mostly on a designer's intuition in applying contemporary visual art to a flagship store might pose a problem: the lack of a systematic and strategic approach could deliver different messages from those intended. In such cases, consumers can be confused by conflicting messages from the different touch points within a flagship store. Prior research in marketing literature stated that consumer experience is not driven by a single component but all the components around them (Schmitt and Simonson, 1997; Gobe, 2001). It means that to consumers, all of the moments of experience and all the messages delivered via different touch points within a flagship store combine and shape the overall perception of the brand. Therefore, conflicting brand messages between contemporary visual art exhibition and the other

components around consumers within a flagship store results in confused brand images and positions in consumers' minds (Kotler and Keller, 2005). In this respect the contemporary visual art exhibition held within a flagship store somehow needs to be balanced with the other design components to send out coherent messages within the brand story (Okonkwo, 2007).

Therefore, the research described in this thesis was motivated by the author's belief that developing a model considering an effective brand communication in applying contemporary visual art exhibition to a luxury fashion flagship store can address the issues mentioned in this section. The three key research questions that are required to be answered are as follows:

1. What are the significant factors to be considered in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands?
2. How do these key factors influence consumers' perception of brands and their experience of art when contemporary visual art exhibition is held within a flagship store of a luxury fashion brand?
3. How can experience design be applied in a way to support a brand's communication when applying contemporary visual art exhibitions to flagship stores of luxury fashion brands?

1.3 Aim and Objectives

This research aims **'to develop a model to assist contemporary visual art exhibition applications to flagship stores of luxury fashion brands.'** For the purpose of the research, this study investigated how contemporary visual art might be most effectively applied to luxury fashion flagship stores in order to enhance perceived brand identity. Specifically, the influence of a contemporary visual art exhibition within a flagship store on consumers' perception of brand identity and their experience of art are investigated. Further, experience design is employed as a way to support brand communication in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands. Therefore, the objectives of this research are:

1. **To investigate emergent theories of brand communication for luxury fashion brand and experience design:** identify the main points to be considered when designing customer experience for brand communication of luxury fashion brands.
2. **To explore the main characteristics and the effects of contemporary visual art on viewers:** identify the main characteristics of contemporary visual art which influence customer experience of art when luxury fashion brands apply contemporary visual art to their flagship stores.
3. **To study how luxury fashion brands apply contemporary visual art exhibitions into their flagship stores in practice:** explore the current practice of contemporary visual art exhibition applications to flagship stores of luxury fashion brands; main considerations, problems and challenges and potential benefits.
4. **To identify key issues to be considered in applying contemporary visual art exhibitions to luxury fashion flagship stores:** identify the themes regarding the main points to be considered in the current practice of contemporary visual art exhibitions application to flagship stores of luxury fashion brands.
5. **To test hypotheses generated from the key themes:** test the validity of the key themes through embedded case studies with quantitative questionnaire surveys which is to investigate consumers' responses to the found themes.
6. **To utilise all the information together to formulate a decision supporting model including conceptual framework and design tool kit:** develop a conceptual framework, which provides a comprehensive overview regarding the main points to be considered when luxury fashion brands apply contemporary visual art exhibitions to flagship stores, and a design tool kit, which is for finding a high fit artist to brand identity.
7. **To evaluate whether the proposed model is valid as a decision supporting tool:** evaluate the impact of the model on the participants in terms of the perceptions of identified main points to be considered and whether it can encourage brand communication.

1.4 Research Contribution

This research aims to provide two key contributions:

1. **An insight into the application of contemporary visual art exhibitions to flagship stores of luxury fashion brands:** as mentioned earlier, an increasing number of luxury brands are placing strong emphasis on the fusion of luxury flagship stores with art. Although several research (Martorella, 1996; Hoffman, 2003; Gilmore and Joseph Pine, 2009) in marketing has stated the importance of association with visual art in enhancing consumers' perceptions of products and brands, these studies provide only an initial step as to how to apply visual art to branding. Moreover, there is no theoretical research that investigates the main points to be considered particularly for contemporary visual art exhibitions application to flagship stores of luxury fashion brands. This can cause difficulties for luxury fashion brands when they plan art exhibition application to their flagship stores. In this regard, the information from this research may be potentially useful for luxury fashion brands in terms of providing a comprehensive overview regarding the main points to be considered when they apply contemporary visual art exhibitions to flagship stores of luxury fashion brands.
2. **A model to assist contemporary visual art exhibitions application to flagship stores of luxury fashion brands:** As explained earlier, luxury fashion brands have relied mostly on a designer's intuition when they apply artworks to their flagship stores. However it might pose a problem as the lack of a systematic and strategic approach could deliver different messages from those intended. In such cases, consumers can be confused by conflicting messages from the different touch points within a flagship store and it would ultimately damage the communication between a brand and consumer. In this regard, the information from this research may be potentially useful for luxury fashion brands in terms of developing a model to assist contemporary visual art exhibitions application to flagship stores of luxury fashion brands.

1.5 Structure of the Thesis

This thesis consists of seven chapters as shown below. The contents of each part are:

1. **Introduction:** this chapter introduces the background of this research which is about the overview of the current luxury fashion industry and brand communication through contemporary visual art.
2. **Literature Review:** this chapter presented the theoretical investigation of the key domains of this research: 1) brand communication of luxury fashion brand, 2) contemporary visual art, and 3) designing customer experience for brand communication.
3. **Research Methodology:** this chapter presented the literature in regards to research approaches and methods followed by a discussion in respect of the reasons for choosing the specific approach and methods for this research.
4. **Key findings and Discussion:** this chapter described the main findings from primary research and discussed them with findings from literature review to formulate the model.
5. **Model Formulation:** this chapter described the procedure of formulating a conceptual framework and design tool kit and its implementation.
6. **Model evaluation and Modification:** this chapter presented the evaluation process of the proposed model, results of the evaluation, model modification, and conclusion of the final model.
7. **Conclusion:** this chapter provides a summary and discussion about the whole research including methods, findings and outcomes, and the recommendations on how to use the model and this research.
8. **Limitation and Further research:** this chapter illustrates the limitation of this research and further research.

Chapter 2. Literature Review

Literature review aims to fulfil objectives 1 and 2 which aim to conduct a theoretical investigation into the key domains of this research. Accordingly, this chapter comprises three sections: (1) Brand communication of luxury fashion brand, (2) Contemporary visual art, and (3) Experience design in brand communication. In this way, the specific context of the brand communication of luxury fashion brand through contemporary visual art exhibitions application can be explored. Finally, the conclusion is formulated and directions for primary research are set out.

2.1 Luxury Fashion Brand and Communication

Three issues are presented in this part: (1) Definition of luxury fashion brand, (2) Brand communication in luxury fashion branding, and (3) The luxury fashion flagship store for brand communication.

2.1.1 Definition of luxury fashion brand

In order to develop a model to assist contemporary visual art exhibitions application to flagship stores of luxury fashion brand, it is essential to have an understanding of the conceptual issues relating to the luxury fashion brands. Therefore, in this section the literature with respect to the definition and characteristics of luxury fashion brand is explored.

2.1.1.1 Definition of brand

According to the Oxford English Dictionary (2005), a brand is “*a type of product manufactured by a particular company under a particular name*”. Collins Dictionary (2001) also defines a brand as “*a particular product or a characteristic that identifies a particular producer*”. Oxford English Reference Dictionary (1995) defines a brand in a similar way as “*a particular make of goods and a characteristic kind*”. As in the

dictionary definitions above, a brand is a particular make of goods or a characteristic under a particular name.

In marketing literature, a brand has been defined, focusing on its function as 'to identify and differentiate them from those of competitors'. According to Aaker (1996), a brand is a name, term or symbol intended to identify the products or services of the seller and to differentiate them from those of competitors. Randall (2000) also defined brand as "*to be perceived as a unique identity and differentiates it from other similar products, and the unique set of benefits it offers can be described*". More specifically, Ghodeswar (2008) defined a brand as "*a distinguishing name and/or symbol intended to identify the goods or services of either one seller or a group of sellers, and to differentiate those of goods or services from those of competitors*". Similarly, Blackett (1999) also stated that a brand needs to offer diverse choices of high quality, excellent value and wide availability which enable brands to find more potent ways of differentiating themselves and securing competitive advantage.

Implicit in all the above definitions of a brand is that a brand provides the dual function of both identifying the source of a product to the consumers and guaranteeing quality, while also protecting the producer from being confused with competitors through differentiation. From a consumer perspective, a brand that consumers trust also serves to reduce perceived risk and post-purchase cognitive dissonance (Nandan, 2005). From a company perspective, a brand enables it to maintain a high level of consumer acceptance and provides intangible value, a source of sustained competitive advantage in the market.

Therefore, the working definition of brand in this research is taken to be '*a particular product or a characteristic under a distinguishing name or symbol that intends to identify and differentiate from those of competitors, and offers a unique set of benefits to both itself and consumers*'.

2.1.1.2 Definition of luxury brand

Even though the term ‘luxury’ is used in our everyday lives to refer to products, services or lifestyles, there is no clear understanding of this term. Historically, the term ‘luxury’ derives from the Latin word *luxus*, which means ‘soft or extravagant living, (over-) indulgence’ and ‘sumptuousness, luxuriousness, opulence’ (Nueno and Quelch, 1998). The lexical definition of luxury in its mass noun form denotes that luxury is elegance and sumptuous living or possessions as the Oxford English Dictionary (2005) defines luxury as “*a state of comfort or elegance, especially when involving great expense*”. Collins Dictionary (2001) also defines luxury in its mass noun form as “*indulgence in and enjoyment of rich and sumptuous living*”. Similarly Oxford Reference Dictionary (1995) defines luxury in its mass noun form as “*choice or costly surroundings, possessions, food, etc*”. In its count noun form, the same dictionaries suggest elements of definition involving representing an inessential, desirable item which is expensive or difficult to obtain. Wiedmann *et al.* (2007) defined luxury in a similar way as “*non-essential items or services that contribute to luxurious living; an indulgence or convenience beyond the indispensable minimum*”.

Traditionally, much of the academic literature on luxury goods comes from a variety of disciplines such as history, economics and sociology. Recently a growing number of academics and practitioners in marketing have researched luxury goods across a variety of areas: the nature and definition of luxury, competitive luxury markets, market segmentation etc (Tynan, Mckehnie and Celine, 2010). In marketing literature on luxury, the concept of luxury has been defined from a consumer point of view (Gutsatz, 1996; Nueno and Quelch, 1998; Wiedmann, Hennigs and Siebels, 2007) or a product/brand (Dubois and Paternault, 1995; Jackson, 2004; Fionda and Moore, 2009) point of view (Hines, 2007). From a product/brand based perspective, Fionda and Moore (2009) stated general characteristics of luxury brands as excellent quality, high transaction value, distinctiveness, exclusivity and craftsmanship. Similarly Jackson (2004) identified characteristics of luxury brands in terms of exclusivity, premium prices, image and status, which combine to make them desirable for reasons other than function. Dubois and Paternault (1995) also

identified six elements of luxury brands from a brand perspective as: (1) excellent quality, (2) high price, (3) scarcity and uniqueness, (4) aesthetics and polysensuality, (5) ancestral heritage and personal history, and (6) superfluosity.

On the other hand, the consumer point of view of luxury takes psychological aspects of luxury as an important factor that differs from a brand based perspective as Gutsatz's 1996 study suggested (cited in Hines and Bruce, 2007), "*Luxury includes two levels of representation. The first is material, it includes/understands the product and the brand (its history, identity, unique knowhow and talent). The second level is psychological...and covers representations which are influenced by our social environment and the brand value.*" A lot of other existing research from a consumer point of view demonstrate that the main factor of distinguishing luxury from non-luxury is the psychological benefit for consumers (Nueno and Quelch, 1998; Arghavan and Zaichkowsky, 2000; Wiedmann, Hennigs and Siebels, 2007). When people purchase a luxury product, they do not just buy the product but a complete package including intangible benefits that appeal to the emotional, social and psychological levels of their being. In other words, consumers purchase luxury products not only for their economic and functional value but also for their psychological value (Nueno and Quelch, 1998). That means, the psychological value of luxury consumption also should be considered when identifying the definition of luxury brand.

Implicit in all the above literature on luxury in marketing, approaches to the concept of luxury and dimensions of luxury brand vary and lack congruity. However, there are certain characteristics that luxury brands share as Vigneron and Johnson (2004) suggested: "*Being the highest level of prestigious brands encompassing several physical and psychological values.*"

2.1.1.3 Definition and characteristics of luxury fashion brand

There are four principal categories of luxury goods: fashion (Couture, ready-to-wear and accessories), perfumes and cosmetics, wines and spirits and watches and jewellery. More recently, there are expanding categories of luxury consumption: luxury automobiles,

hotels, tourism, private banking, home furnishing and airlines (Fionda and Moore, 2009). Among these categories in luxury goods, the luxury fashion goods category accounts for the largest proportion for luxury goods sales, with a 30 percent share in 2011, and also the strongest product category growth in 2011 (PWC, 2012). In the context of this significant growth in demand of luxury fashion goods, a growing number of studies relevant to the motivations for purchasing luxury fashion goods (Vigneron and Johnson, 2004; Tsai, 2005; Wiedmann, Hennigs and Siebels, 2007; Tynan, Mckchnie and Celine, 2010) and development of luxury fashion brands (Matthiesen and Phau, 2010) have been conducted. However, previous studies have recognised a lack of clarity with respect to what defines luxury fashion brand and which facets consist of luxury fashion brands (Fionda and Moore, 2009).

A number of divergent key attributes of a luxury fashion brand are proposed within the literature as; brand name, distinct brand identity, global recognition, craftsmanship, high product quality and innovation, powerful advertising, premium price, location, high visibility, immaculate store presentation and superb customer service (Alleres, 2003; Jackson, 2004; Okonkwo, 2007). Recently, Fionda and Moore (2009) overviewed the key attributes identifying the luxury fashion brand within the literature and created a valuable table as follows (see table 2-1). Through the overview of the main studies within the literature, Fionda and Moore identified nine key components of luxury fashion brands as: (1) clear brand identity, (2) luxury communication strategy, (3) product integrity, (4) brand signature, (5) prestige price, (6) exclusivity, (7) history or a story, (8) globally controlled distribution, and (9) a luxury organisational culture.

As table 2-1 shows, brand name and identity are considered fundamental components of luxury fashion brand among the brand authors. Another element shared by the authors is a relevant, clear and defined marketing strategy in order to assist in developing the global reputation, presence of the brand, and to lever the brand status and awareness. Product and design attributes of quality, craftsmanship and creative products are also regarded as crucial to being a luxury fashion brand. Fionda and Moore (2009) noted that brand signature and iconic products are also important elements to minimise the possibility of

Table 2-1. Key components of luxury fashion brand (Source: Fionda and Moore, 2009)

Critical dimensions	Niteno and Quelch (1998)	Amault (2000)	Morgan Dean Stanley Witter (2000)	Phau and Prendergast (2000)	Alleres (2003)	Beverland (2004)	Moore and Birtwistle (2005)	Oknokwo (2007)
Brand/marketing strategy	<ul style="list-style-type: none"> Relevant marketing programme; Global reputation 	<ul style="list-style-type: none"> Brand image; A drive to reinvent oneself to be the best 	<ul style="list-style-type: none"> Critical mass; Global recognition 	<ul style="list-style-type: none"> Well known brand identity 	<ul style="list-style-type: none"> The brand name 	<ul style="list-style-type: none"> Marketing; Value driven emergence 	<ul style="list-style-type: none"> Marketing 	<ul style="list-style-type: none"> A distinct brand identity; A global reputation; Emotional appeal
Product and design	<ul style="list-style-type: none"> Premium quality; Heritage of craftsmanship; Element of uniqueness to each product; Recognisable style or design; Ability to time design shifts when category is fashion intensive 	<ul style="list-style-type: none"> Product quality; Creativity 	<ul style="list-style-type: none"> Core competences and other products 	<ul style="list-style-type: none"> Quality 	<ul style="list-style-type: none"> Recognition symbols; Creations 	<ul style="list-style-type: none"> Product integrity 	<ul style="list-style-type: none"> Product integrity; Iconic products/design; Control over product manufacturer 	<ul style="list-style-type: none"> Innovative, creative, unique and appealing products; Consistent delivery of premium quality; Heritage of craftsmanship
Price exclusivity	<ul style="list-style-type: none"> Limited production run 			<ul style="list-style-type: none"> Evoke exclusivity 			<ul style="list-style-type: none"> Premium price 	<ul style="list-style-type: none"> Premium price; Exclusivity in goods productions
Communications strategy			<ul style="list-style-type: none"> Powerful advertising 	<ul style="list-style-type: none"> Increase brand awareness 		<ul style="list-style-type: none"> Endorsement 	<ul style="list-style-type: none"> Endorsement; Fashion shows, store displays, PR, product packaging 	<ul style="list-style-type: none"> High visibility
Brand leadership/designer	<ul style="list-style-type: none"> Personality and values of its creator 	<ul style="list-style-type: none"> Company spirit 			<ul style="list-style-type: none"> The creators 	<ul style="list-style-type: none"> Culture 	<ul style="list-style-type: none"> Culture; Designer PR face of the brand 	
Distribution strategy		<ul style="list-style-type: none"> Immaculate flagship stores; Superb customer service 			<ul style="list-style-type: none"> Locations 		<ul style="list-style-type: none"> Flagship store and store brand concept; Controlled distribution of the brand 	<ul style="list-style-type: none"> Tightly controlled distribution
Heritage					<ul style="list-style-type: none"> History 	<ul style="list-style-type: none"> History 	<ul style="list-style-type: none"> Heritage 	

confusing consumers. Both Nueno and Quelch (1998) and Okonkwo (2007) stated that limited production is fundamentally linked to the maintenance of brand exclusivity. The aura of scarcity adds to the appeal of luxury fashion brands. Heritage is the other crucial element of luxury fashion brand shared by the authors. A number of luxury fashion brands have extremely interesting histories and this historic positioning adds to and maintains the brand's authenticity. The other crucial attribute in the luxury proposition is the environment and service provided by luxury fashion brands. The luxury environment and experience of a brand is showcased in the flagship stores. These stores typically enjoy significant financial investment, and are considered crucial to a brand's marketing communication process and reputation as a support for the brand image. Customer service is also important in the luxury consumption experience (Fionda and Moore, 2009). As such, the nine elements of luxury fashion brands suggested by Fionda and Moore (2009) are well extracted and discussed based on the overview of previous studies within the literature. In consequence, the main characteristics of luxury fashion brands are as follow: (1) clear brand identity, (2) luxury communication strategy, (3) product integrity, (4) brand signature, (5) prestige price, (6) exclusivity, (7) history or a story, (8) globally controlled distribution, and (9) a luxury organisational culture.

As such, based on the literature relating to the definition and main characteristics of luxury fashion brands, the working definition of luxury fashion brand in this research is taken to be *'highest level of prestigious brands which produces mainly fashion products (Couture, ready-to-wear and accessories) and encompassing several physical key attributes: (1) clear brand identity, (2) luxury communication strategy, (3) product integrity, (4) brand signature, (5) prestige price, (6) exclusivity, (7) history or a story, (8) globally controlled distribution and (9) a luxury organisational culture'*.

2.1.2 Brand communication fundamentals

Communication is the basic human activity which links people together and creates relationships. It is at the heart of making positive relationships not only in marketing but also in a wide range of political, social, economic and psychological areas (Duncan and

Moriarty, 1998). In marketing literature a number of academics and practitioners have mentioned the importance of brand communication in order for a brand to be successful. Keller (1993) pointed out that brand communication may provide the means for developing strong customer-based equity. He also noted that the company's effective communication strategy contributes to brand equity. Ducan and Moriarty (1998) also commented that brand communication can help the brand in eliciting favourable responses from customers. Moreover, Kotler (2005) emphasised that an effective communication with target customers is a crucial element in a brand's effort in engaging customers with what a brand is trying to achieve. Especially with luxury fashion brands that consider the psychological value of consumption as an important element in their branding, a consistent relationship through effective brand communication is the foundation of success in the market place. Therefore in this section the literature with respect to the fundamental theories of brand communication is discussed as follows:

2.1.2.1 Brand identity and image

In the context of brands, communication between the brand and its consumers can be examined in terms of brand identity and brand image. Ross and Harradine (2011) stated that brand identity resides within the sender who is responsible for specifying the meaning, aim and self-image of the brand while brand image is regarded as a reflection of a consumer's perception of a brand and can be judged by the brand associations held in memory. This means that brand identity is the core value of a brand which creates associations in consumers' minds that result in a brand image. As such, brand identity and brand image are related but distinct concepts as both are essential ingredients when talking about brand communication. Therefore, the details of brand identity and image are discussed as follows:

Brand identity

Brand identity is a unique set of brand associations that consist of a core and extended identity that a brand strategist aspires to create or maintain (Aaker, 1996). According to

Aaker (1996), the core identity is the timeless essence of the brand. It is central to both the meaning and success of the brand and it contains the associations that stay constant even when a brand extends to new markets and products. The core identity should include the soul of the brand, the fundamental beliefs and values of the brand, competencies of the organisation behind the brand and meaning of the organisation behind the brand that make the brand both unique and valuable. The extended brand identity is woven around the core brand identity elements that provide brand texture and completeness focused on brand personality, relationship and strong symbolic associations. Kapferer (2005) stated that *“brand identity is the expression of both the tangible and intangible characteristics of the brand, giving authority and legitimacy to the precise values and benefits”*. Ghodeswar (2008) also defined brand identity as a unique set of brand associations that implies a promise to customers and includes a core and extended identity. Srivastava (2011) stated brand identity in a similar way as *“brand identity is the unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organisation.”*

Brand identity components have been proposed in marketing literature in various ways. Kapferer (2005) suggested a brand identity prism model which breaks down the symbolic dimensions of brand into their essential facets. The identity prism model consists of six dimensions of brand identity: brand personality, brand culture, brand-consumer relationships, reflection, physique and self-image. Harris and Chernatony (2001) also identified six brand identity components as follows: brand vision, brand culture, positioning, personality, relationships and presentations. Similarly, Aaker and Joachimsthaler (2000) proposed alternative models of brand identity. Recently, Viot (2011) overviewed the key facets of brand identity within the literature and identified four facets of brand identity as (1) brand personality, (2) brand culture, (3) relationship, and (4) user image which are more consensual based on analysis of previous literature on brand identity components. According to Viot (2011), brand personality, brand culture and relationship are three facets shared by Aaker and Joachimsthaler (2000), Kapferer (2005) and Harris and Chernatony (2001). The user image facet is from

Kapferer (2005) and Harris and Chernatony (2001). The details of these four dimensions of brand identity are discussed as follows:

1) Brand personality

Brand personality is the set of human characteristics associated with a brand. Ross and Harradine (2011) mentioned that consumers subconsciously ascribe human characteristics to brands and draw the most appropriate personality. This component of brand identity contributes to differentiate a brand from its competitors and guides the communication effort. Indeed, it enables consumers to identify themselves with a brand and to express their own self-concept, as well as to gain symbolic benefits through brand possession (Matthiesen and Phau, 2010).

2) Brand culture

This cultural facet refers to the basic principles that lead to the brand's visual language such as in product and logo as well as communication. Every brand has its own culture, from which every product is derived. The product is not only a concrete representation of this culture, but is also a means of communication with consumers. In this sense brand culture is "*the set of values feeding the brand's inspiration at the core of the brand*" (Kapferer, 2005). In some cases, countries of origin play an important role in brand culture: Coca-Cola stands for America, as does Apple or Ralph Lauren. In other cases, however, brands ignore or deny their countries of origin due to their brand strategies such as in Canon and Technics' case.

3) Relationship

Brand-customer relationship is based upon a value proposition. According to Kapferer (2005), the relationship component defines the mode of conduct that most identifies the brand such as love, provocation and friendliness. Many brand and customer relationships emerge when the brand is considered as an organisation or as a person, rather than as a product. For instance organisational associations might translate into a

respect or liking that forms the basis for a relationship. A likeable personality also could underline a positive relationship (Aaker, 1996). Ross and Harradine (2011) mentioned that it is healthy and positive to establish a relationship between brand and consumer.

4) User Image

User imagery is a stereotyped perception of the ‘generalised’ user of a particular brand. It is often depicted by human characteristics associated with that brand user (Parker, 2009). Because both brand personality and user image represent human characteristics associated with a brand, the confusion between the two concepts occurs quite frequently. However, user imagery simply represents a prototypical person and likely plays a role in the overall brand personality formation while brand personality is a more encompassing perception of a brand’s composite image, derived from multiple source. User image can be formed from a consumer’s experiences with brand user or indirectly through depiction of the target market as communicated in advertising or some other communication channels (Keller, 1993).

Brand image

Brand image is the total impression of the brand in the customer’s mindset. Park *et al.* (1986) defined the concept of brand image as “*understanding consumers derived from the total set of brand’s related activities engaged by the firm*”. Similarly, Keller (1993) identified brand image as “*perceptions about a brand as reflected by brand associations held in a consumer’s memory*”. Aaker (1996) also stated that a brand image is “*a set of brand associations usually organised in some meaningful way*”. As such, brand image has been a common term in marketing research and has been assigned various meanings by different authors and in different contexts. Nevertheless, these definitions share the view that a brand image is “*in the customer’s mindset as a result of how consumers perceive and interpret the set of brand associations surrounding the brand, thus it goes beyond the product itself*” (Sjodin and Torn, 2006).

2.1.2.2 Changing communication environment

As mentioned above, building a consistent relationship with consumers is an important element of success for luxury brands that consider the psychological value of consumption as an important element in their branding. In order to build a positive relationship with consumers, a brand should build an effective brand communication strategy based on understanding its brand identity and follow the fundamental changes that are taking place in today's market environment. Therefore, the fundamental changes in today's business climate are discussed as follows.

Hyper competition leading to undifferentiating

As an increasing number of industries have become saturated in recent years, the quality and functional benefit of products are no longer competitive advantages to brands. Quite often the competing products do not have differences that distinguish them from the others. To compete against competitors and get a position of advantage in this market situation, a number of brands have been focusing their efforts more and more on aggressive marketing and sales promotions. However, there are still a number of brands that are relying on the same brand communication design to push their brand message towards consumers as passive recipients instead of creating unique brand communication. This led to information overload and 'undifferentiation' which means multiple brands seem alike to consumers (Nandan, 2005). It caused brands become products which is branding in reverse. Basically branding is for differentiating one from another and elaborating a commodity into a brand.

Fragmentation media

Due to the advances in computers and information technology, brands have been adopting richer but more fragmented media and promotion mixes to reach their target consumers with better value for money. However, the shift from mass branding to target branding, and the use of a mixture of communication channels, poses problems for brand managers. In the consumer's mind, the entire message from different channels

such as television, magazines or event promotions blur into one. It means all the messages delivered via different promotional approaches become a single overall message about the brand in customers' minds. Conflicting messages from these different channels can result in confused brand images and position (Kotler and Keller, 2005). In order to reduce this risk, brands need to integrate their message into one. In addition, brands need to consider that communication is not the only way to mix activities, advertising, personal selling, sales promotion, public relations and direct marketing tools, but goes beyond them. All components which make up a brand such as product design, its price and store's environment, communicate something to customers. Thus, although the communication mix is a company's main activity, the entire components should be coordinated for the greatest communication impact.

Needs of consumers are changing

In the 21st century, the nature of economic value has progressed from commodities to goods to services and then to experiences. People can choose products or services freely in a saturated, competitive environment. They are no longer attracted to products just for the products themselves. Instead, they are now attracted to the experience that comes with products, marketing campaigns and communication that touch their hearts and dazzle their senses. Atwal and Williams (2008) stated that postmodern consumers demand *“an experienced-based marketing that emphasises interactivity, connectivity and creativity”*. Tsai (2005) also highlighted that *“the traditional product/service value proposition is no longer adequate for reaching consumers or creating significant differentiation. Brand must facilitate the enhancement of a seamless total experience for consumers, which determines whether products or services maintain competitive edges.”* It implies that reliance on traditional differentiators and communication channels is no longer a sustainable business strategy and indeed neglects the role of emotions in the customer experience (McClenaghan, 2007).

2.1.3 Brand communication of luxury fashion brand

As explained earlier, the concepts of brand identity and image are the products of brand communication. Aaker and Joachimsthaler (2000) emphasised that *“a strong brand should have a rich, clear brand identity – a set of associations the brand strategist seeks to create or maintain [...] in contrast to brand image, brand identity represents what the brand wants to stand for.”* Schmitt and Simonson (1997) also highlighted that *“companies that present a cohesive, distinctive, and relevant brand identity can create a preference in the market place, add value to their products and services, and may command a price premium.”* Moreover, Ghodeswar (2008) stated that a strong brand identity helps in developing trust which, in turn, results in differentiating the brand from competitors. In fact, a number of authors and practitioners in marketing have regarded projecting and maintaining a brand identity as the first step towards building a strong brand. It also immensely influences brand communication in creating and maintaining a synergistic and effective message. Further, brand identity helps in establishing a positive relationship between the brand and the customer by generating a value proposition, functional, emotional, and self-expressive benefits (Keller, 1993; Aaker, 1996).

There is a widely held principle in marketing literature that, in order for a brand to be successful a consistent and cohesive brand image, upheld by congruent brand communication is required. For communication, a brand encodes and sends a certain message to consumers intended to differentiate the brand from other competitors. Consumers, however, evaluate this conveyed message through the prism of their subjectivity. This subjective evaluation results in different formations of brand image in the consumer’s mind. It implies that, even if a brand sends the same message to each consumer, consumers might respond differently towards the message in terms of the existing brand image evaluated by their own subjectivity (Nandan, 2005). In consequence, a communication gap can easily occur between the brand’s intended image and the brand image established with consumers (Srivastava, 2011). In contrast to brand identity, the concept of brand image is both volatile and changing in order to build strategically oriented brand communication due to the nature of the concept. Kapferer (2005) pointed

out that because the concept of brand image used to focus too much on brand appearance from the customer's point of view and not enough on brand essence, being faithful to brand identity is important to strategically orientate brand communication. In particular he emphasised the importance of the role of brand identity on a brand's communication, as being a luxury brand is the expression of taste, of a creative identity, of the intrinsic passion of the brand. Following on from this line of reasoning, a luxury brand should focus on its uniqueness value based on being faithful to identity when it builds communication strategies rather than constantly seeking competitive advantage (Kapferer and Bastien, 2009).

Flagship store of luxury fashion brand for communication

As stated earlier, the needs of consumers have been changing from product, and service, to experiences that they can relate to and they can incorporate into their lifestyles. In response to this significant change of consumer expectation from a brand, a number of luxury fashion brands have moved beyond traditional to be experiential (Atwal and Williams, 2008). In this circumstance, a flagship store has become increasingly popular for luxury fashion brands as a platform to communicate with consumers. As this research focused on the communication of luxury fashion brands in the context of flagship stores, the main characteristics of flagship stores are explored.

Recently great attention has been given to retail management and customer experience within retail stores for brand communication in marketing literature (Birtwistle and Freathy, 1998; Thompson and Chen, 1998; Kozinets *et al.*, 2002; Kent, 2007). However, research which is relevant to the role and characteristic of a flagship store, specifically in the context of luxury fashion, is limited (Okonkwo, 2007; Moore, Doherty and Doyle, 2010).

According to Kozinets *et al.* (2002), a general flagship store can be distinguished by three characteristics as follows: (1) They carry a single brand product, (2) They are company owned, and (3) They operate with the intention of building or reinforcing the image of the brand rather than operating to sell a product at a profit. More specifically,

Moore *et al.* (2010) proposed distinguished characteristics of a flagship store of luxury fashion brands in terms of function, scale, location, design, set-up and operating costs. Okonkwo (2007) also identified some characteristics of luxury fashion retail stores in the aspect of location, store design, retail extension, product merchandising design and new selling techniques. Although these proposed elements of luxury fashion retail stores are not specifically for a flagship store, it still provides an insight into the main characteristics of luxury fashion retailing. In consequence, four distinctive characteristics of luxury fashion flagship stores are discussed based on Moore *et al.* (2010) and Okonkwo (2007) studies as follows.

1) Function

The main purpose of the flagship brand store is to raise the profile and brand image to show the power of the brand, and to communicate effectively with customers. It is the visual representation of the brand and helps to create a feeling of exclusivity and aspiration. Therefore, flagship stores do not operate under the traditional rules of profit and loss (Jackson, Lowe and Miller, 2000), and rather focus on communication with consumers.

2) Scale

Typically flagship stores are significantly larger in scale than any other types of retail stores. This large scale enhances the status of the brand as Moore (2010) stated “*a large flagship store gives the impression of a large brand that is significant and imposing.*” Also, this extravagant use of the empty space for product display and customer flow signals exclusive shopping experience which is an essential element of the luxury brand experience.

3) Location

Luxury brands have a central requirement for retail location choice. The prestigious store location reinforces the core brand values and the differentiated brand status of

luxury brands. Fernie (1998) stated that the choice of flagship store's location contributes to and enhances the luxury brand's reputation and status. Prestigious retail locations also attract and retain customers while satisfying their ego needs during shopping (Okonkwo, 2007). Typically the flagship store of a luxury brand is located within the premium shopping districts of a cluster of key cities (notably Milan, London, New York, Paris, Tokyo, Shanghai and Moscow) (Moore, Doherty and Doyle, 2010).

4) Design

The design function is one of the most visible fundamentals of retail store strategy. In particular, a luxury fashion flagship store which is more than a selling channel, is also a means of artistic projection that presents beautifully crafted goods and an appealing brand image. The aesthetic appeal of a luxury fashion flagship store is one of the major differentiating factors from a mass fashion retail store (Okonkwo, 2007). Moreover, as designing customer experience is becoming the important element in the context of branding, luxury fashion brands have increasingly turned to retail atmospheric design to create a more memorable and attractive consumer experience (Pine and Gilmore, 1999; Kozinets *et al.*, 2002)



Figure 2-1. Burberry flagship store in London (Source: Alexander, 2012)

2.1.4 Summary

Communication is the basic human activity which links people together and creates relationships. It is at the heart of making positive relationships not only in branding but also in a wide range of political, social, economic and psychological areas. Especially with luxury fashion brands that consider the psychological value of consumption as an important element in their branding, a consistent relationship through effective brand communication is the foundation to success in the market place.

In the context of brands, the communication between brand and its consumers can be examined in terms of brand identity and brand image. Brand identity resides within the sender who is responsible for specifying the meaning, aim and self-image of the brand while brand image is regarded as a reflection of a consumer's perception of a brand, and can be judged by the brand associations held in memory. The literature in marketing identifies the main components that comprise brand identity such as brand personality, culture, relationship and user image.

As explained earlier, in brand communication preventing the gap between brand identity and perceived brand image is significantly important in having a positive relationship with consumers and leads to brand loyalty. In order to prevent the gap, a brand should send a coherent and clear message based on its brand identity. In particular, a luxury brand which is the expression of taste, of a creative identity, of the intrinsic passion of a creator, the role of brand identity in brand communication is crucial. Therefore a luxury brand should focus on its unique value based on being faithful to identity rather than constantly being concerned about its perceived brand image when it builds brand communication strategies. Besides, in-depth understanding of the fundamental changes that are taking place in today's market environment is also crucial to strategically orientate brand communication. The fundamental changes in today's business climate are as follows: (1) hyper competition leading to undifferentiating, (2) fragmentation of media, and (3) the needs of consumers are changing to experience.

As the way to respond to the significant changes in consumers' needs in maintaining the exclusivity of brands, great attention has been given to the association with art in a flagship store. Flagship stores of luxury fashion brands have several main characteristics in terms of their function, scale, location and design.

2.2 Contemporary Visual Art

This section comprises three parts: (1) Definition of contemporary visual art, (2) Commodification of contemporary art, and (3) Contemporary art and aesthetic experience.

2.2.1 Definition of contemporary visual art

In order to develop a model to assist contemporary visual art exhibitions application to flagship stores of luxury fashion brands, it is essential to have an in-depth understanding of what contemporary visual art is first. Therefore, in this section the literature with respect to the definition of contemporary visual art is explored.

2.2.1.1 Definition of art

It is hard to define art in a single sentence due to its open-textured concept found at the intersection of socio-cultural, historical and artifactual criteria. According to the Oxford Dictionary of English (2005), art is *“the expression of application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power”*. The Collins Dictionary (2001) also defined art as *“(1) the creation of works of beauty or other special significance, (2) the exercise of human skill (as distinguished from nature), and (3) imaginative skill as applied to representation of the natural world or figments of the imagination”*. The Oxford English Reference Dictionary (1995) defined art in a similar way as *“(1) a human creative skill or its application, and (2) the various branches of creative activity concerned with the production of imaginative designs, sounds, or ideas”*.

As such, the lexical definitions of art describe art as a range of creative human activities as applied to the productions of imaginative designs, sounds or ideas to be appreciated primarily for their beauty or emotional power.

In philosophy, there have been a number of different perspectives on questions such as what is art? As a type of human activity and product, what are the main characteristics? (Hegel, 1988; Munro, 1992). Wartenberg (2006) discussed 29 different perspectives on the distinctive characteristics of art. He draws on philosophical viewpoints describing art as “*imitation*’ (Plato), *redemption*’ (Nietzsche), or *the communication of feeling*’ (Tolstoy), to a more recent view of art as *fetish*’ (Adrian Piper) or *virtual*’ (Douglas Davis)”. Adajian (2012) also discussed how to identify art from a contemporary point of view in the Stanford Encyclopaedia of Philosophy: conventional and functional definitions. The conventional definition of art focuses on “*art’s institutional features, emphasising the way art changes over time, modern works that appear to break radically with all traditional art, and the relational properties of artworks that depend on the work’s relations to art history, art genres, etc*” (Adajian, 2012). The functional definition of art takes some functions or intended functions to be definitive of artworks. Especially from an aesthetic point of view which connects art essentially with the aesthetic – aesthetic judgements, experience, or properties are mainly concerned with the functional definition of art. As such, in philosophy there are diverse perspectives on identifying the notion of art in terms of what characteristics of art are mainly concerned. Notably, Munro (1992) proposed ‘A Revised Definition of Art’ based on the investigation of closely related, alternative perspectives on identifying art which are mutually consistent and supplementary. He stated that all the drawn definitions are useful in different connections, to emphasise different aspects of approximately the same phenomena and current usage. Table 2-2 presents the four main characteristics of art.

Table 2-2. Four main characteristics of art (Source: Munro, 1992)

Main characteristics of art	
Certain related types of skill	<ul style="list-style-type: none"> • Art is skill in making or doing that which is used or intended as a stimulus to satisfactory aesthetic experience, often along with other ends or functions • Art is skill in expressing and communicating past emotional and other experience, individual and social, in a perceptible medium • Especially, that phase in such skill or activity which is concerned with designing, composing or performing with personal interpretation.
A type of product	Art is a product of such skill, or products collectively; works of art. Broadly, this includes every product of the arts commonly recognised as having an aesthetic function.
An area of social culture	Art, as a main division of human culture and a group of social phenomena, includes all skills, activities, and products covered by the above definition.
Division of this area	An art, such as music, is a particular division of the total field of art, comprising certain distinctive kinds of skill, activity, medium, or product.

Although the above definition of art by Munro (1992) does not include all the proposed perspectives within the literature, it still provides an insight into identifying the main concept of art in philosophy from a contemporary point of view.

In art marketing literature, a ‘product-oriented’ approach in identifying art has been adopted widely in order to develop a shared managerial approach to arts. A ‘product-oriented approach’ is the way to define artworks based on the traditional classification of art products. This approach implies an attempt to group artistic products in a number of sub-categories, mostly splitting into two groups, based on certain specific attributes such as ‘high’ as apposed to ‘popular art’, ‘visual’ as compared to ‘performing arts’, artistic ‘goods’ or ‘service’ (Scheff and Kotler, 1996; Hill, O’sullivan and O’sullivan, 2003). This approach in identifying arts helps art academics and administrators to analyse the

differences and the similarities between the products in each category where art marketing is conducted. However, as the environment of the art market has become highly complex and competitive, drawing the borders of a sector becomes increasingly difficult. Further Botti (2000) pointed out that the 'product-oriented' approach has a limitation in terms of missing consumer perspectives in identifying arts. He stated that because products are not defined on the basis of their objective attributes but on their perceived capacity to satisfy specific needs, the major flow of a product oriented approach has a limitation from a marketing philosophy perspective.

Concerning this limitation of 'product-oriented approach' in identifying art, a 'market-oriented' approach which reflects consumer needs and motivation towards art consumption has emerged in art marketing literature. Hagtvedt and Patrick (2008) adopted a consumer-focused perspective in identifying art; "*art is that which viewers categorise as such*" (Bourdieu, Darbel and Schnapper, 1997). From a consumer-focused perspective, he broadly defined art in his study as "*works that are perceived as skilful and creative expressions of human experience, in which the manner of creation is not primarily driven by any other function*". In line with this perspective, Botti (2000) defined art as "*objects which provoke an aesthetic response, an emotional reaction, being basically objects for themselves without any primary functional or utilitarian purpose*". There is also a limitation in this view because an emotional reaction is entirely subjective and individualistic. However, a consumer-focused approach in identifying art still provides insight into art being basically linked to consumers' emotional needs and values.

Implicit in all the above literature in identifying art, approaches to the definition of art vary and lack congruity. However, there are certain characteristics that the definitions of art share that art is a creative expression of human experience which is basically related to audience aesthetic reaction, being objects in themselves without any primary functional reaction or utilitarian purpose. Therefore, the working definition of art in this research is taken to be '*creative works of human expression which express and evoke audience's aesthetic response, being objects in themselves without any other function*'.

2.2.1.2 Definition of contemporary visual art

Although there have been several studies that explore the nature of contemporary art, the definition of contemporary art is still lacking congruity. For instance, some art historians and critics argued that contemporary art is the artwork produced since 1980s (Robertson and McDaniel, 2009; Smith, 2009; Dumbadze and Hudson, 2013), while major contemporary art museums such as the Tate defined contemporary art as art of the past ten years on a rolling basis.

One of the main reasons for this confusion is that the definition of what is contemporary is naturally on the move. The term contemporary art started being used by the ‘Contemporary Art Society’ founded in 1910 by the critic Roger Fry and spread to a number of other art institutions after 1945. For example, the Institute of Contemporary Art Boston changed its name from one using ‘Modern art’ in this period, as Modernism has become defined as a historical art movement and lots of modern art has ceased to be contemporary. In other words, the anchor date of contemporary art always moves on and therefore as such the works the Institute of Contemporary Art bought in 1936 are no longer described as contemporary. In order to prevent confusion, contemporary art is defined as artworks produced since 1980s in this thesis following (Robertson and McDaniel, 2009; Smith, 2009; Dumbadze and Hudson, 2013) major studies.

The definition of visual art is also vague due to the emergence of many artistic disciplines such as performing art which shares some characteristics of visual art. According to the Farlex (2000) dictionary, visual art is “*artwork, such as painting, photography, or sculpture, that appeals primarily to the visual sense and typically exists in permanent form*”. The current use of the term of visual art is generally defined as the art forms that create works that are primarily visual in nature, such as ceramics, drawing, painting, sculpture, photography, video, filmmaking, printmaking and architecture including applied art such as industrial design, graphic design and decorative design (Esaak, 2011). However, it is still a controversial issue as to whether applied art can be included within the boundary of visual art.

In this thesis, visual art refers to art, such as ceramics, painting, sculpture, photography, video, filmmaking and architecture due to the controversial issues around the definition of applied art within the visual arts context. Therefore, the working definition of contemporary visual art in this research is taken to be *'the types of artworks that are primarily visual in nature produced since the 1980s such as ceramics, drawing, painting, sculpture, photography, video, film making, print making and architecture'*.

2.2.2 Commodification of contemporary art

Contemporary art has required more innovation in styles due to the changes in the nature of the art market. These changes of basic art market forces had significant effects on both the individual artists and the viewers. Therefore, in this section, literature with respect to the main characteristics of contemporary visual art is investigated.

Since the early period of 20th century artists have become more released from academic constraints than ever and developed individual approaches to depiction. This tendency has affected conservative art academics in being positive towards individualised productions of art that are associated with single artists (Leder *et al.*, 2004). Therefore, from the middle of the last century a number of new styles have been invented by artists and led to a dominance of styles over content as in abstract art (Leder *et al.*, 2004). This 'inventing' new styles is closely related to basic market forces in the contemporary art market: artists' success is mainly led by distinctive and recognisable artistic style (Grasskamp, 1989; Leder *et al.*, 2004). In this situation, a number of contemporary artists have actively developed a recognisable signature style and name in the competitive cultural sphere. Previous research has stated that this recognisable style might be referred to as *"stylised- a fabricated construction, an intentional attitude by the artist to actively engage in public identity-making in the contemporary era"* (Tang, 2012). (Fedric, 1983; Schroeder, 2005; Fillis, 2010; Marshall and PJ, 2011; Tang, 2012)

The artist's commercial intention in producing artworks often has been criticised by some dedicated fine art artists. They express disdain for this commercial aspect of the art

industry and insist that artists should be motivated by the need to achieve self-fulfilment rather than to respond to market demand (Fillis, 2004).

However, a growing number of academics from marketing state that this may be a relatively recent idea, and the distinction between ‘commercial art’ and ‘pure art’ is blurred today (Schroeder, 2005; Aaker, 2009; Marshall and PJ, 2011; Smith, 2011; Tang, 2012). Regarding the issue, Marshall and PJ (2011) explained that *“there is substantial evidence that many historical figures in art, such as Rembrandt, actively pursued both market acceptance and production workshops with apprenticed staff to increase output.”* It means that commercial aspects of art have formed part of art history and practice for centuries. In fact, whether the artist desires to be isolated from the market place or not, it is true that the artist surrenders at least control of the representation of his or her work to market intermediaries and facilitators in the contemporary art market. These intermediaries and facilitators including gallery operators, dealers, collectors and art critics’ activities enormously influence the representation of his or her work, monetary value of the artists’ work and celebrity status of the artist in the ‘cultural constellation’ in the fine art market (Marshall and PJ, 2011). Therefore, if artists attempt to create, without concern for the market, they will be at a disadvantage in establishing a base for carrying out market transactions and will become largely dependent upon marketing intermediaries, although they do not want to be influenced by market forces. It implies that taking a compromising attitude towards commercial aspects of art may be natural for artists to survive in this competitive contemporary art market. In consideration of the complicated position of contemporary artists in the market place, Marshall and PJ (2011) insisted that *“artists’ motivation can be expected to influence the nature of the art work as a product to some degree for the receptivity of intermediaries.”* In line with this view, Fillis (2010) stated that *“artist can be viewed as the owner/manager of the art product, where marketing processes concerned with idea generation and product development have been involved long before the artwork has been produced.”* Similarly, Schroeder (2005) stated that successful contemporary artists are tremendously occupied with successfully selling their images. He argued that successful artists may be thought of as managers of their own brand who actively engage in developing, nurturing, and promoting themselves.

Contemporary artist Damian Hirst is a notable example of an artist as brand who eagerly embraces individualised marketing practices. Hirst became famous for a series of artworks of dead animals in formaldehyde which are controversial and thought provoking images. Now his series of artworks have become iconic works of British art in the 1990s (Finger and Weidemann, 2011) (see figure 2-2 and 2-3). Over the past years, Hirst actively engaged in marketing activities through his construction of an alternative artist-centred form of marketing (Fillis, 2010). Akin to Andy Warhol Enterprises, his company named 'Science Ltd' manages Hirst's studios, employees and other business interests. Further, in order to control the market for Hirst's work, the company licence his imagery to develop new products and sell them. With the company, he extended his product portfolio, and made films and commercial music videos, and opened a restaurant. With a passion for art and marketing activities, Hirst became one of Britain's most prominent celebrities and his work now even outpaces that of Picasso tenfold. However, Hirst faces criticism regarding use of studio assistants when he produces his works (Finger and Weidemann, 2011). In the production of his works, the initial creative idea is Hirst's and assistants add the finishing touches to the artwork under his supervision. In this regard, the art critic Robert Hughes has described Hirst "*as functioning like a commercial brand, standing for innovation, popular and clear ideas*" (Fillis, 2010). As mentioned earlier, running a studio to increase output is nothing new as many historical and contemporary figures did such as Rembrandt, Dali, Picasso, Jeff Koons and Takashi Murakami. The point of interest here is this has led to questions about the 'authenticity' of art.

The contemporary art market is more conscious of 'authenticity' than at any other moment in art history influenced by celebrity culture and the name-brand obsession of art consumers (Tang, 2012). In this circumstance, Tang (2012) pointed out that the artist's touch no longer matters to authenticity in the contemporary art market as works of art have become increasingly mechanised in their production. In his view, while seemingly missing the distinction between an artist's physical touch and his value, the artist's brand has replaced the artist's hand as the foremost signifier of a work's value and meaning. He describes this phenomenon as 'the commodification of contemporary art', which means that "*artworks are no longer unique entities, because of the nature of their mechanical*

reproducibility, instead they have become traded like commodities in which the strength of the artist's name or brand alone determines the value of the work” (Tang, 2012). In line with Tang’s view, Findlay (2012) also noted that “large mechanically produced spin paintings signed and presumably inspected by Damien Hirst come, like Starbucks coffee, in three sizes...they are more or less interchangeable and sold as branded items...rather than as unique works of art.”

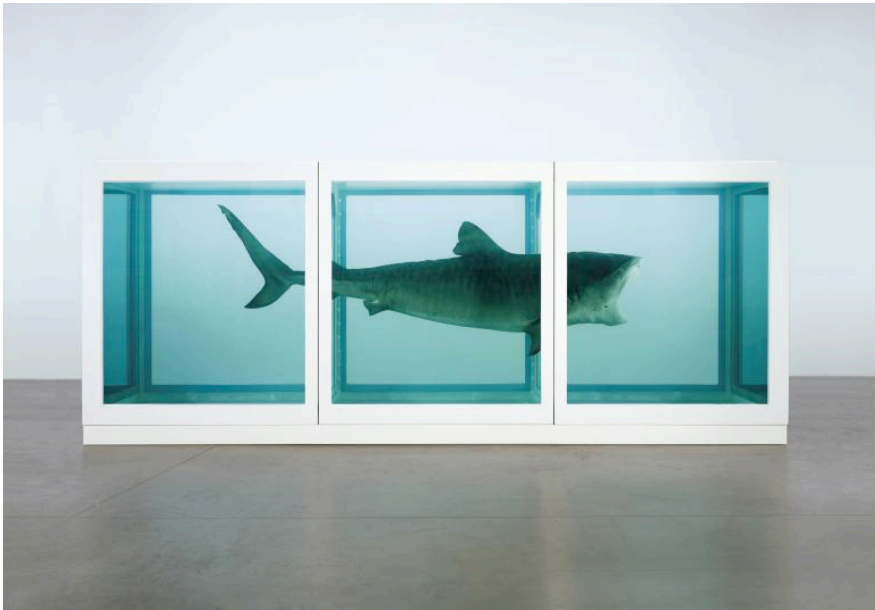


Figure 2-2: The Physical Impossibility of Death in the Mind of Someone Living (Source: Hirst, 1991)

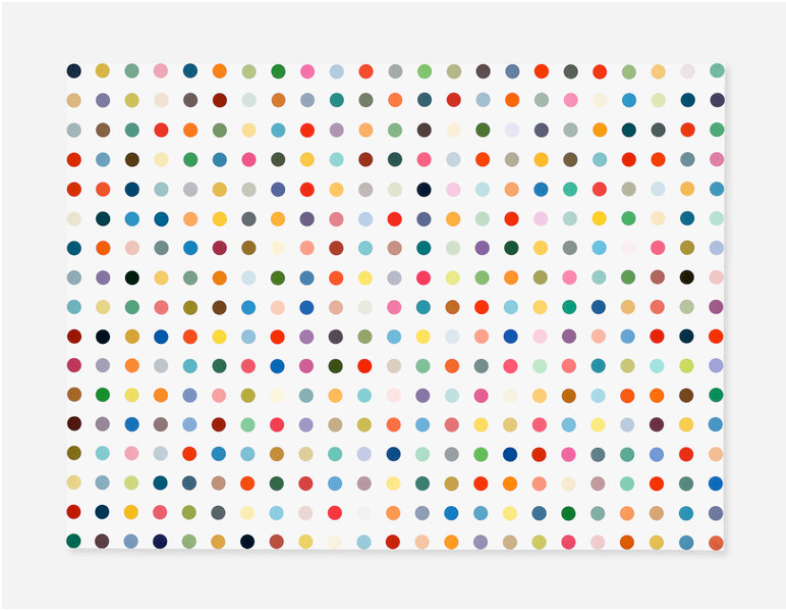


Figure 2-3: Argininosuccinic Acid (Source: Hirst, 1995)

Besides, it is also a notable tendency of contemporary art that consumers have put more value on an artist's name and identity rather than the skill and content in the artwork itself due to the mechanisation of artworks and name-brand obsession. Duchamp's ready-made artwork *Fountain* (1917) is a stunning example of this tendency of modern and contemporary art. The *Fountain* is a porcelain urinal that Duchamp bought from the plumber's merchant and signed 'R. Mutt' (see figure 2-4). Duchamp submitted it to an exhibition of the Society of Independent Artists in 1917 and the board of directors refused to exhibit it. The reason of rejection can be assumed from an article written by Duchamp at the time: "*Mr Mutt's Fountain is not immoral, that is absurd, no more than a bathtub is immoral. It is a fixture that you see every day in plumbers' shop windows. Whether Mr Mutt with his own hands made the Fountain has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view- created a new thought for that object*" (Howarth, 2000). After the 1917 exhibition, however, the *Fountain* is regarded as a major turning point in 20 century art by a number of art historians and critics in the aspect of showing the power of artist's brand on the perception of art consumers towards the art itself (Tang, 2012). In addition, the replicas commissioned by Duchamp are displayed at the major contemporary art museums such as Tate. As seen in the case of Duchamp's *Fountain* the tendency which is the growing influence of artists' name and identity on consumers' perception of the artworks is remarkable in modern and contemporary art. This tendency further implies that it is hard to discuss the main characteristics of contemporary art without understanding the artist.

To conclude, there has been research in marketing that argued an increasing number of contemporary artists have been functioning as brands or brand managers in the competitive market place in terms of developing signature styles, managing public images, and promoting themselves in response to the changes in the art market. The research also claimed that art consumers put more value on an artist's name and identity rather than the skill and content in the artwork itself. However, it is hard to claim that all contemporary artists are brands as art is originally created as an object in itself without any other function, and artists' primary intention to create art is self-fulfilment rather than a response

to market demand. Therefore, paying attention to the brand elements of contemporary artists rather than identifying them as brands might be beneficial in understanding the main characteristics of contemporary art, because the *“resulting artwork and its valuation is naturally tied to the artist as the producer of artworks”* (Marshall and PJ, 2011).



Figure 2-4 Fountain (Source: Duchamp, 1917 replica 1964)

2.2.3 Aesthetic experience and contemporary art

As mentioned earlier, since the early 20th century, artists have become more liberated from academic constraints than ever and actively developed individual styles due to the changes in the nature of the art market. Consequently, countless new styles of visual depiction have appeared in contemporary art. Indeed, more and more contemporary artists put emphasis on ideas and concepts rather than on precious objects and the skills involved as seen in Daimen Hirst, Jeff Koons, Takashi Murakami, Richard Prince and Tracy Emin. They have started to use nearly every conceivable kind of object for their artworks such as a urinal, artist’s blood and elephant dung, as well as using the new medias such as video and web to create artworks. These changes in contemporary art have lead to the condition where the borders between art and non-art have been extended and somewhat blurred (Leder *et al.*, 2004; Robertson and McDaniel, 2009).

From the psychological point of view, Leder *et al.* (2004) argued that these distinctive features of modern/contemporary art significantly affect viewers in their experience of art. He explained that “*conceptual ideas, stylistic reflections and variations, as well as abstract concepts no longer apparent from the appearance of the artwork have become increasingly dominant in contemporary art*” (Leder *et al.*, 2004). In line with the idea, Tyler (1999) claimed that “*modern art provides such a large number of varieties in style, which require the viewer to invest great effort to extract meaning.*” The comments imply that modern/contemporary art requires the need for interpretation more than any previous art.

Referring to (as seen) the definition of art as ‘*creative works of human expression which express and evoke audience’s aesthetic response, being objects in themselves without any other function*’, the aesthetic experience is an intrinsic value of art (Venkatesh and Meamber, 2006) as well as an important aspect of human’s experience of art (Csikszentmihalyi and Robinson, 1990; Pelowski and Akiba, 2011). When viewers are exposed to artworks, they are in a “*challenging situation to classify, understand and cognitively master the artwork successfully*” (Leder *et al.*, 2004) which process is called aesthetic experience of art. It means that it is hard to discuss art appreciation without understanding viewers’ aesthetic experience of art. Concerning the psychological understanding of aesthetic experience, Leder *et al.* (2004) highlighted that when viewers understand artworks better, there is more possibility that they will have more aesthetic pleasure. He claimed that it is highly important as modern/contemporary art has become hard to understand and extract meaning from the appearance of the artworks. Therefore, this section investigated what aesthetic experience is and how viewers go into aesthetic experience when they are exposed to contemporary artworks.

In psychology, aesthetic experience refers to “*a cognitive process accompanied by continuously upgrading affective states that vice versa are appraised, resulting in an emotion*” (Leder *et al.*, 2004). Psychologists Csikszentmihalyi and Robinson (1990) explained the main characteristics of aesthetic experience through comparison with the concept of flow experience. He argued that what philosophers describe as the aesthetic

experience and psychologists describe as flow experience are basically the same mind set. More specifically he explained that both types of experiences involve ‘heightened state of consciousness’ of an individual. If the ‘heightened state of consciousness’ occurs in response to art specific stimuli, it can be called an aesthetic experience, whereas the mind set that occurs in the context of playing sports or chess, can be called flow experience. Both of them are quite different from the feeling of comfort and relaxation which comes when people engage with passive entertainment, rather they are characterised as “*the deep and concentrated element of novelty and discovery, and the enjoyment of the activity for its own sake*” (Boorsma, 2006).

Leder *et al.* (2004) proposed the information-process model of aesthetic experience from the psychological point of view specifically to understand how modern/contemporary art provides aesthetic experiences and what cognitive-processing stages are involved. He stated that the model was developed concerning the main characteristics of visual aesthetics with modern/contemporary art: becoming highly ambiguous due to the conceptual ideas and styles in the visual presentation of artworks. As the viewers’ aesthetic experience including their cognitive understanding of art is a highly important factor in their experience of art, particularly for modern/contemporary art, Leder’s aesthetic experience model is reviewed in detail as follows (see figure 2-5):

Context and input of the model

Aesthetic experience occurs in many cases when viewers have pre-classification of an object as art. Boorsma (2006) stated that viewers would not put in effort to experience objects in which they did not believe in. They want to undergo warranted art experience which they can be inspired by and have artistic communication with. It means that pre-classification of an object as art is necessary to lead viewers to aesthetic processing. Further, Csikszentmihalyi and Robinson (1990) argued that environmental conditions for viewing art are highly important for aesthetic experience of art such as “*clean, blank, spacious environment which is made for art*”. However, he stressed that “*no matter how optimal the physical environment for viewing art may be and no matter how*

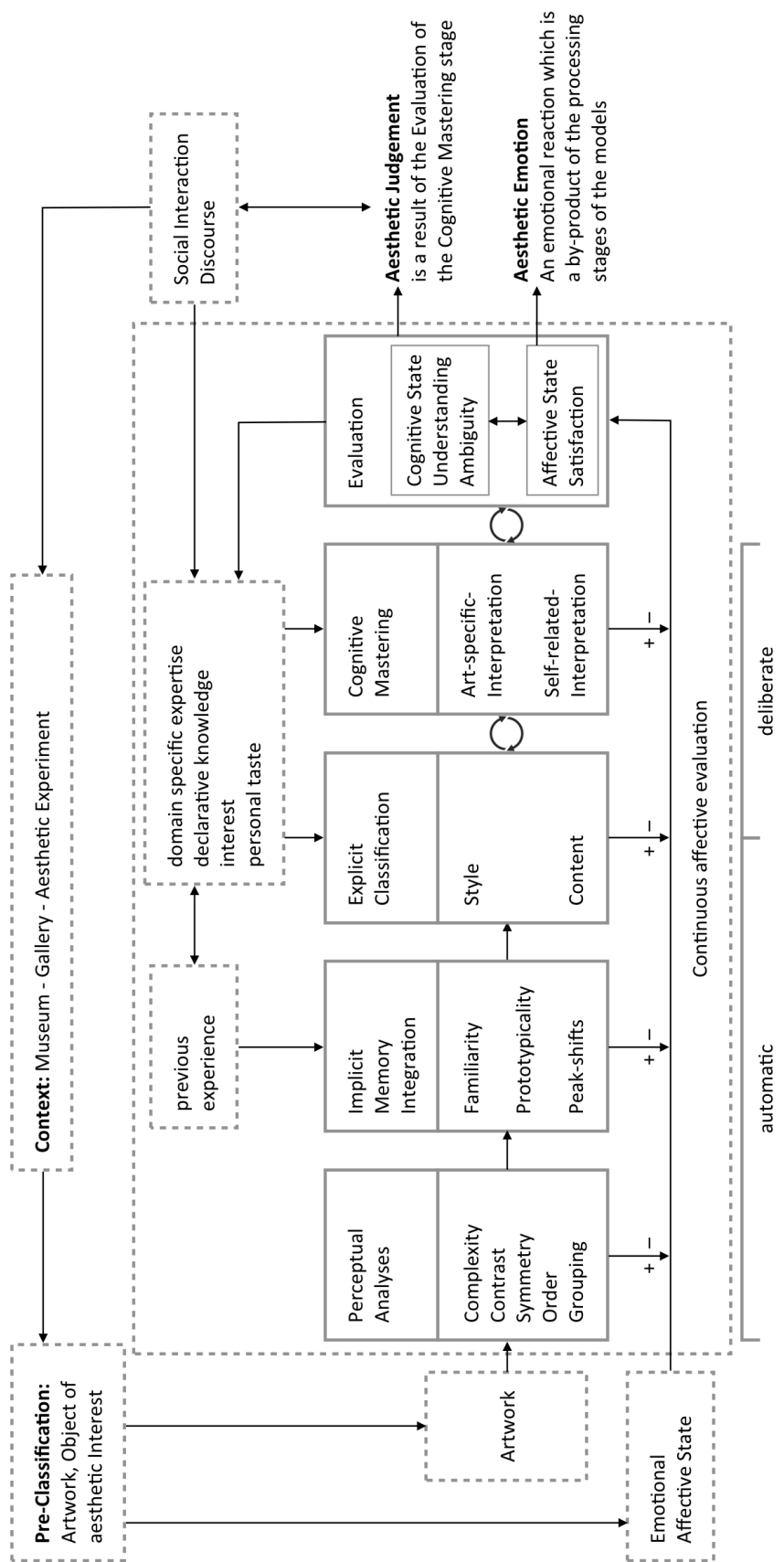


Figure 2-5. Aesthetic experience model (Source: Leder *et al.*, 2004)

commanding the objects themselves are, the fundamental problem of motivating the viewers to go to museums in the first place remain”. In line with this thinking, Cupchik (1992) argued that the viewer needs to be in a certain state to have aesthetic experience, called ‘aesthetic attitude’. It indicates that the viewer’s motivation is one of the essential factors which influences them having aesthetic experience. (Leder *et al.*, 2004)

Perceptual Analysis

When people are exposed to artworks, they analyse them perceptually first. There are a number of studies in psychology which explored perceptual features specific to artworks. However, simple perceptual variables usually affect relatively simple judgments on aesthetic preference. Thus they have proven that is how people prefer one object from another when only one perceptual dimension is different. The model discussed the five basic variables mainly involved at this stage such as complexity, contrast, symmetry, order and grouping. These variables are processed at the early stage of visual stimulus and contribute to aesthetic preference. (Leder *et al.*, 2004)

Implicit memory integration

Aesthetic preference can be affected by some implicit memory. The model suggests three features such as familiarity, prototypically and peak-shift and is listed as being effective in aesthetic preference. ‘familiarity’ through repetition raises the preference for an artwork. Leder *et al.* (2004) explained that *“repetition might reinforce positive experience due to the lack of negative consequences but might also be due to reduced uncertainty”*. ‘prototypicality’ refers to *“the amount to which an object is representative of a class of objects which is built through experience.”* ‘prototypicality’ in art is often linked to prototypicality of an artwork for an artist or art school. Accordingly, it is assumed that viewers’ expertise and knowledge affect the processing at this stage by providing specific prototypes. Apart from ‘familiarity’ and ‘prototypicality’, the ‘peak-shift’ phenomenon is also suggested in the model as one feature in art that is often used by artists and affects aesthetic preference. Peak-shift effects lead to strong responses to

objects due to the exaggeration of the properties of familiar objects. However, in contemporary art which often is abstract or conceptual, peak-shift effects are rarely applied (Tyler, 1999). (Leder *et al.*, 2004)

Explicit classification

This stage is concerned with the content and style of artworks. At this stage, viewers' expertise and knowledge influence considerably the processing for the output (Leder *et al.*, 2004). The output at this stage from viewers who do not have enough knowledge about artworks is relatively simple and limited, because they will analyse artworks in terms of 'what is depicted' or 'what colour is used'. On the other hand, viewers with expertise and knowledge will analyse artworks more precisely concerning its 'historical importance' or 'backgrounds of the artists' that are the content of artworks. For example, for naive viewers Duchamp's *Fountain (1917)* is an object; a urinal. If viewers have more expertise and knowledge of art, they will classify artworks not only in terms of the contents of artworks but also in terms of art specific classification. To those viewers, the *Fountain (1917)* is one of the most influential artworks of the 20th century from the aspect of challenging people's preconception of the art form. Concerning the significant influence of viewers' expertise and knowledge on their aesthetic experience, Csikszentmihalyi and Robinson (1990) argued that "*the skills and knowledge of the viewer – what it is that he or she needs to bring to the aesthetic encounter – are very much at the centre of what leads to aesthetic experiences.*"

According to Leder *et al.*(2004), recognition and understanding individual style have become essential for aesthetic experience in contemporary/modern art due to the main characteristics of it: emergence of a huge variety of art styles and highly ambiguous visual presentation to extract conceptual ideas from it. More specifically, he explained that viewers benefit from the 'processing of art-inherent features' to appreciate and understand artworks, and due to the fact that it has become hard for viewers to appreciate artworks with the visual presentation of artworks, style processing has become more important to their aesthetic experience. For example, there is a certain

type of artwork such as abstract art in modern/contemporary art that is distinguished by only its style of depiction rather than content. In this regard, Leder *et al.* (2004) argued that a processing of stylistic information is involved in aesthetic experience for contemporary/modern art, and “*this kind of style-related processing is the essential art-specific challenge provided by modern/contemporary art*”. The stylistic processing is also enormously influenced by viewers’ knowledge as it is difficult to classify artworks without having a certain level of knowledge about them (Hartley and Homa, 1981).

Cognitive mastering and evaluation

In this model, the cognitive mastering and evaluation stages are connected as they build a feedback-loop. The output from the cognitive mastering stage could be “*satisfying understanding*”, “*successful cognitive mastering*” or “*expected changes in the level of ambiguity*” (Leder *et al.*, 2004). The evaluation stage measures the success of output and guides the aesthetic process. When the evaluation does not go successfully, the information processing can be redirected to the previous stages through the backwards-loop. The process of these loops can be a pleasurable experience to viewers and an important part of aesthetic experience. When viewers successfully master an artwork, they will get emotional reward such as ‘excitement’ or ‘pleasure’. At this time, expertise affects the quality of this feedback loop (Leder *et al.*, 2004). Concerning the main characteristics of modern/contemporary art, Leder *et al.* (2004) explained that the ‘challenging perceptual problem-solving process’ of art appreciation for modern/contemporary art empowers those feedback-loops and enables viewers to have more aesthetic pleasure.

Affective and emotional processing

It is well established that aesthetic experience involves the emotional responses of viewers (Hagtvedt, Hagtvedt and Patrick, 2008). In this model, there is continuous development of changes in the affective state. Leder *et al.* (2004) explained that a viewer continuously accesses the outcome of affective evaluation, and the result of

every processing stage in the model can either increase or decrease the affective state. For example, “*ongoing success in cognitive mastering results in positive changes of the ‘affective state’, leading to a state of pleasure or satisfaction*”. In this case, the emotional state attending aesthetic experience can reach a strong, positive emotional state which bears intrinsic motivational potential. (Leder *et al.*, 2004)

Hagstedt *et al.* (2008) claimed that in the context of aesthetic experience, cognitive evaluations give rise to emotional responses and at the same time the evoked emotions are likely to influence the cognitive judgement of an artwork to some degree. Therefore, interplay between the cognitive responses and the affect elicited by artworks give rise to the overall evaluation of artworks.

Model’s output

Two kinds of outcomes are presented in this model: aesthetic judgement and emotions. Leder *et al.* (2004) distinguished these two as he assumed that aesthetic emotion depends on the subjective success of the information processing so that the output emotion results from affective effects and their cognitive appraisal.

To conclude, contemporary art has become hard to understand from its visual presentation due to the invention of countless new artistic styles and art forms which are influenced by changes in the nature of the art market and development of technology. In psychology, aesthetic experience of art has been regarded as an intrinsic value of art (Venkatesh and Meamber, 2006) as well as important aspect of human’s experience of art (Csikszentmihalyi and Robinson, 1990; Pelowski and Akiba, 2011). When viewers are exposed to artworks, they are in a “*challenging situation to classify, understand and cognitively master the artwork successfully*” (Leder *et al.*, 2004) which process is called aesthetic experience of art. Concerning the psychological understanding of aesthetic experience, Leder *et al.* (2004), highlighted that when viewers understand artworks better, there is more possibility of them having greater aesthetic pleasure. He claimed that it is highly important as contemporary art has become hard to understand and to extract meaning from the appearance of the artworks. Therefore, how viewers go into aesthetic

experience when they are exposed to contemporary artworks was investigated in detail using the Leder's aesthetic experience model. The model presented the flow regarding viewers' aesthetic experience of art, in particular with contemporary/modern art: (1) perceptual analysis, (2) implicit memory integration, (3) explicit classification, (4) cognitive mastering, and (5) evaluation. Through the review, two important components which affect viewers' aesthetic experience of art most were found: (1) motivation of art appreciation, and (2) expertise and knowledge of artist and artworks.

2.2.4 Summary

Two main characteristics of contemporary art are explored in this section: (1) commodification of contemporary art and (2) contemporary art and viewers' aesthetic experience.

A number of research in marketing argued that an increasing number of contemporary artists have been functioning as brands or brand managers in the competitive market place in terms of developing signature styles, managing public images, and promoting themselves. However, it is hard to claim that all contemporary artists are brands as art is originally created as an object in itself without any other function, and artists' primary intention to create art is self-fulfilment rather than a response to market demands. Therefore, paying attention to the brand elements of contemporary artists rather than identifying them as brands might be beneficial in understanding the main characteristics of contemporary arts. Besides, it is also a notable tendency of contemporary art that consumers/viewers have put more value on an artist's name and identity rather than the skill and content of the artwork itself due to the mechanisation of artworks and name-brand obsession. This tendency implies that it is hard to discuss the main characteristics of contemporary art without understanding the artist due to the growing influence of artists' name and identity on consumers' perception of the artworks.

Due to the invention of countless new artistic styles and art forms which are influenced by changes in the nature of the art market, contemporary art has become hard to understand from its visual presentation. It implies that contemporary art requires the need for

interpretation more than any previous art. When viewers are exposed to artworks, they are in a “*challenging situation to classify, understand and cognitively master the artwork successfully*” (Leder *et al.*, 2004) which process is called aesthetic experience of art. Concerning the psychological understanding of aesthetic experience, Leder *et al.* (2004), highlighted that when viewers understand artworks better, there is more possibility of them having greater aesthetic pleasure. He claimed that it is highly important as contemporary art has become hard to understand from the appearance of the artworks. Therefore, how viewers go into aesthetic experience when they are exposed to contemporary artworks was investigated in detail using the Leder’s Aesthetic Experience model. Through the review, the two important components which most affect viewers’ aesthetic experience of art were found: (1) motivation of art appreciation, and (2) expertise and knowledge of artists and artworks.

2.3 Experience Design

This section comprises three parts: (1) Definition of experience design, (2) Experience design for brand communication, and (3) Experience design in application of contemporary visual art exhibitions

2.3.1 Definition of experience design

In order to develop a model for applying contemporary visual art exhibitions to flagship stores of luxury fashion brands, experience design was investigated as customer experience is the fundamental element of brand communication which needs to be managed to lead to better results. Therefore, the literature in respect of the definition of experience design is explored first.

According to the Oxford Dictionary of English (2005), experience is “(1) *practical contact with and observation of facts or events, and (2) an event or occurrence which leaves an impression on someone*”. The Collins Dictionary (2001) defines experience as “(1) *direct personal participation or observation, and (2) a particular incident, feeling, etc that a person has undergone*”. The Cambridge Advanced Learner’s Dictionary defines

experience in a similar way as “(1) *(the process of getting) knowledge or skill from doing, seeing or feeling things, and (2) something that happens to you that affects how you feel*”. As such, the lexical definitions of experience describe ‘experience’ as an event or occurrence which affects a person’s knowledge and emotions.

In the domain of marketing, experience has been approached and conceptualised as customer experience by a number of practitioners and academics (Pine and Gilmore, 1999; Diller, Shedroff and Rhea, 2006; Verhoef *et al.*, 2009; Zomerdijk and Voss, 2010; Pareigis, Echeverri and Edvardsson, 2011). Pine and Gilmore (1999) explained experience as ‘economic offers’ which are “*inherently personal responses occurring only in the mind of an individual who has been engaging on an emotional, physical, intellectual, or even spiritual level*”. From a managerial perspective, Diller *et al.* (2006) defined an experience as “*an engagement delivered to the customer through an integrated system of touch points that delivers or evokes a consistent sense of its essence*”. Meanwhile, Pareigis *et al.* (2011) proposed the concept of customer experience which is more focused on the customer side of experience as “*the customer’s cognitive, emotional and behavioural responses that result in a mental conception*”. Similarly, Lemke *et al.* (2010) described customer experience as the customer’s subjective response to the holistic and indirect encounter provided by the brand. Recently, Verhoef *et al.* (2009) clarified two main insights regarding recent definitions of experience in marketing as: (1) “*originates from a set of interactions between a customer and a product, a company, or a part of its organisation, which provoke a reaction*”, and (2) “*the internal and subjective response customers have to any direct or indirect contact with a company*”. These definitions indicate that the concept of experience in marketing deeply relates to customers’ cognitive, emotional and behavioural responses to brand related stimuli when they are engaged with the experience.

According to Cooper and Press (1995), design is not only about function, nature and visual expression of products but also about a creative activity concerned with problem solving and, in the broader sense, communication. Design is also an activity which embraces a range of other disciplines such as marketing, engineering, and environments and produces a lot of results. For example, in a marketing context, brand identity is made up of diverse

kinds of design activities to deliver an appropriate and consistent brand image to consumers: from designing a logo, packaging, advertising, points of sale material within retails, to communication strategy (Cooper and Press, 1995). Diller *et al.* (2006) stated that design needs to be recognised as *“both the intent and the process integrating of functional, economic, emotional or social benefits”* within a marketing context. More specifically, he explained that *“design identifies and builds values based on deep understanding of customer needs”*. Therefore through design a brand can align with *“changing customer values and conveys a coherent and correctly perceived experience of a brand”* (Diller, Shedroff and Rhea, 2006).

In line with that idea, design has been increasingly applied to experiential marketing literature and practice to satisfy the evolution of consumers' needs and enhance the relationship between brands and consumers. In the domain of experiential marketing, experience design is mainly associated with designing customer experience considering the moment of engagement, or touch-points between people and brands. Ardill (2005) defined experience design from a marketing point of view as *“an holistic, multi disciplinary and multi sensory way of bringing to life the essence of a brand, product or service”*. He explained that experience design proceeds from the moment of engagement between people and brands, and the memories that moment creates. Similarly, McClenaghan (2007) explained experience design as *“focuses on designing the whole experience of the brand with specific attention paid to possibilities for interaction between the brand and the customer”*. Diller *et al.* (2006) also defined experience design as *“an engagement delivered to the customer through touch points”*. He further explained that *“experience design ideally reflects a company's efforts to be consistent in its value proposition and its expression in every connection with a consumer.”* Pullman and Gross (2004) argued that experience design is primarily concerned with (1) the affective or emotional nature of customer reactions to the encounters, and (2) the connection between this affective state and loyalty.

As such, in the domain of marketing, experience design focuses on the process of making a memorable experience of a brand with specific attention paid to the moment of

engagement between people and brands. Therefore, the working definition of experience design in this research is taken to be *'the practice of designing processes with focus placed on the moment of interaction between brand and customer experience'*.

2.3.2 Experience design and brand communication

In accordance with the changes of consumer needs from product, service, to experience, there has been increasing interest in creating experience for customers. Along these lines, a number of practitioners and academics have stressed creating and managing customer experience in current marketing practice. Schmitt (1997) stated that creating quality customer experience enables a brand to connect with their customers' life styles through touching their senses, hearts and minds. It eventually drives customers to purchase in a broader social context. Zaltman (2003) also stressed the role of experience in marketing as *"the tangible attributes of a product or service have far less influence on consumer preference than the subconscious sensory and emotional derived from the total experience"*. In line with this idea, Gobe (2001) highlighted that *"holistic and personal experience that one can have with a product is the future of branding."* Likewise, Pullman and Gross (2004) argued that brands should find a way to be more competitive particularly focusing on design and managing customer experience. Linking experience marketing to brand communication, Smilansky (2009) argued that experiential marketing is the approach that supports a brand's communication strategy. He further explained that through the experiential approach, brands can encourage their target customers in an initiating and engaging way which aims to achieve marketing communication objectives.

According to this line of thinking, studies in marketing have explored how brands create customer experiences (Schmitt and Simonson, 1997; Brakus, Schmitt and Zarantonello, 2009; Gilmore and Joseph Pine, 2009; Abbing, 2010; Clatworthy, 2012). Pine and Gilmore (1999) suggested the concept of 'staged experience' for retail environments and events. They identified different types of customer experience that can be engaged: aesthetic, educational, entertaining, and escapist experience. Also, Schmitt (1997) conceptualised different types of customer experiences such as Sense, Feel, Think, Act and Relate. He

stated that offering Sense experience enables a brand to differentiate from competitors and deliver value to customers; Feel experiences related to customers perceptions of fun and pleasure which enables a brand to have a strong bond with customers; Think refers to attempts at encouraging customers to engage in elaborative and creative thinking that may cause a reevaluation of brands; Act experience related to the physical body, long-term patterns of lifestyles which occur while interacting with other people; Relate involves social relationships among customers which results in feelings of belonging to society. Based on this work, Brakus *et al.* (2009) conceptualised brand experience which consists of four aspects: sensory, affective, intellectual, and behavioural, and developed a scale to measure them.

Tynan (2009) stated that the essence of experience marketing has a long history within the specific marketing fields of retailing. Literature on retail experience has explored retail environment's atmosphere (Pine and Gilmore, 1999; Kaltcheva and Weitz, 2006; Gilmore and Joseph Pine, 2009; Verhoef *et al.*, 2009). This literature focused on the relationship between various environmental characteristics and customer affective responses in the context of retail experience (Naylor *et al.*, 2008). For example, studies have shown that warm colours, fast music, scent, and complex environments influence customers' emotional and behaviour responses (Kaltcheva and Weitz, 2006; Naylor *et al.*, 2008). Further, other research on retailing has also provided support of the notion that retail environments impact customers' perceptions of a retail brand. The research has studied environmental psychology, which mainly investigates the effect of environmental variables on individuals and their subsequent behaviour. From an environmental psychology point of view, *"the physical environment can be designed to evoke particular responses or emotions, and the effective management of atmospheric variables is therefore vital to the creation of compelling experience"* (Zomerdijk and Voss, 2010). It implies that carefully designed customer experience could affect customers' perceptions of brands in a way that brands intended to which is the objective of brand communication.

Through the research, several common ideas in respect of designing customer experience for brand communication were identified such as orchestration of all the touch points,

engaging customers through understanding their values/motives, and generating meaningful experience. The details of each factor are discussed as follows.

2.3.2.1 Orchestration of all the touch points

Customer experience occurs when a customer has any ‘sensation’ or acquires ‘knowledge’ through interactions with the elements of a context created by a brand (Pullman and Gross, 2004). Those points where a customer interacts with a brand are brand touch points (Abbing, 2010). The concept of touch points has been used in marketing for designing customer experiences as a series of stimuli which aim to trigger positive cognitive and emotional responses from customers (Juttner, Schaffner and Windler, 2012). The touch points have been paid attention to by practitioners and academics in marketing as they are considered some of the key factors influencing customers’ perceptions of brands (Abbing, 2010; Zomerdijk and Voss, 2010; Clatworthy, 2012). Clatworthy (2012) stated that the choice and design of touch-points are central to delivering the customer experience. Chattopadhyay and Laborie (2005) also emphasized the role of touch points in marketing communication as *“the most significant components of marketing communication investments are in brand contacts which are the points at which the customers and the brands come in contact with each other”*. He further stated that on some occasions 90 percent of the marketing budget is allocated for investments in brand contacts. Diller *et al.* (2006) also highlighted the importance of managing touch points in brand communication as *“a company’s brand communications should be consciously and consistently reinforced as being all points of contacts with its customers.”*

Concerning designing touch points from the aspect of marketing communication, Diller *et al.* (2006) emphasised setting a clear objective regarding what brands intended to deliver through touch points and encoding a message in terms of the objective. He proposed four potential objectives in designing touch points for brand communication such as Functional, Economy, Emotional, and Identity. The Functional objective refers to designing touch points focus placed on product performance; Economy objective relates to some extent to financial elements; Emotional objective concerns customers’ emotional reaction such as

excitement and enjoyment; Identity objective refers to designing touch points “*focuses on integration of recognised symbols and images tied to specific belief and values*”. Among the objectives of designing touch points for brand communication, focusing on brand identity communication has been highlighted in literature on marketing communication. Smilansky (2009) stated that messages communicated through brand touch points should be encoded based on the in-depth understanding of brand personality and philosophy. In line with that idea, Abbing (2010) also argued that each touch point should be designed to deliver its own value considering the brand identity and brand’s strategic objectives. In particular, focusing on delivering brand identity is significantly important to a luxury brand which is the expression of the taste, of a creative identity, of the intrinsic passion and of a creator (Kapferer, 2005).

Designing touch points also requires the orchestration of messages that are emitted from different touch points (Schmitt, 1999; Abbing, 2010; Zomerdijk and Voss, 2010; Clatworthy, 2011). When customers shop in retail stores of brands, they are exposed to various touch points such as window, logo, entrance, environmental design, background music, employees and products. Each touch point provides a brand related experience to customers and adds value to the relationship between brands and customers. However, because experience is not driven by a single point but from all the points around customers, to customers all the messages they perceive from different touch points combine to shape the perception of a brand. At this time, conflicted messages from different touch points cause the confusion of the perception of a brand. In that line of reasoning, McLellan (2000) claimed that “*the goal of experience design is to orchestrate experiences that are functional, purposeful engaging, compelling, and memorable.*” Diller *et al.* (2006) also argued that reflecting a brand’s efforts to be consistent in its value proposition and its expression through every touch point is the goal of experience design. In this respect, he put emphasis on designing an integrated system of touch points in designing customer experience for delivering orchestrated experiences to customers.

As such, experience design for brand touch points requires holistic and coherent thinking that considers all aspects of the brand while the experience is planned, staged and delivered to the customer (Pine and Gilmore, 1999; Tynan and Mckchnie, 2009).

2.3.2.2 Engaging customers with the experience

Authors such as (Pine and Gilmore, 1999; Schmitt, 1999; Holbrook, 2000; Tynan and Mckchnie, 2009) in experiential marketing have argued that creating and managing customer experiences enable brands educating, entertaining, and providing an opportunity to display some particular knowledge and values, or offer visual or aesthetic encounters to customers. They explained that brands can provide these experiences in which customers can participate actively or passively depending on their subjectivity. This argument posed the importance of engaging customers in designing customer experience as it implies that the value of experience is eventually created depending on the level of participation of customers.

In line with this idea, a number of research in experiential marketing have put emphasis on engaging customers in creating successful customer experience (Pine and Gilmore, 1999; Poulsson and Kale, 2004; Tynan and Mckchnie, 2009; Zomerdijk and Voss, 2010; Bagdare and Jain, 2013). Pine and Gilmore (1999) claimed that experience occurs when customers are engaged with brands on a emotional, physical, intellectual, or even spiritual level. Zomerdijk and Voss (2010) also argued that *“a successful customer experience, from the managerial point of view, should address the issue related to engaging customers which enable customers to connect with the brand in a personal and memorable way”* (Zomerdijk and Voss, 2010). He also highlighted that experience design is the key to addressing the issue. According to Shrnoff *et al.* (2003), engagement can be conceptualised as flow experience which is based on the culmination of concentration, interest, and enjoyment. Poulsson and Kale (2004) noted that in the context of experiential marketing, engagement can be induced in an experience through interacting with the customers and results from personal relevance and the level of interactivity perceived in the experience.

The research has also explored how to engage customers with proposed experiences. Pine and Gilmore (1999) suggested the approach of engaging customers broadly as *“engage individuals in a personal way”* or *“creating emotional connection with customers through compelling, and consistent context”*. Zomerdijk and Voss (2010) proposed four themes in respect of engaging customers: designing service encounter cues, sensory design, designing dramatic structure of events and managing employees. In retailing, Bagdare and Jain (2013) stated that *“contemporary retailing engages customers by carefully crafting and delivering experiential benefits to their customers.”* They developed a multidimensional customer experience scale to understand customers’ experiential responses which provides a fundamental idea in engaging customers. Although these research suggested different ways in engaging customers with proposed experiences, they commonly pointed out subjectively based experiential aspects of customer experiences. The authors argued that brands can address the issue through strategic designed customer experiences based on in depth understanding of customer motives and personal values behind experiences. Concerning the idea, Jutter, Schaffner and Windler (2012) explained that because personal value is *“desirable end-state of existence that plays a dominant role in guiding customer behaviour, it is likely to influence whether or not a brand stimulus is recognised by a customer as well as the direction of the response”*. Zomerdijk and Voss (2010) also highlighted that because customers’ responses to brand stimuli are an expression of a motivation to maintain positive, or to avoid negative emotions, it is essential to support their personal values and goals in designing experience.

To conclude, experience design is required to address the issues regarding how to engage customers, as the value of designed experience is created through the participation of customers. To do this, customers motives and personal values behind the experience need to be considered in designing customer experience.

2.3.2.3 Generating meaningful customer experience

Several academics and practitioners (Norton, 2003; Diller, Shedroff and Rhea, 2006; McClenaghan, 2007) in marketing and design have pointed out a flaw in the current

approach to designing experiences and stressed generating meaningful experience. The authors stated that brands miss the point if they focus on simply delivering multi sensory expressions of themselves without being concerned with the real value and needs of customers. The highly designed experiential offering from theme parks, restaurants and retail is sometimes too overwhelming for customers to deal with and results in customers becoming disillusioned. Customers are now increasingly seeking experiences that connect with them through meaning (see figure 2-6).

	Millennial	Meaningful experiences	Brand truth	Meaningful brand experiences
'90s		Experiences	Brand experience	Experiential customer encounters
'80s		Products & services	Brand image	Products & services with personality
		Evolution in consumer demand	Successful brand strategies	Design solution

Design must evolve to meet consumer demand. The millennial decade will build upon the best practices of the previous decades. Brand image still matters. Brand experience is critical. But the most successful companies will produce meaningful brand experiences.

Figure 2-6. The evolution in customer demand (Source : Norton, 2003)

McClenaghan (2007) stated that “*meaningful brand experiences are the result of customers’ physical and emotional expectations being exceeded and are fundamental to the concept of brands. Generating meaningful brand experience is by far the most important characteristic as it is the result that all other characteristics combine to realise.*” Diller et al. (2006) also explained the importance of creating meaningful experience as: brands can create experience by carefully designing all the touch points surrounding customers however, they can make this experience more valuable and make a deeper connection with customers through evoking customers’ meaningful experience. Along with the idea, Gilmore and Pine (2009) argued that the economy is moving towards a ‘transformation economy’ which puts priority on meaning along with experience. He assumed that this transformation economy will finally take over in accordance with the new customer sensibility and business imperative, so that creating an experience based on meaning will become the next target for marketing practitioners.

According to Diller *et al.* (2006), ‘meaning’ refers to “*something people use to construct and make sense of their lives*”: assigning meaning to experience is “*how each of us creates the story of our life and its ultimate value and purpose*”. He highlighted that “*when brands can evoke a meaning through offering experience, it is tapping into what people value most in their life*” (Diller, Shedroff and Rhea, 2006). It implies that in order to evoke meaning for customers, brands must address customers’ human needs. In detail, Pine and Gilmore (2009) explained what people quest for meaning and self-actualisation exemplified by Maslow’s hierarchy of needs. He stated that, as with Maslow’s pyramid of needs, there is a hierarchy of what businesses must address that are linked to how consumers prioritise before purchasing a product or service (see figure 2-7). With the model, he explained that when the fundamental needs are fulfilled, customers’ priorities move up the pyramid, seeking different things to dominate their purchasing criteria. In response to this change in customers’ needs, the market economy has shifted from providing basic priorities to fulfilling the drive for personal growth through offering an experience.

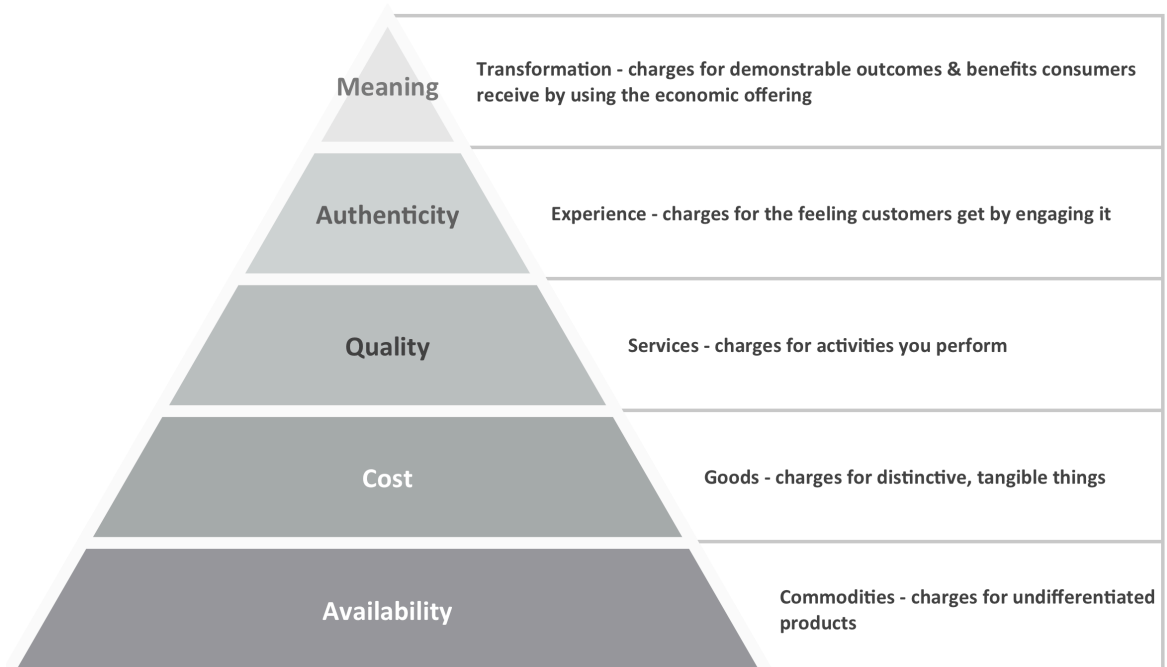


Figure 2-7. Hierarchy of business imperatives and consumer sensibilities (Source: Pine and Gilmore, 2009)

The model, appealing to personal aspiration and their final needs for self-actualisation, is directly linked to the new customer sensibility and that should be considered in evoking meaning through experience. Pine and Gilmore suggested five different ways of appealing to the new sensibility of customers, (1) appeal to personal aspiration, (2) appeal to collective aspiration, (3) promote a cause, (4) give meaning and embrace art.

As such, creating or evoking meaningful customer experiences have been stressed in marketing literature to get in touch with customers. Diller *et al.* (2006) explained that it is hard to create experience which would be meaningful to all customers as brands can not understand every detail of their lives and needs. Nevertheless he emphasised that a brand can learn enough about customers to design an experience for them that conveys its intention and stimulates customers to complete it. Accordingly, experience design is required to address the issue related to how to create meaningful experience through in-depth understanding of what customers value in their lives.

2.3.3 Experience design and contemporary visual art application

As reviewed earlier, the literature related to experiential marketing and design stressed the importance of designing touch points in a way to be faithful to brand identity and orchestration of all touch points, as well as considering how to create engaging and meaningful customer experience. As a way to offer meaningful customer experience, Pine and Gilmore (2009) proposed embracing art to fulfil customers' self-actualisation needs. This idea stems from the value of art such as educational, emotional, aesthetic, symbolic and social value which has been explored in psychology and art marketing (Botti, 2000; Boorsma, 2006). However, considering that engaging customers and evoking meaningful experience can be successful only when those experiences get in touch with an individual's needs and expectations, art application needs to be investigated more in terms of what viewers most want through art experience and what is the value gained from it. In this respect, the literature regarding needs that motivate experience of art are presented in this section.

2.3.3.1 Needs and motives of art experience

Although a customer oriented approach which addresses needs and motives of art attendance has been increasingly adopted in art marketing literature to attract and fulfil the needs of audiences, studies regarding the benefits and needs of art attendance are still in the early stages. Based on prior psychological research, Botti (2000) summarised four main motives for art attendance as functional, symbolic, social and emotional needs. Based on this work, Boorsma (2006) distinguished artistic experience needs from the hedonistic emotional needs and proposed it as desirable viewer's value. The detail of these investigations are discussed below:

- **Functional or cultural needs:** The functional needs are linked to the thirst for knowledge. Art could fulfil the needs as it has an educational impact and enhances viewers' knowledge. (Botti, 2000)
- **Symbolic needs:** The symbolic needs are related to demonstrating one's social position or personality. Bourdieu (1997) explained that the consumption of artistic products or interaction with art can express "*one's personality or ones' belonging to a particular culture or subculture as well as the attainment of a specific social status*". These reasons for attendance are called 'symbolic motivation'. (Boorsma, 2006)
- **Social needs:** The social needs are connected with the function of arts as 'gathering places' or 'talking points' for conversation. Artistic events provide opportunities for people to meet with their peers and to engage in an interaction process with others. Therefore art attendance can satisfy the need for social contact in terms of providing an opportunity to have mutual experiences and provides material for discussion with others. (Botti, 2000)
- **Emotional or hedonistic needs:** The emotional needs are connected with "*one's feelings and to the wish one has to take part in an experience that is compelling, stimulating, and fun*" (Botti, 2000). Hirschman and Holbrook (1982) pointed out that emotional needs focus on the pleasure experienced in the moment of consumption, that prompt emotional responses link feelings, fantasies and fun. The needs are

motivated by a search for an escape from stressful and over-stimulating life situations. The viewers who attach value to these needs are looking for relaxing, entertaining and or comfortable experience called simple hedonistic pleasure (Colbert, 2003).

- **Artistic experience needs:** the artistic experience needs are “*linked to experience of complete artworks and motivated by search for novelty, challenge and stimulation*” (Boorsma, 2006). The viewers who attach value to the artistic experience needs want to challenge to classify, understand and cognitively master the artwork for it to be both pleasing and self-rewarding. This entire process is called an aesthetic experience. From a psychological point of view, Leder *et al.* (2004) explained aesthetic experience as “*a cognitive process accompanied by continuously upgrading affective states that vice versa are appraised, resulting in an emotion*”. He noted that successful mastery of an artwork is the source of motivation to search for future exposure to art and, in the long term, this kind of motivation increases interest in art.

As such, there are five main motives/needs for art attendance. In fact, a viewer’s main motivation for experience art might put them into one category while the other benefits they seek could be another: viewers can be motivated by social needs, yet they also want to have cultural experience at the same time. However, this approach still has some benefits as, by classifying the needs of viewers in these ways, art managers enable adapting better strategies in a way to fulfil the needs of their target audience (Cuadrado and Molla, 2000; Colbert, 2003).

2.3.3.2 Aesthetic experience as desirable viewers’ value

Recently, several research (Botti, 2000; Cuadrado and Molla, 2000; Boorsma, 2006) in art marketing and museum studies pointed out that artistic experience needs could be considered as desirable viewer’s value due to the potential benefits from it: positive aesthetic emotional arousal and intrinsic motivation for future exposure. These research claimed that an increasing number of viewers attach relatively high value to aesthetic

experience which is accompanied by artistic experience needs and even a naive viewer tends to have it. This increasing need regarding artistic experience is presumably related to the main characteristics of contemporary visual arts. As explained in the previous section, contemporary art has been requiring more innovation of styles due to the changes of the nature of the art market and resulted in a huge variety of styles. Thus, contemporary art requires the need for interpretation more than any previous art and this challenge presumably stimulates the viewers' motives for artistic experience: searching for novelty, challenge and stimulation.

As explained in section 2, once a viewer completes cognitive understanding of artworks, they will get positive emotional rewards. For example, Leder *et al.* (2004) explained that *"ongoing success in cognitive mastering results in positive changes of the 'affective state', leading to a state of pleasure or satisfaction"*. In this case, the emotional state resulting from aesthetic experience can achieve a strong, positive emotional state (Leder *et al.*, 2004). Moreover, the aesthetic experience is the source of motivation to search for exposure to art in the future (Leder *et al.*, 2004). It implies that enhancing the aesthetic experience of viewers would be the way to provide positive emotional rewards as well as getting in touch with their life styles to some degree. In this regard, reinforcing consumers' aesthetic experience of art can be considered as desirable customer value when a luxury fashion brand provides contemporary visual art exhibitions within its flagship stores.

As reviewed in section 2, viewers' aesthetic experiences of art are considerably influenced by their knowledge and the expertise of artists and artworks (Csikszentmihalyi and Robinson, 1990; Leder *et al.*, 2004); *"the skills and knowledge of the viewer – what it is that he or she needs to bring to the aesthetic encounter – are very much at the centre of what leads to aesthetic experiences"* (Csikszentmihalyi and Robinson, 1990). Concerning the psychological understanding of aesthetic experience, Leder *et al.*(2004) explained the importance of the knowledge and expertise of the viewer as, *"the better the understanding of an artwork, the higher the probability that it produces aesthetic pleasure such as excitement and admiration"* (Leder *et al.*, 2004).

Along with this argument, there has been a related research in psychology which concerns enhancing viewers' aesthetic experience of art. Temme (1992) conducted empirical research which explored the effect of information on viewer satisfaction and appreciation of art. The results showed that 85% of museum visitors stated that their general enjoyment of appreciating painting increased when information about an artist and artworks accompanied paintings. Temme (1992) stated that the results indicate that "*aesthetic appreciation can indeed be enhanced by information as a result of uncertainty reduction*". The research also investigated how visitors felt about receiving background information about paintings. 87% of respondents stated that this increased their enjoyment of the paintings, whereas only 3% answered that this decreased their enjoyment. To conclude, only a minority of visitors were disturbed by the information. The majority found their positive emotion increased as the background information supported their aesthetic experience of art.

2.3.4 Summary

In this section, the literature review in respect of experience design is investigated to design customer experience for brand communication in applying contemporary visual art to flagship stores of luxury fashion brands. Considering that experience design is the approach that supports a brand's communication strategy, three main points to be considered in designing customer experience are identified: (1) orchestration of touch points in order to be faithful to brand identity, (2) engaging customers with the experience and (3) generating meaningful customer experience.

In addition, in order to design engaging and meaningful customer experience, the literature regarding the needs that motivate experience of art is investigated. As a result, aesthetic experience of art was identified as desirable customer value which needs to be considered in applying contemporary visual art due to: (1) increasing needs of artistic experience which are based on aesthetic experience, (2) main characteristics of contemporary visual art and (3) hedonistic emotional rewards. Therefore, experience design should address how

to enhance consumers' aesthetic experience of art when they are exposed to contemporary visual art within flagship stores of luxury fashion brands.

2.4 Conclusion

This literature review aims to fulfil two objectives. Firstly, it investigated the emergent theories of brand communication and experience design. Secondly, it explored the main characteristics and the effects of contemporary visual art on viewers' art appreciation. Above all, the literature review reveals that a luxury fashion brand should focus on its unique value based on being faithful to identity rather than constantly being concerned about its perceived brand image when it builds brand communication strategies. Also, it is required to have in-depth understanding of the fundamental changes that are taking place in today's market environment for luxury fashion brands in order to strategically orientate brand communication: (1) hyper competition leading to undifferentiating, (2) fragmentation of media, and (3) needs of consumers are changing to experience.

Considering that experience design is the approach that supports a brand's communication strategy, three main points to be considered in designing experience for brand communication were identified: (1) orchestration of touch points in order to be faithful to brand identity, (2) engaging customers with the experience and (3) generating meaningful customer experience. In addition, in order to design engaging and meaningful customer experience, the literature regarding the needs that motivate experience of art were investigated. As a result, aesthetic experience of art was identified as desirable customer value which needs to be considered in applying contemporary visual art due to: (1) increasing needs of artistic experience which are based on aesthetic experience, (2) main characteristics of contemporary visual art and (3) hedonistic emotional rewards.

Moreover, the literature reveals two main characteristics of contemporary art which might be beneficial to be considered when applying contemporary visual art application. Firstly, paying attention to the brand elements of contemporary artists due to two reasons: (1) artist's commercial intention in producing artworks in today's competitive market place and (2) growing influence of artists' name and identity on consumers' perception of the

artworks. Secondly, contemporary art has become hard to understand from its visual presentation. When viewers are exposed to artworks, they are in a “*challenging situation to classify, understand and cognitively master the artwork successfully*” (Leder *et al.*, 2004) which process is called aesthetic experience of art. Concerning the psychological understanding of aesthetic experience, Leder *et al.* (2004), highlighted that when viewers understand artworks better, there is more possibility of them having greater aesthetic pleasure. He claimed that it is highly important as the meaning in contemporary art has become hard to understand from the appearance of the artworks. Therefore, how viewers go into aesthetic experience when they are exposed to contemporary artworks was investigated in detail. Through the review, the two important components which most affect viewers’ aesthetic experience of art were found: (1) motivation of art appreciation, and (2) expertise and knowledge of artist and artworks.

Chapter 3. Research Methodology

In the previous chapter, the scope of this research was outlined and the literature review relating to the main issues of this research was presented. However, there is a lack of research which investigates how luxury fashion brands apply contemporary visual art exhibitions to their flagship stores in practice. More specifically, there is no empirical research which has investigated the effect of contemporary visual art exhibition application to flagship stores of luxury fashion brands from the aspect of brand communication. Furthermore, there is no research which explores the main components to be considered in applying contemporary visual art exhibition to flagship stores of luxury fashion brands. Therefore, primary research was designed to address these issues to achieve the aim of this research through selecting appropriate research approaches and methods: *'to develop a model to assist contemporary visual art exhibition applications to flagship stores of luxury fashion brands'*. To this end, the literature in regards to research approaches and methods were reviewed in this chapter followed by a discussion in respect of the reasons for choosing the specific research approach and methods for this research. An overview of the research methodology and detailed information of how the primary research was conducted is explained in-depth in the following section.

3.1 Review of Research Approaches

The term 'methodology' refers to the overall approaches and perspectives to the research process as a whole and is concerned with the issues: data collection and analytical methods (Collis and Hussey, 2009). Research can be conducted in a number of ways and entail various approaches. However, selecting the right approaches and methods for research is extremely important as it affects the reliability of the research outcomes. Therefore, in this section, the literature in respect of three dominant research approaches is reviewed in order to select the appropriate research approach to develop a model for contemporary visual art exhibition application to flagship stores of luxury fashion brands.

3.1.1 Quantitative approach

A quantitative approach is typically associated with a positivist perspective for developing knowledge in social research (i.e. cause and effect thinking, reduction to specific variables and hypotheses and questions, use of measurement and observation and the test of theory) (Creswell, 2003). It involves a deductive approach to the relationship between theory and research, and emphasises the quantification in the collection and analysis of data (Bryman, 2001). A quantitative approach is appropriate to test and validate already constructed theories about how phenomenon occurs and test hypotheses that are generated before the data are collected. Also, it enables generalising the research findings when carried out with large numbers of samples (Johnson and Onwuegbuzie, 2004). However, researchers can miss the phenomenon occurring due to focusing on testing hypotheses or theories rather than generating them.

Hammersley (1993) cited by Henn, Weinstein and Ford (2009) identified the term 'quantitative methods' as the model for scientific research adopted from natural science experiments the key features of which are quantitative measurements of the phenomena. There are mainly two research methods associated with quantitative approach: experiment and survey.

3.1.2 Qualitative approach

A qualitative approach is one in which the investigator primarily uses constructivist claims for developing knowledge (i.e. the multiple meanings of individual experiences, meanings socially and historically constructed, with the idea of developing a theory or pattern) or advocacy/ participatory perspectives (i.e. political, issue-oriented, collaborative, or change oriented) or both (Creswell, 2003). By contrast with the quantitative approach, qualitative approach is basically to develop knowledge of the underlying motivations that people have around them (Henn, Weinstein and Foard, 2009), and emphasises words rather than quantification in the collection and analysis of data (Bryman, 2001).

A qualitative approach is useful for describing complex phenomenon. It also would be the best choice if a concept or phenomenon has not been investigated in-depth before and needs to be explored (Johnson and Onwuegbuzie, 2004). Creswell (2003) noted that “*a qualitative research is exploratory and is useful when the researcher does not know the important variables to examine*”.

Van Maanen (1983) identified the term ‘qualitative methods’ as “*an array of interpretative techniques which seek to describe, decode translate and otherwise come to terms with meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world*”. There are several research methods associated with qualitative approach: observations, interviews, documents, and audiovisual materials (Creswell, 2003).

3.1.3 Mixed methods approach

A mixed methods approach is one in which the researcher often makes claims based on pragmatic grounds such as consequence-oriented, problem-centred, and pluralistic (Creswell, 2003) and uses research tools from both qualitative and quantitative approaches to answer a research question (Collins, 2010). Every method associated with qualitative and quantitative approaches has some limitations in some respects such as difficulties of replication and problems of generalisation, and is more suitable for one part of a question or proposition than another. Mixed methods approaches are best to cover these limitations in the way that they enable capturing the multiple perspectives, positions and standpoints to a research question or problem through combining research tools from both qualitative and quantitative approaches.

Johnson, Onwuegbuzie and Turner (2007) identified the main purposes of using mixed methods approach as follows; (1) providing a fuller picture and deeper understanding of the investigated phenomenon through the use of methods from the different methodological traditions of qualitative and quantitative research, (2) validating and explicating findings from another approach and producing more comprehensive and valid findings.

Types of mixed methods design

There are several types of mixed methods approach depending on four criteria; implementation, priority, integration and theoretical perspective (Creswell, 2003). Implementation refers to the criteria related to research procedure either conducting both qualitative and quantitative data in phases (sequentially) or conducting it at the same time (concurrently). Either qualitative or quantitative methods can be employed first for mixed methods approach according to the initial intention of the research. Priority is given related to the choice of a strategy, which method would be given more weight, either qualitative or quantitative. A priority would be either equal emphasis or one type of method outweighing the other depending on the research. Integration means that the researcher mixes the data. The data from both qualitative and quantitative methods are integrated at several stages in the research such as data collection, data analysis, or interpretation. Lastly, theoretical perspective refers to the theoretical perspective which guides the entire design of a research.

In terms of what particular research strategy, mentioned above, has been selected for the research, there are six types of major research strategies as follows (see figure 3-1 and 3-2): (1) Sequential Explanatory Design, (2) Sequential Exploratory Design, (3) Sequential Transformative Design, (4) Concurrent Triangulation Strategy, (5) Concurrent Nested Strategy, (6) Concurrent Transformative Strategy. The following diagram illustrates the different sequences and processes in mixed methods research design. The research design needs to be selected carefully in terms of the objectives and research questions (Collins, 2010).

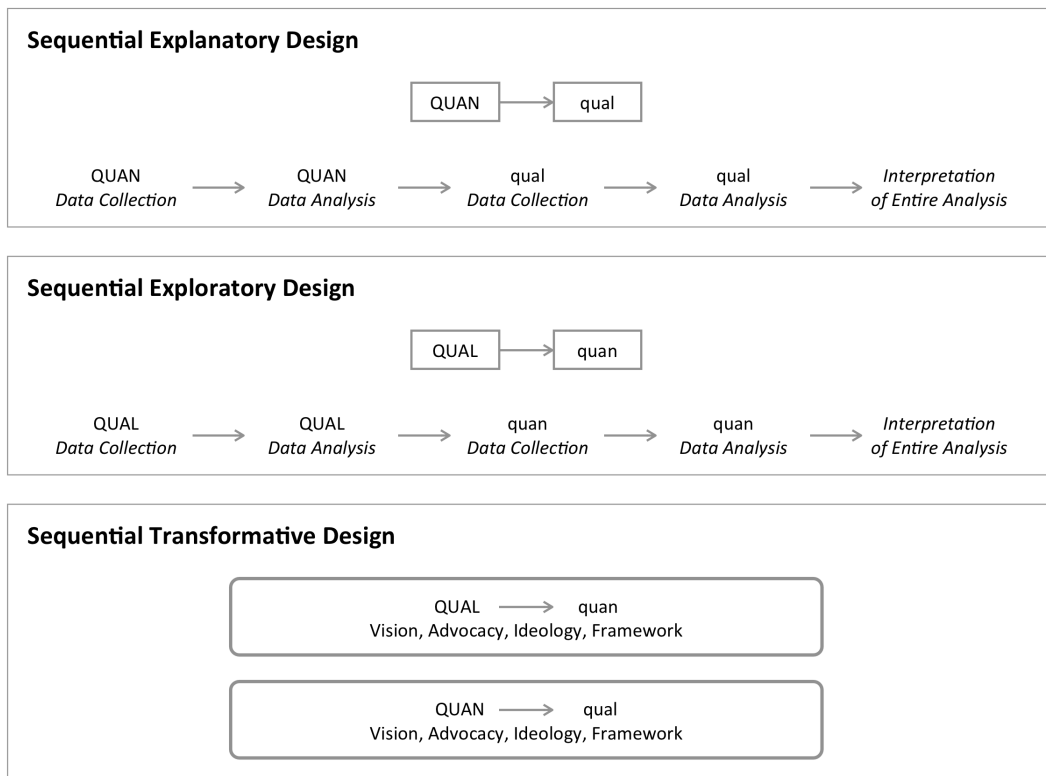


Figure 3-1. Sequential strategies (Source: Creswell, 2003)

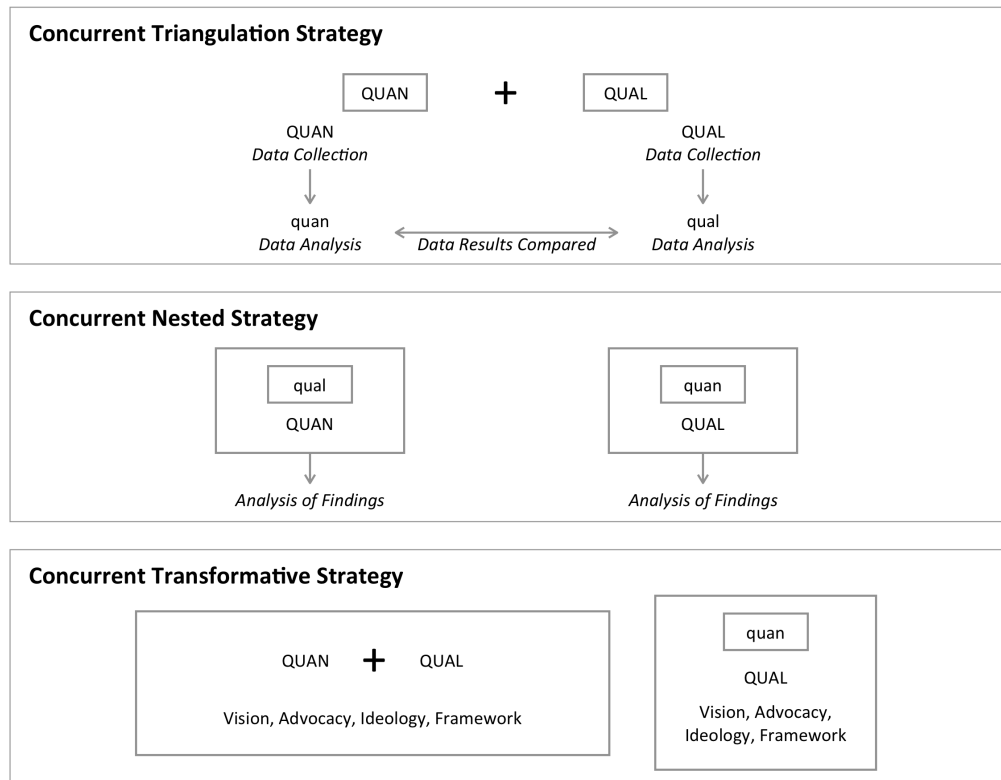


Figure 3-2. Concurrent strategies (Source: Creswell, 2003)

3.1.4 Selection of appropriate approaches

Figure 3-3 displayed how ‘mixed methods approach’ was employed in this research. As seen in figure 3-3, this research was conducted in three phases: (1) qualitative research to explore the issues and find out the main themes that need be considered in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands, (2) quantitative research to test hypotheses concerning the identified main themes from qualitative research, and (3) developing a conceptual framework and design tool kit as decision supporting tools.

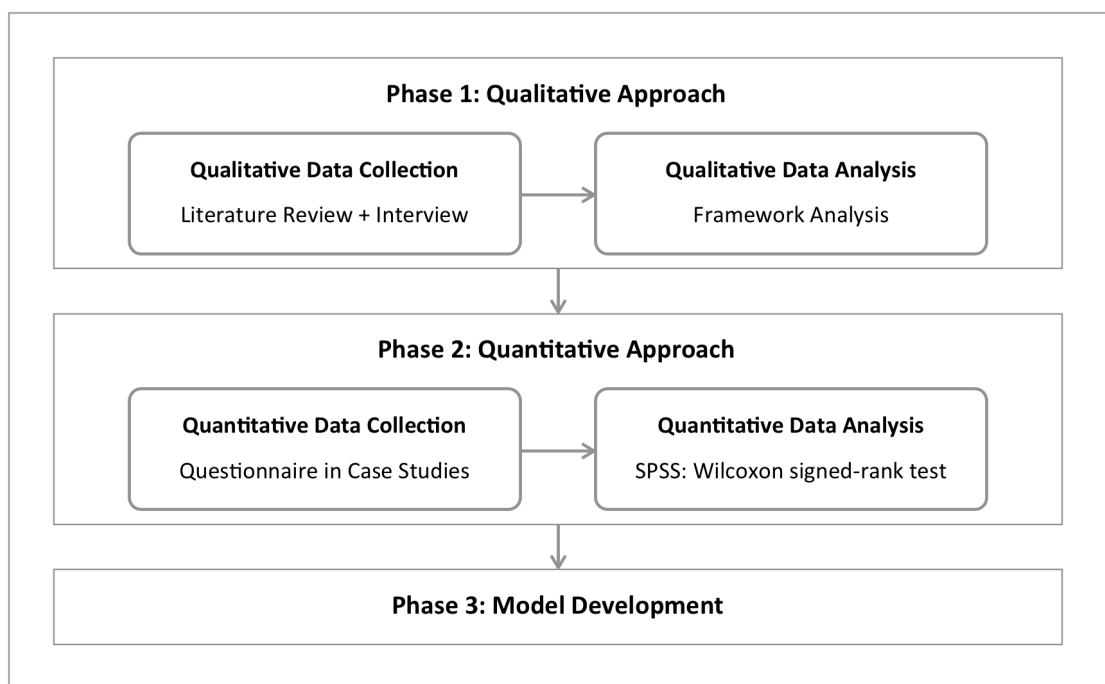


Figure 3-3. Mixed methods approach in this research

Firstly, qualitative research approach was selected because the phenomenon in respect of ‘contemporary visual art exhibitions application to flagship stores of luxury fashion brands’ has not been investigated in-depth before and needs to be explored to understand the main points to be considered. As qualitative research approach provides an initial understanding of an issue or a situation (Collins, 2010), it was implemented in the first stage of this research. Secondly, a quantitative research approach was selected for testing hypotheses stemmed from qualitative research and explain the relationships of the important variables found in the qualitative data. Although, the findings from qualitative

research are valid from the point of view of identifying the main points to be considered in applying contemporary visual art exhibitions to flagship stores luxury fashion brands, it has not encompassed consumers' responses regarding the issues. It implies that there is no proof of the effect about the identified findings from qualitative research in terms of the consumers' perspectives of brands or their experience of art. Therefore, a quantitative approach was employed in the following step to test the effect of findings from qualitative research with potential customers of luxury fashion brands. Considering a quantitative approach is best implemented to test and validate theories and hypotheses (Johnson and Onwuegbuzie, 2004), it is expected that the validity of the final outcomes from quantitative research would be reinforced. Lastly, a conceptual framework and design tool kit were developed by using all the findings from both qualitative research, such as literature review and semi-structured interviews, and quantitative research such as case studies with questionnaire surveys. Detailed information about the process of formulating a conceptual framework and design tool kit are presented in chapter 5.

Therefore, 'sequential exploratory design strategy' of mixed methods approach was employed in this research in terms of the nature of this research: gathering qualitative data to explore issues and find out main themes, and then conducting quantitative research to support the validity of the main themes and explain the relationships of the variables found in the qualitative data. Mixed methods approach has a number of benefits as it enables using the method which appears best suited to the research questions as well as reinforcing the outcomes by layering the data collection methods of both qualitative and quantitative research (Collins, 2010).

3.2 Research Methodology

In the previous section, the review of literature in regards to research approaches was presented as well as a discussion about the research approach employed in this research. In this section, an overview of research design was presented followed by detailed information on how selected primary research was carried out.

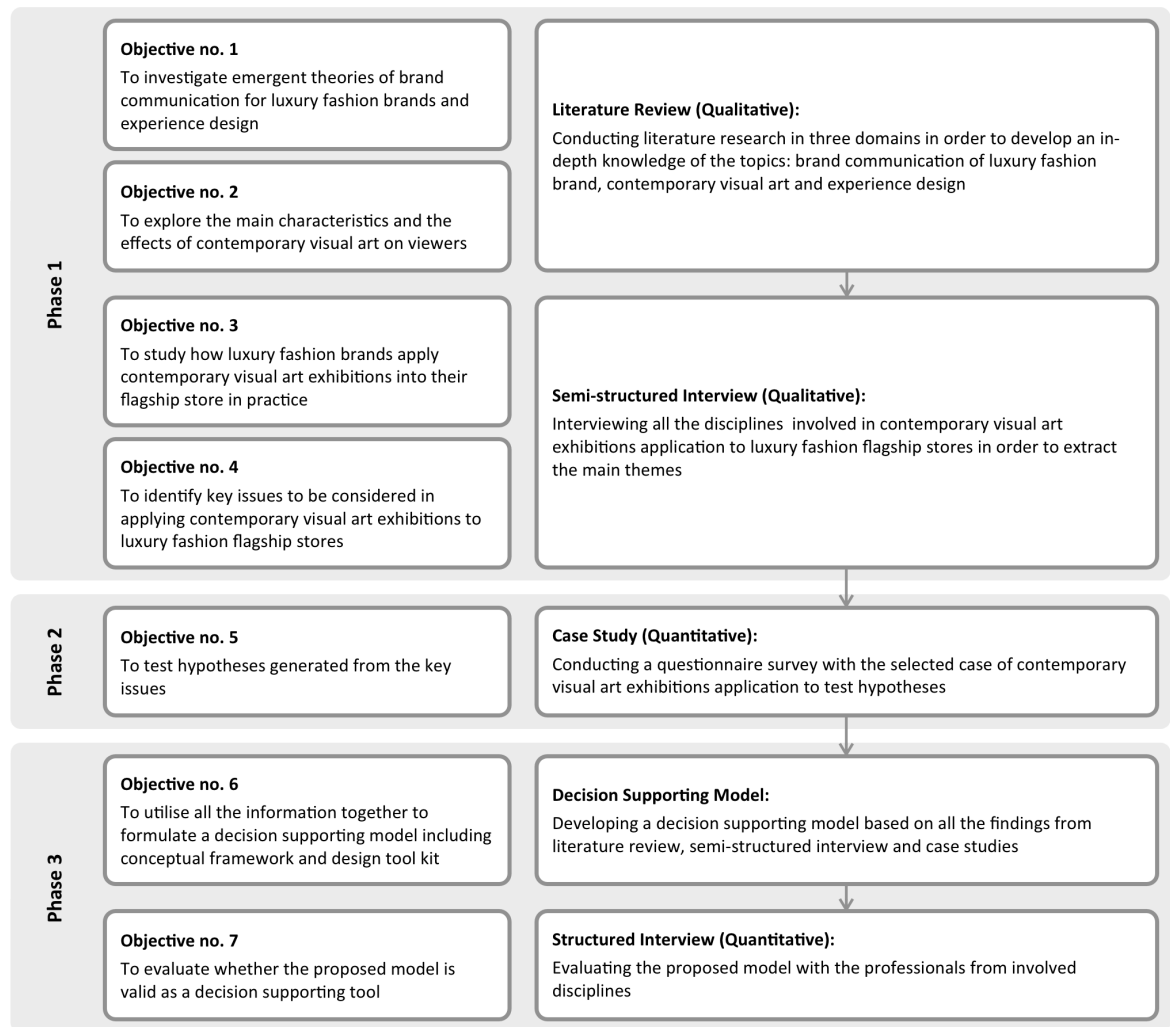


Figure 3-4. Research design

As seen in figure 3-4, each employed research method was designed to address the issues from the objectives of this research. Therefore, objectives 1-7 were discussed as follows in order to explain how to select the most suitable research methods for this research.

The selected method for objective 1

In order to develop an in-depth knowledge of research topics, objective 1 aims to investigate the emergent theories of brand communication for luxury fashion brands and experience design. There are two main domains needed to be explored for objective 1; (1) brand communication and (2) experience design. In order to understand the fundamental theories of brand communication, literature related to the concept and main

components of brand identity and image are investigated through quality books and journals on marketing. Literature related to the communication environment of luxury fashion brand is also explored mainly through state-of-the-art journals on marketing and books because it can offer the latest perspectives on the luxury fashion industry. Further, the fundamental concept of experience design and its relation to brand communication is also reviewed by journals and books on both design and marketing literature. As a result, three key issues to be considered in designing customer experiences for brand communication of luxury fashion brands have been identified: (1) orchestration of touch points in order to be faithful to brand identity, (2) engaging customers with the experience and (3) generating meaningful customer experience.

The selected method for objective 2

The aim of objective 2 is to explore the main characteristics and the effects of contemporary visual art on viewers. In order to apply contemporary visual art exhibitions to flagship stores of luxury fashion brands, it is essential to understand the main concepts and characteristics of contemporary visual art first. Therefore, literature with respect to the distinctive facets of contemporary visual art has been explored through journals and books on art history, art marketing and psychology for objective 2. Two main issues have been identified from literature review as distinctive characteristics of contemporary visual art: (1) commodification of contemporary art and (2) contemporary art and viewers' aesthetic experience.

The selected method for objective 3

Objective 3 aims to study how luxury fashion brands apply contemporary visual art exhibition into their flagship stores in practice. Creswell (2003) noted that qualitative research approach is suitable if the phenomenon has not been investigated sufficiently before and needs to be explored. Among the qualitative research approaches, qualitative interview method is particularly useful to explore a group of people's opinions about a specific matter/ situation or to understand the respondents' world which has not been

explored in-depth before (Easterby-Smith, Thorpe and Lowe, 2002). As there is not a lot of research investigating the issues related to the application of contemporary visual art exhibitions to luxury fashion flagship stores, qualitative interview method was selected as an appropriate method for this research. Four key aspects were addressed for semi-structured interview: (1) process of applying contemporary visual art exhibitions into luxury fashion flagship stores, (2) considered problems and challenges, (3) perceived benefits, and (4) main issues to be mediated.

The selected method for objective 4

The aim of objective 4 is to identify key issues to be considered in applying contemporary visual art exhibition to luxury fashion flagship stores. A 'Framework Analysis Technique' was employed to find out themes and main categories from the findings of semi-structured interviews. After analysis of the interviews, the found themes and categories were discussed with the main findings from literature review to generate key themes to be considered in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands.

The selected method for objective 5

Objective 5 aims to test hypotheses generated from the key themes. First of all, an embedded case of contemporary visual art exhibition application to luxury fashion flagship stores was selected. Then questionnaire survey was employed as a quantitative data collection method for case study to test hypotheses and reinforce the validity of outcomes. Henn, Weinstein and Foard (2009) stated that questionnaire survey provides statistical information about participants on particular issues and enables the researcher to test hypotheses. As case studies aims to test hypotheses and explore the relationship of important variables found in the qualitative data, questionnaire survey was selected as an appropriate data collection method for this research. The data from the questionnaire survey was analysed by Wilcoxon signed-rank test using SPSS software.

The selected method for objective 6

Objective 6 aims to utilise all information together to formulate a decision supporting model including a conceptual framework and design tool kit. The detail of the conceptual framework and design tool kit was discussed in chapter 5.

The selected method for objective 7

The aim of objective 7 is to evaluate whether the proposed model is valid as a decision supporting tool. A 'structured-interview' with potential users from involved disciplines was employed to evaluate the model.

As such, semi-structured interview and case study were selected as the most suitable primary research methods for this research. The detailed information of how selected primary research was conducted was explained as below.

3.2.1 Semi-structured interview

Semi-structured interview refers to an interview technique which facilitates a researcher to use a relatively flexible questioning approach. The researcher will prepare the range and types of questions beforehand as an interview guide, but the order of questioning and the way in which the questioning is framed will vary in terms of the context of the interview. The researcher also can ask additional questions if it is essential for the research (Henn, Weinstein and Foard, 2009). However, by and large, all the questions need to be asked in a similar manner from one interviewee to another (Bryman, 2001).

The semi-structured interview approach enables the researcher to guide the line of questioning, to collect data about the research topic in a systematic manner, nevertheless the open-ended nature of the questions is flexible enough to explore the specific relevant issues that arise (Henn, Weinstein and Foard, 2009).

3.2.1.1 Aim

Semi-structured interview aims to confirm the issues identified from literature review and explore the phenomenon to gain in-depth understanding and find out central themes from it. In order to achieve the aim, four main areas are studied as follows:

1. process of contemporary visual art exhibitions application to flagship stores of luxury fashion brands
2. considered problems and challenges of contemporary visual art exhibitions application to flagship stores of luxury fashion brands
3. perceived benefit of contemporary visual art exhibitions application to flagship stores of luxury fashion brands
4. main issues to be considered in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands

3.2.1.2 Sampling

In order to gain a comprehensive understanding of the situation, a total of 12 interviewees were selected for this research from all the involved disciplines such as luxury fashion, marketing and experience design, and contemporary visual art by using a purposive sampling strategy. The number of interviewees from each discipline was restricted to the same to compare the perspectives of the three groups. In addition, considering the validity of the sample size, this study embraced a 'Theoretical saturation' concept which is the idea that researchers carry on sampling until no relevant data seem to be emerging (Strauss and Corbin, 1998). Regarding the sampling method, a purposive sampling strategy that is one of the nonprobability sampling methods which is often employed in the qualitative studies to select respondents who are relevant to the research (David and Sutton, 2011), was employed. Purposive sampling strategy is suitable when there is a limited number of people who have expertise in the area being researched. As the experts who have in-depth understanding in this research area are quite few, purposive sampling strategy was employed in this research. The criteria used to selected the interviewees are explained as follows:

1. The interviewees should have professional working experience in the related area: luxury fashion brand, marketing or experience design, or contemporary visual art.
2. It is preferable that the interviewees have previous working experience in contemporary visual art exhibitions application to brands.

Table 3-1. Profiles of interviewees

Disciplines	Expertise	Profiles of the interviewees	
Luxury fashion	Fashion merchandising and branding	Current	• a brand manager of an international luxury fashion brand in Korea
		Responsibility	<ul style="list-style-type: none"> • performing and operating annual business plan • communicating with the headquarters in France to discuss brand communication strategies including PR and promotion
	Experience	11 years	
	Fashion merchandising and branding	Current	• a brand manager of an international luxury fashion brand in Korea
Responsibility		<ul style="list-style-type: none"> • managing seasonal buying • communicating with the headquarters in France to discuss brand communication strategies including PR and promotion 	
Experience	•10 years		
Fashion visual merchandising	Current	• a visual merchandising manager of an international luxury fashion brand in Australia and New Zealand	
	Responsibility	• managing all facets of visual merchandising, including strategic planning, implementation and management of visual standards	
Experience	• 12 years		
Fashion merchandising and branding	Current	• a brand manager / buyer of a luxury fashion concept store in Korea	
	Responsibility	<ul style="list-style-type: none"> • concept/ in-store merchandising • managing seasonal guidelines/ all year round sales-driven guidelines to help a store to reach its sell-through objectives • has been involved in several art events held by the store 	
Experience	• 7 years		

Disciplines	Expertise	Profiles of the interviewees	
Contemporary Visual art	Curating	Current Responsibility Experience	<ul style="list-style-type: none"> • a senior curator of a contemporary art museum in UK. • curating public programmes • PhD in art history and theory • 13 years
	Curating and managing art agency	Current Responsibility Experience	<ul style="list-style-type: none"> • an owner of contemporary art agency based in Korea • offering advice on marketing events with art exhibitions and brand collaboration with art • has been involved in several projects related to contemporary visual art application to brands • 15 years
	Installation art	Current Experience	<ul style="list-style-type: none"> • an artist specialising in installation art in both UK and Korea • engaging with several art exhibitions in both Korea and UK • 8 years
	Oriental painting and teaching	Current Experience	<ul style="list-style-type: none"> • an artist specialising in oriental painting in Korea • a professor specialising in oriental painting in Korea • exhibited a number of paintings in Korea • 25 years
Marketing/ Design agency	Retail marketing	Current Responsibility Experience	<ul style="list-style-type: none"> • A retail marketer of an international marketing agency based in both Korea and UK • managing all the visual elements within stores including in-store promotion planning. • has experiences in applying visual art to retail environment • 6 years

Disciplines	Expertise	Profiles of the interviewees	
	Design/marketing research	Current	• a design/market researcher in a leading design and innovation consultancy based in UK
		Responsibility	• qualitative and quantitative research, and insight mining
		Experience	• 5 years
	Brand and event management	Current	• a director of a brand consultancy based in UK
		Responsibility	• offering advice on strategic planning, event management and brand management
		Experience	• 12 years
Branding/marketing communication	Current	• a marketing communication and consumer behaviour professional based in UK	
	Responsibility	• offering advice on integrated communication, brand positioning and launches • consumer research	
	Experience	• 7 years	

3.2.1.3 Materials

By and large, the same set of questions were asked to the interviewees in order to maintain consistency. However, the interviewees from contemporary visual art backgrounds were asked some additional questions to gain in-depth understanding of issues in regards to commodification of contemporary art found from literature review.

1. Interviewee's profile: all the interviewees were asked for their profiles including expertise, previous and current jobs, and responsibilities in the organisation.
2. Previous working experience in applying contemporary visual art exhibition: the interviewees who have had experience in contemporary visual art application were asked about their previous working experience, in order to understand the current process in art application. Whereas, the interviewees who did not have the

experience were asked whether they had been interested in contemporary visual art application, and the reasons why.

3. Considered benefits, challenges and difficulties in applying contemporary visual art exhibition: questions were asked to understand the real challenges and benefits of contemporary visual art exhibition application in practice.
4. Opinions on the main considerations in contemporary visual art exhibition application: all interviewees were asked their opinions on the main considerations for contemporary visual art application. For instance, they were asked about the main criteria for selecting an artist or artworks.

Extra question for interviewees from contemporary visual art background

- Opinions on commodification of contemporary art: all the interviewees from art backgrounds were asked about the issue in respect of commodification of art in order to confirm the main findings from literature review.

3.2.1.4 Procedures

The semi-structured interviews were conducted by either face-to-face interviews or e-mail interviews. Five interviews were conducted face-to-face and seven interviews were carried out by e-mail. The interview was designed using a flexible interview guide. For instance, the types and range of questions were already prepared before the interviews, but the order was varied in terms of the context of the interview. In particular, in the email interviews, if the interviewees did not quite understand the meaning of the questions, more information was added and the email was re-sent which follows the pattern of the face to face interviews.

The responses from the email interviews were used as they were for qualitative data analysis, while the response from the face-to-face interviews were recorded and transcribed verbatim for the qualitative data analysis in the next stage.

3.2.1.5 Analytical method

The framework analysis technique was applied for the data analysis of semi-structured interviews. The framework analysis technique has become popular for qualitative data analysis because it enables the researchers to explore data in depth while maintaining an effective and transparent audit trail. This audit process enhances the credibility of the analytical process and the findings (Ritchie and Lewis, 2003). Through the framework analysis technique, the researcher can develop meaningful themes and identify important variables from the data (Joanna and Jill, 2011). As the main areas to be studied in the interview need to be explored first to find out important variables and extract themes, framework analysis technique was selected as an appropriate analysis method for the data from semi-structured interviews. Ritchie and Lewis (2003) designed five distinct, yet interconnected, stages in the data analysis process of the framework approach: familiarisation, theme identification, indexing, charting, and mapping and interpretation. Based on this approach, the data analysis process of this research is divided into six phases as follows:

1. **Preparation:** The transcriptions from the interviews were printed out and examined carefully to familiarise the data. Special attention was drawn to the repeated key words or phrases.
2. **Identifying initial themes/categories:** The contexts of the data were examined carefully to identify key issues, concepts and themes. The identified key issues were summarised using interviewees' own words, 'in-vivo' codes, as a means of staying 'true' to the data (Joanna and Jill, 2011). The identified in-vivo codes were grouped under a more abstract and explanatory name, that is categories, when it was found that certain codes shared the same properties with others. In the same way, similar categories were eventually grouped to form initial themes.
3. **Developing a coding matrix:** A coding matrix was developed from 12 interview transcripts. In order to draw more credible results, an experienced researcher reviewed the coding matrix and the transcripts that were used for coding matrix.

Changes were reflected in the developed coding matrix. An example of coding matrix which shows the process of developing an initial category is seen in table 3-2.

Table 3-2. Example of a coding matrix which shows the process of developing initial categories

Interview transcription	in-vivo codes	What is this about? (concept)	Category
<p>As the aim of art application is the communication of brand identity, the exhibition should concentrate on conveying brand history and story in an artistic way.</p>	<p>aim.. is the communication of brand identity.. concentrate on conveying brand history and story</p>	<p>aim to convey brand identity</p>	<p>conveying brand identity</p>
<p>....aims to convey brand story effectively. Therefore we focus on delivering brand story, history and craftsmanship through all the touch points of the exhibition. This exhibition also intends to be a “brand archive” and celebrate the brand’s creative association and sensibilities.</p>	<p>aims to convey brand story...focus more on..delivering brand story, history and craftsmanship through all the touch points.. the exhibition.. celebrate brand’s creative association...</p>	<p>aim to deliver brand story</p>	
<p>We used to exhibit the artworks related to historical symbols of a brand such as horse, horse drawn carriage, horse equipment and travel.</p>	<p>exhibit artworks related to the historical symbols of a brand</p>	<p>telling brand story</p>	
<p>Brand identity factors such as colour, style and value, as well as brand philosophy could be criteria when applying the arts.</p>	<p>brand identity components could be criteria when applying arts</p>	<p>taking brand identity communication into consideration</p>	
<p>Furthermore, applying arts could be an effective way to deliver brand messages or concept to consumers.</p>	<p>..applying arts.. effective way to deliver brand messages or concept</p>	<p>expecting to deliver brand message</p>	
<p>All the objects such as applied artworks and products within a store are brand communication tools for conveying brand identity or philosophy to consumers. We apply artworks to flagship stores in order to convey brand philosophy or messages effectively which is more effective than the product itself.</p>	<p>applied artworks.. are brand communication tools for conveying brand identity ...to consumers.... we apply artworks.. to convey brand philosophy or message..</p>	<p>conveying brand story</p>	
<p>..could be very risky because it is not guaranteed that art agencies fully understand the concept of the brand.</p>	<p>it is not guaranteed that art agencies will understand the concept of a brand</p>	<p>the concept of brand needs to be considered</p>	

4. **Developing a coding index:** A coding index is formed by initial categories and themes which were discovered in the previous stage. It was used for organising the whole dataset. An example of developing a coding index is seen in table 3-3.

Table 3-3. Example of a coding index

Initial themes	Initial categories
brand communication	<ul style="list-style-type: none"> • conveying brand story • expecting ‘spill over’ effects through applying art • considering brand image • putting priority on brand communication
fit between artist and brand	<ul style="list-style-type: none"> • importance of selecting suitable artist for brand • importance of fit between artist and brand
consumer value/ benefits regarding experience of art	<ul style="list-style-type: none"> • offering pleasurable and quality experience of art • reflecting taste of target consumers • considering consumers value/benefits regarding experience of art
Artists’ value/ benefits when applying art	<ul style="list-style-type: none"> • respects art field and artists • supports artists • collaboration for artistic purposes

5. **Descriptive accounts:** The initial themes and categories were carefully examined and refined through checking the meaning and contexts of original transcripts to ensure that the themes were grounded in interviews’ descriptions. Also special attention has been made to identify the association between themes until the ‘whole picture’ emerged (see table 3-4).

6. **Explanatory accounts:** The associations within a category and theme were developed. The developed themes and concepts were interpreted and explained by combining established literature and theoretical perspectives (Joanna and Jill, 2011).

Table 3-4. Example of refining themes and developing a core concept

Core concept	Final themes	Refined categories
Communication	Brand communication	<ul style="list-style-type: none"> • conveying brand identity • considering brand image • putting priority on brand communication
	Fit between artist and brand	<ul style="list-style-type: none"> • importance of fit between brand and artist
	Considering consumer value and benefits	<ul style="list-style-type: none"> • supporting exhibition facilities and services • reflecting target consumers' taste • considering consumer value/benefits regarding experience of art
	Considering artist value and benefits	<ul style="list-style-type: none"> • supports and respects art field and artists • collaborations for artistic purposes

3.2.2 Case study

A case study approach refers to an analysis of people, events, decisions, periods, projects, institutions or other systems which are studied holistically from diverse kinds of perspectives by one or more methods (Thomas, 2011). It is useful when a researcher has little control over events, and when the focus is on a contemporary phenomenon within a real-life context (Yin, 2003). In addition, a case study approach has the benefit of gaining a full picture of the phenomenon and to obtain analytical insights from it.

A case study approach is appropriate for this research, because it enables a better understanding of contemporary phenomenon, which in this research is contemporary visual art exhibitions application to flagship stores of luxury fashion brands, and enables testing the hypotheses by using quantitative research method.

3.2.2.1 Aim

The aim of the case study is to test the validity of propositions generated from the findings of semi-structured interview and literature review. There are nine hypotheses generated from propositions to be tested in the case study as follows:

- H1. Contemporary visual art exhibition within a flagship store of luxury fashion brand would influence consumer perception of brand identity.

- H1-a. Contemporary visual art exhibition with high fit artist's work with its brand identity would influence consumer perception of brand identity.
- H1-b. Contemporary visual art exhibition with low fit artist's work with its brand identity would influence consumer perception of brand identity.
- H2. The fit between luxury fashion brand and contemporary visual artist would influence consumer perception of brand identity.
- H2-a. Contemporary visual art exhibition with high fit artist's work with its brand identity would positively influence consumer perception of brand identity.
- H2-b. Contemporary visual art exhibition with low fit artist's work with its brand identity would negatively influence the consumer perception of brand identity.
- H3. Aesthetic experience of art would positively affect consumers' positive emotional arousal when they are exposed to artworks within flagship stores of luxury fashion brands.
- H3-a. Aesthetic experience viewers would gain positive emotional arousal after receiving information on the artist.
- H3-b. Non-aesthetic experience viewers would gain positive emotional arousal after receiving information on the artist.

3.2.2.2 Subjects

In order to test the hypotheses, a single case of a luxury fashion brand which has experience in contemporary visual art exhibition application in its flagship stores was selected in this research as well as two embedded cases of it: (1) in-store contemporary visual art exhibition with high fit artist's work with brand identity of the selected luxury fashion brand, and (2) in-store contemporary visual art exhibition with low fit artist's work with brand identity of the selected luxury fashion brand (See figure 3-5).

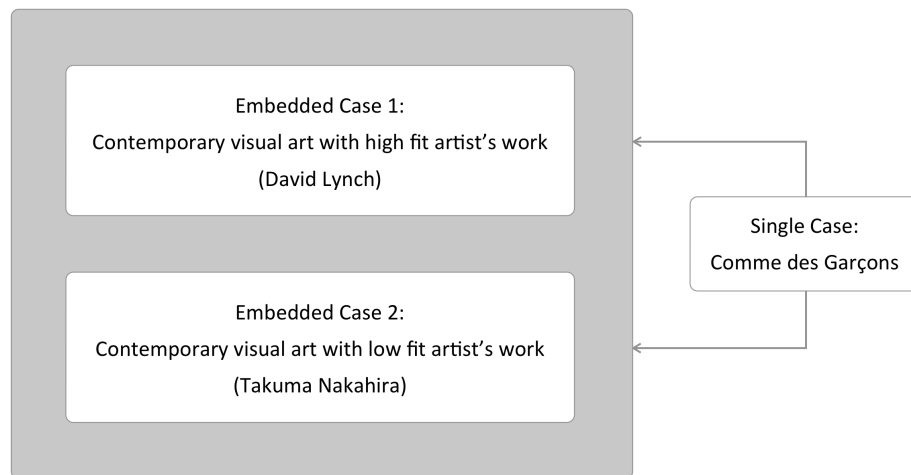


Figure 3-5. The structure of case studies

The ‘embedded case studies’ design is useful to compare and contrast the embedded cases within a single case, and enables enhancing insight into the single case through extensive analysis (Yin, 2003; Thomas, 2011). Because, in this research, two embedded cases which represent each case of contemporary visual art exhibition application were required to be compared and contrasted within a single case for testing hypotheses, an ‘embedded case studies’ design was selected as an appropriate case study design. The choice of a luxury fashion brand was guided by a number of criteria such as global iconic status, exclusivity, prestige price and heritage which are discussed in chapter 2 (Tynan, Mckehnie and Celine, 2010; Choo *et al.*, 2012). The detailed criteria employed for this case study is explained as follows.

The criteria for selecting the single case

Criteria 1: *‘The luxury fashion brand has held a contemporary visual art exhibition consistently in its flagship store’*. As explained in chapter 1, there are diverse kinds of channels in contemporary visual art application to luxury fashion brands. As this research focuses on the case of contemporary visual art exhibition application to flagship stores of luxury fashion brands, luxury fashion brands which use other communication channels in applying contemporary visual art such as advertising and product design were screened out. Further, luxury fashion brands which have held

contemporary visual art exhibitions consistently were preferred rather than the brands that held the exhibitions once or twice for a short period of time as a special event. Consistency is the important factor which indicates the intention of a brand regarding contemporary visual art exhibition application as it requires effort and inputs in some degree. If a brand holds exhibitions once or twice as a special event, their intention for exhibitions might be more about simply attracting customers' attention or increasing sales rather than brand communication. As this research is mainly concerned with the communication aspects of contemporary visual art exhibition application, consistency has been regarded as important criteria when choosing a case study.

Criteria 2: *'The luxury fashion brand has applied the contemporary visual artworks which had already been produced'*. As explained earlier, luxury fashion brands apply contemporary visual art to their flagship stores either working together with the artists from the beginning of the production process or selecting the artist/artwork after the artwork was produced. In the first case, the value and culture of the brand is reflected in artworks as commissioned artists create artworks within the brand story. However, a problem could arise in the second case. In this case, it is not guaranteed whether the selected artist's work would be a positive influence on brand communication or not in the way to deliver brand identity or share the brand's artistic inspiration. As this research focuses on the second case, luxury fashion brands which have applied artworks once they were produced were selected.

Guided by the criteria above, Japanese luxury fashion brand, Comme des Garçons was selected as an ideal case for this research.

The criteria for selecting the embedded case studies

In order to identify the embedded case studies, the latest contemporary visual art exhibitions held by Comme des Garçons' flagship store in Seoul which opened in 2010 were explored such as exhibitions of David Lynch in 2010, Takuma Nakahira in 2011 and Tatsuo Miyajima in 2011 through documents data collection method. In order to understand the fit between brand identity and that of the artist, it is essential to

understand the brand identity components of Comme des Garçons' first. In order to do that, literature research related to the history, design philosophy and story of the brand Comme des Garçons was carried out. Then the collected information was analysed by four aspects of brand identity which were adopted from Viot (2011) as discussed in chapter 4: brand personality, culture, relationship and user images. After that, the literature research in regards to the artists whose artworks were exhibited in Comme des Garçons' flagship stores in Seoul was carried out to understand the main characteristics of these artists. The detailed information on the artists was mainly obtained through documents data collection including books, journal papers, and websites. The collected information on these artists was analysed by the artist's identity components that were identified through qualitative research: personality as brand, culture and relationship. Through comparing the fit of congruency between the identity of luxury fashion brand and that of the artists, two embedded cases were selected as representative cases of contemporary visual art exhibitions with high and low fit artist's work with the brand identity: (1) exhibition of David Lynch's work as high fit artist's exhibition, and (2) exhibition by Takuma Nakahira as low fit artist's exhibition. The details and results of analysis regarding the embedded case studies are presented in chapter 4.

3.2.2.3 Material

Diverse data collection techniques such as observation, questionnaires, documents, and interviews can be employed for case studies for the purpose of research (Yin, 2003; Thomas, 2011). According to Henn, Weinstein and Foard (2009), the questionnaire survey provides statistical information about participants on particular issues or problems, and it enables the researcher to test hypotheses. As the case studies in this research aimed to test hypotheses and explore the relationship of important variables, the questionnaire survey was employed as an appropriate method for data collection.

The questions were designed to address the key issues of the hypotheses. Therefore, the questions can be categorised into three groups as follows:

User Profile

This set of questions is about demographic and personal information, e.g. age, gender, style of luxury consumption and motives of art appreciation. The questions in this set were expected to identify the luxury consumer among the participants and examine their motives of art appreciation. Two questions were adopted to identify luxury consumers from the previous studies undertaken by Dubois and Duquesne (1993), Choo *et al.* (2012) and Husic and Cicic (2009). A further two questions were adopted to examine the motives of art appreciation from the previous study undertaken by Boorsma (Boorsma, 2006). The motives of art appreciation were asked to participants as it is one of the essential factors which influences them having aesthetic experience. (Csikszentmihalyi and Robinson, 1990; Leder *et al.*, 2004)

Perceived brand identity

This set of questions were designed to understand the consumers' perceived brand identity of Comme des Garçons. 14 items in regards to the brand identity of Comme des Garçons were developed in terms of four aspects of brand identity which were adopted from the previous study undertaken by Viot (2011): brand personality, culture, relationship and user image. Each item was developed using books and journal papers as well as publicly available secondary sources such as the brands' official web sites, press releases, fashion magazines, and newspaper articles. The secondary sources have been used in marketing research to find out the desired identity of brands and develop a detailed brand identity chart, particularly when they compare the desired identity of the brand to perceived brand identity or image (Cheng, Hines and Grime, 2007; Ross and Harradine, 2011). Cheng, Hines and Grime (2007) noted that "*these documentary sources collectively establish a bricolage of data critical in establishing patterns revealing a case company's desired identity because they reflect the strategic intent of the origination*".

Emotional arousal

This set of questions was designed to measure the emotional responses of consumers after seeing the contemporary visual art exhibition in the flagship store of Comme des Garçons, and then reading detailed information on the artist. Considering consumers' aesthetic experience of art is considerably influenced by their knowledge of artists and artworks (Csikszentmihalyi and Robinson, 1990; Temme, 1992; Leder *et al.*, 2004), in particular in the case of contemporary art, the detailed information on the artist was provided as a way to enhance participants' aesthetic experience of art. In addition, participants were asked about their awareness of the artist as it can affect the results of their emotional arousal. 16 items were adopted from the previous study undertaken by Hagtvedt and Patrick (2008). The items were divided into four types in terms of the types of emotional arousal such as negative high arousal, negative low arousal, positive high arousal, and positive low arousal.

Two different types of questionnaires were designed with the same set of questions in order to collect the data from each embedded case study: Comme des Garçons with David Lynch exhibition (Type A), and Comme des Garçons with Takuma Nakahira exhibition (Type B). A total of 14 images of a Comme des Garçons flagship store including the outside of the building, aisle, shopping place, and products were presented in both types of questionnaire, and participants were asked to imagine that they were in the actual place. This would help the participants to get some ideas of the brand whether they were familiar with the brand or not. In the questionnaire type A, the images of David Lynch's art exhibition were presented. The images of David Lynch's exhibition were obtained from Wall Paper magazine website when the exhibition was held in the Comme des Garçons flagship store in Seoul in 2010. In order to add credibility, the images used in the questionnaire were selected by the following criteria. In the questionnaire type B, the images of Takuma Nakahira's exhibition were presented. The images of Takuma Nakahira's exhibition were also lifted from the same resources when the exhibition was held in the Comme des Garçons flagship store in Seoul in 2011. The same criteria was employed for the image selection for questionnaire type B.

- The images should capture the atmosphere of the exhibition place clearly
- The images should be high resolution colour prints of the artworks which capture the artworks in detail
- The images should be taken at the exhibition place within the flagship store of Comme des Garçons

A seven-point Likert scale was employed for all the questions in this study as it is commonly used to measure respondents' perception and attitudes (Saunders, Thornhill and Lewis, 2009).

3.2.2.4 Sampling

A non-probability sampling strategy was employed in this questionnaire survey as the targets are not ordinary but luxury consumers whose lifestyles and needs/values of consumption are different from others. Further, the subject specific knowledge held by the selected respondents would be advantageous for this research as it could draw more reliable results from the specific areas. Ross and Harradine (2011) noted that *“the use of non-probability samples are particularly relevant to fashion marketing research.”*

In literature on luxury marketing, Dubois and Duquesne (1993) identified luxury consumers as those who satisfy the criteria as follows:

- had acquired at least three accessible products in the last two years
- had acquired at least three exceptional products in the last three years

Accessible luxury products refer to small leather goods, key rings, perfumes, cosmetics and sunglasses, whereas exceptional luxury products refer to clothing or fashion accessories such as leather bags, shoes and jewellery. Husic and Cicic (2009) and Choo *et al.* (2012) adopted this criteria in their research to identify value/needs of luxury consumers. As the validity of criteria was proof in the previous research, this research adopted the same set of criteria in respect of luxury consumers from the Dubois and Duquesne (1993) study to identify the sample of this research.

3.2.2.5 Pilot study

Prior to the main study, a pilot study was conducted to test the factor and reliability of the questionnaire. Firstly, the questionnaire was posted on the web-based online service 'Survey Monkey'. Then the invitation messages regarding the brief introduction to the study and the URL of survey website were posted on the Brunel MA design alumni website. In addition, the invitation emails were sent to Brunel BA design students to encourage them to participate in the survey.

As a result, a total of 48 people participated for type A, and 29 respondents satisfied the sampling criteria of luxury consumers explained earlier. Among the 29 responses, the answers from two respondents were screened out as they indicated they already knew about the artist used for the questionnaire type A. Therefore, a total of 27 responses were used for data analysis for Type A. For type B, 56 people participated and 28 respondents satisfied the criteria of luxury consumers. In this case, no respondents indicated they knew about the artist used for questionnaire type B. Therefore, 28 responses were used for the data analysis. Among the participants of type A, 15 were females, and the ages of participants were between 18 - 50 years or older. In type B, 21 were males, and the ages of participants were between 18 - 50 years or older.

Factor analysis was conducted with the results of the pilot study by using SPSS 20.0. Factor analysis is widely used in social science research to examine the correlation among variables and extract variables in terms of their common underlying latent factors (Hair Jr *et al.*, 2009). It can be used to confirm the relationship between a set of measurement items and their respective factors based on theory. In order to examine the interrelationships among the items regarding perceived brand identity and emotional arousal before the main study, factor analysis was conducted with the data of the pilot study. The principal component analysis method was used to extract a set of latent factors (Pallant, 2010), and the varimax rotation method was used to improve the interpretability and scientific utility of the solution (Tabachnick and Fidell, 2007; Hair Jr *et al.*, 2009). According to Hair Jr *et al.* (2009) the eigenvalue above 1.00 and the factor loading above 0.50 are considered significant as an acceptable value.

Table 3-5 presents the result of factor analysis regarding the perceived brand identity, and it was proven that a total of 14 items regarding perceived brand identity can be grouped successfully as they were intended to.

Table 3-5. The result of factor analysis (Perceived brand identity)

	Factor	Item	Factor Loading	Communality	Eigenvalue	% of Variance
Perceived Brand Identity	Brand Personality	BP4	.834	.780	2.874	20.526
		BP1	.817	.781		
		BP2	.768	.862		
		BP3	.712	.778		
	Brand Culture	BC2	.853	.773	2.748	19.627
		BC4	.758	.589		
		BC3	.678	.714		
		BC1	.617	.547		
	Brand Relationship	BR3	.786	.731	1.890	13.500
		BR2	.756	.719		
		BR1	.645	.743		
	User Image	UI3	.905	.879	2.866	20.471
		UI1	.859	.803		
		UI2	.647	.677		

Table 3-6 presents the result of factor analysis regarding emotional arousal, and it was also proven that a total of 16 items regarding perceived brand identity can be grouped successfully as they were intended to.

Table 3-6. The result of factor analysis (Emotional arousal)

	Factor	Item	Factor Loading	Communality	Eigenvalue	% of Variance
Emotional Arousal	Negative High	NH2	.886	.808	3.522	22.014
		NH3	.870	.852		
		NH4	.859	.848		
		NH1	.807	.748		
	Positive Low	PL1	.952	.954	3.285	20.530
		PL2	.952	.954		
		PL3	.717	.828		
		PL4	.713	.804		
	Positive High	PH2	.820	.864	2.920	18.247
		PH4	.800	.752		
		PH3	.740	.773		
		PH1	.685	.746		
	Negative Low	NL2	.931	.898	3.468	21.677
		NL4	.914	.862		
		NL3	.894	.882		
		NL1	.750	.621		

Reliability analysis was also conducted to examine the internal consistency of factors. Cronbach's alpha value was examined in order to confirm the factors' reliability coefficient which assesses the consistency of the whole scale, and above 0.70 are considered significant as an acceptable value (Hair Jr *et al.*, 2009).

In reliability analysis regarding the perceived brand identity, all the items were analyzed in terms of the groups confirmed in the factor analysis: brand personality, brand culture, brand relationship, and user image (see table 3-7, 3-8, 3-9 and 3-10). Cronbach's alpha value in brand personality was 0.876, and 'Cronbach's alpha if item deleted' values of all items were the same as 0.876 or lower than that. Therefore, 4 items in brand personality qualified to be used in the main study with no elimination. All the items in brand culture also successfully qualified, because Cronbach's alpha value in brand culture was 0.805, and 'Cronbach's alpha if item deleted' values of all items were lower than that. With the same process, all the items of brand relationship and user image were tested and qualified

successfully. Accordingly, a total of 14 items regarding perceived brand identity were identified using the main study.

Table 3-7. The result of reliability analysis (Brand personality)

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
BP1	13.7091	15.284	.767	.829
BP2	13.8182	13.744	.829	.801
BP3	14.5091	13.958	.723	.851
BP4	14.0909	17.640	.643	.876
Reliability Coefficients				
N of Cases = 55		N of Items = 4		
Cronbach's Alpha = .876				

Table 3-8. The result of reliability analysis (Brand culture)

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
BC1	14.0545	14.349	.599	.767
BC2	14.1818	11.781	.682	.726
BC3	13.7636	13.813	.670	.736
BC4	13.9091	13.603	.550	.791
Reliability Coefficients				
N of Cases = 55		N of Items = 4		
Cronbach's Alpha = .805				

Table 3-9. The result of reliability analysis (Brand relationship)

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
BR1	8.9818	5.314	.475	.683
BR2	9.4727	5.291	.630	.529
BR3	9.3273	4.187	.520	.656
Reliability Coefficients				
N of Cases = 55		N of Items = 3		
Cronbach's Alpha = .710				

Table 3-10. The result of reliability analysis (User image)

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
UI1	9.2727	7.721	.765	.728
UI2	9.1636	8.621	.641	.841
UI3	9.4545	6.438	.737	.760
Reliability Coefficients				
N of Cases = 55		N of Items = 3		
Cronbach's Alpha = .842				

In reliability analysis regarding emotional arousal, all the items were analysed in terms of the groups confirmed in the factor analysis: positive high, positive low, negative high, and negative low (see table 3-11, 3-12, 3-13 and 3-14). All the items in negative high and positive low qualified through the same method as the reliability test for perceived brand identity. However, one item from each positive high (PH1) and negative low (NL1) did not satisfy the criteria and were eliminated in order to increase the level of reliability. Therefore, a total of 14 items were identified to be used in the main study.

Table 3-11. The result of reliability analysis (Positive high)

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
PH1	11.0000	20.926	.562	.891
PH2	11.4727	19.032	.848	.780
PH3	11.1455	19.238	.716	.829
PH4	11.6000	18.356	.764	.809
Reliability Coefficients				
N of Cases = 55		N of Items = 4		
Cronbach's Alpha = .866				

Table 3-12. The result of reliability analysis (Positive low)

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
PL1	9.4545	17.734	.804	.879
PL2	9.4545	17.734	.804	.879
PL3	9.7818	16.877	.790	.883
PL4	9.6000	15.578	.793	.886
Reliability Coefficients				
N of Cases = 55		N of Items = 4		
Cronbach's Alpha = .909				

Table 3-13. The result of reliability analysis (Negative high)

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
NH1	10.8364	19.954	.725	.901
NH2	11.3091	20.773	.822	.876
NH3	11.0182	18.759	.810	.877
NH4	10.6909	18.773	.846	.863
Reliability Coefficients				
N of Cases = 55		N of Items = 4		
Cronbach's Alpha = .909				

Table 3-14. The result of reliability analysis (Negative low)

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
NL1	11.8545	28.645	.659	.946
NL2	11.2727	24.721	.895	.869
NL3	11.5818	24.433	.870	.877
NL4	11.8182	25.114	.847	.885
Reliability Coefficients				
N of Cases = 55		N of Items = 4		
Cronbach's Alpha = .920				

The questions were amended after the pilot study to help easier understanding for participants in order to prevent any confusion. Appendix A provided the complete results of the pilot study. Furthermore, Appendix B showed the final version of the questionnaire which was used in the main study for data collection.

3.2.2.6 Main study

The main study was carried out using the final version of the questionnaire: the reliability and validity of which had been verified in the pilot study. In the main study, an invitation email including a brief introduction to the study and the URL of the survey website were sent to the students from Brunel BA Industrial Design & Technology, MA Design Strategy and Innovation, MA design and Branding Strategy and MSc Integrated Product Design. In addition, the invitation messages were posted on social network websites such as Facebook, Cyworld and Linked-in to encourage people to participate in the survey. In particular, in Linked- in, the invitation messages were posted on the groups' discussion board for those members that were particularly interested in luxury fashion: Fashion and Lifestyle Industry Professionals Worldwide, Luxetalent, Fashion, Luxury & Retail recruitment, Luxury & Lifestyle Professionals, and Art & Fashion. With regards to the sample size of the questionnaire survey, Bernard (1995) has recommended that 30-50 valid samples should be carried out. In this research, a total of 131 people participated in type A, and 76 respondents satisfied the requirements for a luxury consumer which were defined by Dubois and Duquesne (1993). Among the 76 responses, the answers from two respondents were screened out as they indicated they already knew about the artist used for questionnaire type A. Therefore, a total of 74 responses were used for data analysis for Type A. For type B, 162 people participated and 78 respondents satisfied the set criteria and proved to be luxury consumers. Among the 78 responses, the answers from three respondents were screened out as they indicated they knew about the artist used for questionnaire type B. Therefore, a total of 75 responses were used for data analysis for questionnaire type B. Finally, the total sample was 149 respondents, which was over the recommended sample size, and the age ranged between 18-50 years or older (see table 3-15). Among the respondents 60.4 percent were male (see table 3-16). The detailed

information in respect of the main study including the result of the analysis was explained in chapter 4.

Table 3-15. Age groups of questionnaire participants

Age group	All	Type A	Type B
17 or younger	0	0	0
18-20	6	4	2
21-29	80	31	49
30-39	52	34	18
40-49	6	2	4
50 or older	5	3	2
Total	149	74	75

Table 3-16. Gender groups of questionnaire participants

Gender group	All	Type A	Type B
Male	96	44	52
Female	53	30	23
Total	149	74	75

3.2.2.7 Analytical method

Prior to analysing the data, a normality test of data distribution was conducted to check whether the parametric test could be employed. The normality of data distribution was assessed by Kolmogorov-Smirnov and Shapiro-Wilk test using SPSS 20.0 for Mac. The results of the normality test showed that all the tested variables have a non-normal distribution as Park *et al.* (2008) suggested that the significant value of the test should be above 0.05 which means that the data is normally distributed (see chapter 4). Therefore, a Wilcoxon signed-rank test (Wilcoxon, 1945) was employed as it is appropriate to assess the nonparametric data. The Wilcoxon signed-rank test is a nonparametric test used when comparing two related samples to examine whether their population mean ranks differ. It can be used only when the following assumptions meet the conditions of the research (Samuel B. and Salkind, 2012).

- The dependent variable should be measured at the ordinal or continuous level.

- The dependent variable should consist of two categories such as related groups (or matched pairs), which means that the same subjects in each group are measured on two occasions (for example, before and after an intervention) on the same dependent variable.

As this questionnaire survey aims to investigate changes in data before and after interventions in the same group as well as used Likert scales which is included in ordinal variable, Wilcoxon signed-rank test is appropriate to use in this research.

3.3 Conclusion

To conclude, the primary research was conducted in two stages. Firstly, four key issues were explored through qualitative research to obtain an initial understanding of the research topic: (1) process of contemporary visual art exhibitions application to flagship stores of luxury fashion brands, (2) considered problems and challenges of contemporary visual art exhibitions application to flagship stores of luxury fashion brands, (3) perceived benefits of contemporary visual art exhibitions application and (4) main issues to be considered in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands. Secondly, the validity of findings from qualitative research was examined through quantitative research. Although, the findings from qualitative research are valid from the point of view of identifying the main points to be considered in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands, they have not encompassed consumers' responses regarding the issues. It implies that there is no proof of the effect of the identified findings from qualitative research in terms of the consumers' perspectives of brands or their experience of art. Therefore, a quantitative research was conducted to test the effect of findings from the customers' point of view. As such, 'sequential exploratory design strategy' of mixed methods approach was employed in this research in terms of the nature of this research: gathering qualitative data to explore issues and find out the main themes, and then conducting quantitative research to support the validity of the main themes and explain the relationships of the variables found in the qualitative data.

To summarise, the primary research comprised one qualitative research tool, semi-structured interview, and one quantitative research tool, an embedded case study with questionnaire survey. Each research tool has advantages and disadvantages as seen in the table 3-17. The findings from qualitative research were interpreted by the 'Framework Analysis technique', whereas the findings from quantitative research were interpreted by 'Wilcoxon signed-rank test'. The results of primary research were presented and discussed in the following chapter, and then how they were used to form a basis for a conceptual framework and design tool kit formulation was presented in chapter 5.

Table 3-17. Advantages and disadvantages of each research method

Method	Advantages	Disadvantages
Semi-structured Interview	<ul style="list-style-type: none"> • enables the researcher to explore a group of people's opinions about a specific matter/situation or to understand the respondents' world which has not been explored much before (Easterby-Smith, Thorpe and Lowe, 2002). In this research, semi-structured interview facilitated the collection of the experts' opinions on contemporary visual art exhibitions application to flagship stores of luxury fashion brands effectively as it specialised in finding in-depth information about a specific topic. • enables the researcher to guide the line of questioning, to collect data about the research topic in a systematic manner, nevertheless the open-ended nature of the questions is flexible enough to explore the specific relevant issues that arise (Henn, Weinstein and Foard, 2009). In this research, semi-structured interviews enabled obtaining information on contemporary visual art exhibitions application in a strategic manner as well as to have in-depth understanding about the issue through allowing an additional question about the relevant issue that arises in terms of interviewees' expertise. 	<ul style="list-style-type: none"> • It was hard to find the interviewees who have had experience in contemporary visual art exhibitions application to flagship stores of luxury fashion brands, as the research area was emerging but not many experts work for the art application to flagship stores of luxury fashion brands and for the most part it remained confidential.
Case Study	<ul style="list-style-type: none"> • allows the researcher to gain a full picture of the events within a real-life context and to obtain analytical insight from it (Yin, 2003). In this research, case study enabled having in-depth understanding of the actual case of contemporary visual art exhibitions application to flagship stores of luxury fashion brands and obtain analytical insight into the case. • allows both qualitative and quantitative data collection techniques for the purpose of research (Yin, 2003; Thomas, 2011). In this research, based on the analyzed information by using literature research regarding the case, questionnaire survey was employed as data collection method to test the validity of the hypotheses that stemmed from the propositions from qualitative research. It enabled obtaining statistical information about participants to contemporary visual art exhibitions application to flagship stores of luxury fashion brands, and facilitated testing the hypotheses. 	<ul style="list-style-type: none"> • It was hard to get responses from luxury consumers. A number of responses could not be used for the analysis as they did not qualify as luxury consumers. • Although the questionnaire was designed to present the photos of the flagship store and art exhibition in the case study, it is possible that participants might feel different when they are in the actual space. However, it was difficult to employ an experimental research method in this research as it is impossible to manipulate art exhibitions in an actual flagship store for this research. Also the research should take place in natural settings as it aims to examine the changes of consumers perception and emotions in actual flagship stores.

Chapter 4. Research Findings and Discussion

The previous chapter presented the overall research methodology. In this chapter, the significant findings from primary research and literature review were discussed in order to formulate a model including a conceptual framework and design tool kit. As explained in chapter 3, a ‘sequential exploratory design strategy’ of mixed methods approach was employed in this research. Therefore, this chapter can be divided into two phases which are findings and discussion from qualitative semi-structured interviews and quantitative case studies.

4.1 Findings and Discussion from interviews (Phase 1)

This section presented four analytical themes that emerged from a Framework analysis of the semi-structured interview and in-depth discussion of each of them (see table 4-1). These themes form the basis of the propositions to be tested in case studies.

Table 4-1. Thematic framework displaying key themes and categories extracted from the data

Themes	Categories
Brand communication	putting priority on brand communication conveying brand identity considering brand image
Fit between brand and artist	importance of fit between brand and artist
Considering consumer value and benefits	supporting exhibition facilities and services reflecting target consumers’ taste considering consumer value and benefits regarding experiencing art
Considering artist value and benefits	supporting and respecting artists collaborations for artistic purposes

When asked to investigate what the aim, difficulties and main consideration of contemporary visual art exhibitions application to luxury fashion flagship stores are, each of the interviewees answered differently, but with some common understanding of the essential factors to be considered. These factors adhere to the following:

4.1.1 Brand communication

• **Putting priority on brand communication:** interviewees commonly stated that it is important to put priority on brand communication rather than increasing sales and attracting consumers' attention when luxury fashion brands apply contemporary visual art exhibitions to their flagship stores. For example one interviewee from luxury fashion brand said:

“the applied artworks would be tools to maximise the efficiency of brand communication...”

Another interviewee from marketing commented:

“having clear objectives to what the art exhibitions need to achieve for the brand and its communication e.g. does a brand want to make a specific statement about its values, does a brand want to reinforce current beliefs about the brand or push the brand? ”

The same idea was expressed by another interviewee from contemporary visual art as:

“I think sometimes it is necessary that artists redesign their artworks in terms of the philosophy of the brand and the concept of collaboration when they collaborate with brands.”

This confirms the idea expressed by Okonkwo (2007) that the collaboration between luxury fashion and art should be conducted within the brand story to communicate the brand effectively to consumers rather than treating it as part of the periodic ‘News & Highlights’ of the brand. According to marketing literature, a flagship store has become increasingly popular for luxury fashion brands as a platform to communicate with consumers. The main purpose of flagship stores is building or reinforcing consumers’ perceived brand identity rather than operating to sell a product at a profit (Okonkwo, 2007; Moore, Doherty and Doyle, 2010). In this regard, it seems natural that contemporary visual art exhibition application to flagship stores of luxury fashion brands is considered as a part of brand communication channels.

- **Conveying brand identity:** most of the interviewees emphasised the importance of conveying brand identity when luxury fashion brands apply contemporary visual art exhibitions in their flagship stores. During interviews, the brand identity concept was mentioned under various names such as brand story, message, concept and history. For example, one interviewee from luxury fashion brand said:

“We apply artworks to flagship stores in order to convey brand philosophy or messages effectively which is more effective than just the product itself. We used to exhibit the artworks related to the historical symbols of a brand such as a horse, horse drawn carriage, horse equipment and travel.”

Another interviewee from luxury fashion brand commented:

“.. aims to convey brand story effectively. Therefore, we focus on delivering brand story, history and craftsmanship through all the touch points of the exhibition. This exhibition also intends to be a ‘brand archive’ and celebrate the brand’s creative association and sensibility.”

However, from the context of the interviews it is predictable that what interviewees tended to express was the concept of brand identity. What interviewees mentioned confirms the idea stated by Smilansky (2009), that the messages communicated through brand touch points should be encoded based on the in-depth understanding of brand personality and philosophy. In line with that idea, Abbing (2010) also argued that each touch point should be designed to deliver its own value considering the brand identity and brand’s strategic objectives. In particular, the role of brand identity is immensely important to strategically orientate brand communication of luxury fashion brands which is the expression of taste, of a creative identity, of intrinsic passion and of a creator (Kapferer, 2005).

- **Considering brand image:** brand image was mentioned when interviewees talked about the potential benefits/effects of contemporary visual art exhibitions application to flagship stores of luxury fashion brands. Interviewees from branding and luxury fashion backgrounds commented that contemporary visual art exhibitions application might

generate positive images of brands if the exhibitions were held as a way to support artists and contemporary visual art. For example, one interviewee from marketing said:

“I think the collaboration with the arts facilitates creating a positive image for a brand. For example, consumers might think this brand supports contemporary visual art and artists and their future. Then they might have a positive feeling about the brand.”

Other interviewees from luxury fashion and branding looked forward to adding luxurious and artistic connotations to their brands through contemporary visual art exhibitions application. For example one interviewee from luxury fashion brand said:

“I think these efforts might support the brand image with artistic and creative connotations.”

As mentioned in chapter 1, prior research in marketing literature explored the effects of art association with brand image. This research particularly focused on how general perceptions of visual art such as luxury and heritage of high culture spills over from the artworks onto products/ brands with which it is associated. Through the research, it was demonstrated that the association with the arts increases brand perception with luxury and high culture regardless of the content of artworks (Hagtvedt and Patrick, 2008).

On the other hand, other interviewees expressed concern about the negative effects of contemporary visual art exhibitions application when it is applied in an inappropriate way. They said if the contemporary visual art exhibitions went wrong, it may cause confusion or negate the existing image of the brand in consumers' minds. It implies that contemporary visual art exhibitions within flagship stores should be designed in the light of brand communication as a touch point to prevent conflict messages from other design elements within stores.

To conclude, interviewees stated that luxury fashion brands should consider brand communication when they apply contemporary visual art exhibitions to their flagship stores. To do this, they need to focus on conveying brand identity effectively. Also luxury fashion brands can expect to add luxury and the heritage of high culture connotations

through contemporary visual art exhibitions application to their flagship stores. However, this combination of luxury fashion brands and contemporary visual art requires more strategic direction in order to prevent confusion of perceived brand identity. Therefore, proposition 1 was driven as follows:

Proposition 1: Luxury fashion brands should consider brand communication with consumers when they apply contemporary visual art to flagship stores.

Table 4-2. Thematic framework analysis (Brand communication)

Interview transcription	in-vivo codes	What is this about? (concept)	Category
I think the collaboration with the arts facilitates creating a positive image for a brand. For example, consumers might think this brand supports contemporary visual arts and artists and their future. Then they might have a positive feeling about the brand	facilitates creating a positive image..	increasing positive brand image	considering of brand image
...but it may cause confusion or negate the existing image of the brand in consumer's minds	confuse... the existing image of the brand in consumers' minds	considering the negative effect on brand image	
We do not want consumers to confuse our intentions regarding art application	do not want.. consumers to confuse our intention...	considering brand image	
Current brand image and the brand's intended image can also be criteria	brand image can be criteria	expecting to enhance the perception of brand identity	
We can expect synergy to play a role in respect of enhancing perceived brand identity through collaboration with the arts	expect...enhancing perceived brand identity	considering brand image	
Brand identity, image and strategy would be the main consideration for selecting artists	brand image....main consideration	increasing luxurious and cultural brand image	
This art exhibition aims to increase brand image with luxurious and cultural connotations	aims to increase brand imageluxurious and cultural...	increasing artistic and creative brand image	
I think these efforts might support the brand image with artistic and creative connotations	support brand image with artistic and creative connotations	supporting brand image	

Interview transcription	in-vivo codes	What is this about? (concept)	Category
<p>As the aim of art application is the communication of brand identity, the exhibition should concentrate on conveying brand history and story in an artistic way</p>	<p>aim.. is the communication of brand identity.. concentrate on conveying brand history and story</p>	<p>aim to convey brand identity</p>	
<p>...aims to convey brand story effectively. Therefore we focus on delivering brand story, history and craftsmanship through all the touch points of the exhibition. This exhibition also intends to be a “brand archive” and celebrate the brand’s creative association and sensibilities</p>	<p>aims to convey brand story...focus more on..delivering brand story, history and craftsmanship through all the touch points.. the exhibition.. celebrate brand’s creative association...</p>	<p>aim to deliver brand story</p>	<p>conveying brand identity</p>
<p>We used to exhibit the artworks related to historical symbols of a brand such as horse, horse drawn carriage, horse equipment and travel</p>	<p>exhibit artworks related to the historical symbols of a brand</p>	<p>telling brand story</p>	
<p>Brand identity factors such as colour, style and value, as well as brand philosophy could be criteria when applying the arts.</p>	<p>brand identity components could be criteria when applying arts</p>	<p>taking brand identity communication into consideration</p>	
<p>Furthermore, applying arts could be an effective way to deliver brand messages or concept to consumers</p>	<p>..applying arts.. effective way to deliver brand messages or concept</p>	<p>expecting to deliver brand message</p>	
<p>All the objects such as applied artworks and products within a store are brand communication tools for conveying brand identity or philosophy to consumers. We apply artworks to flagship stores in order to convey brand philosophy or message effectively which is more effective than the product itself.</p>	<p>applied artworks.. are brand communication tools for conveying brand identity ...to consumers.... we apply artworks.. to convey brand philosophy or message..</p>	<p>conveying brand story</p>	
<p>..could be very risky because it is not guaranteed that art agencies fully understand the concept of the brand</p>	<p>it is not guaranteed that art agencies will understand the concept of a brand</p>	<p>the concept of brand needs to be considered</p>	
<p>Brand identity, image and strategy would be the main consideration for selecting artists</p>	<p>brand identity, ..main consideration</p>	<p>considering brand communication</p>	

Interview transcription	in-vivo codes	What is this about? (concept)	Category
And the applied artworks would be a tool to optimise the efficiency of communication	artworks... tool to optimise the efficiency of communication	applying art is to communicate brand	putting priority on brand communication
I think artworks need to be redesigned in terms of the philosophy of the brand and collaboration	artworks.. redesigned in terms of philosophy of the brand and collaboration	putting priority on the brand concept	
We first analyse the concept of a brand and then put together a design for the art exhibition....	first analyse concept of a brand..	considering the concept of brand first	
....having clear objectives to what the art exhibitions need to achieve for the brand and its communication. e.g. does it want to make a specific statement about its values, does it want to reinforce current beliefs about the brand or push the brand?	clear objectives to what the art exhibitions need to achieve for the brand and its communication	putting priority on brand communication	

4.1.2 Fit between brand and artist

• **Importance of fit between artist and brand:** when asked previous experience and main consideration of contemporary visual art exhibitions application, the vast majority of the interviewees highlighted the importance of ‘fit’ between artists and brands. In marketing literature, issues of ‘fit’ and ‘misfit’ are usually studied in the domains related to brand alliance (Simonin and Ruth, 1998; Lanseng and Olsen, 2010) and brand extension (Buil, Chernatony and Hem, 2009; Batra, Lenk and Wedel, 2010). Previous research suggested several possible bases of fit which are product category fit, brand association, consumer goals, culture, product usage and brand concepts. Among these bases of fit, the importance of product category fit has been emphasised in prior literature (Lanseng and Olsen, 2010). However, several successful cases of brand alliance have occurred in practice which are not built upon product category fit such as in McDonald and Disney cases. It means that fit between brands on other bases also needs to be investigated to fill the gap between theory and practice in this field.

In this circumstance, great attention has been given to ‘fit’ in brand concept and association (Batra, Lenk and Wedel, 2010; Lanseng and Olsen, 2010). In these studies, generally ‘fit’ has been defined as “*consumers’ perceived fit degree of similarity and compatibility that consumers perceive exists between two brands*” (Lanseng and Olsen, 2010). However, what interviewees meant by ‘fit’ here was ‘fit’ at brand level rather than consumers’ perceived idea of ‘fit’. For example interviewees from experience design and marketing explained the meaning of ‘fit’ in the following way:

“I do not mean that visual elements such as colour or contents should match each other. Rather, the fit between artists’ philosophy and brand identity would be critically important in applying art to brands.”

“The top level of criteria for selecting artist and art work is the conceptual fit between brand and artist .”

The same idea was expressed by another interviewee from luxury fashion:

“I think the fit between brand identity and that of an artist is the most important factor to be considered. For instance, is the brand which values feminine sensitivity and is inspired by nature. Therefore, if the identity of an artist and his philosophy is too modern or manly, it would not match the brand. Furthermore, I guess our target consumers would not be interested in those kinds of artworks and even be confused by these unmatched artworks with the brand concept.”

An interviewee from contemporary visual art background also commented on the concept of fit between brand and artist as:

“The point that reaches harmony between both the artists’ concept and that of the brands. The collaboration should create positive tension between commercial and artistic areas. Otherwise, it would not be attractive.”

The interviews above indicate that contemporary visual art exhibitions need to be applied strategically in an effort to ensure ‘fit’ between identity of luxury fashion brands and that of artists. This idea somewhat relates to experience design and brand communication

literature (Schmitt, 1999; Abbing, 2010; Zomerdijk and Voss, 2010; Clatworthy, 2011) which stress ‘orchestration of messages that are emitted from different touch points’ for effective brand communication. Considering contemporary visual art exhibition is one of touch points within flagship stores, conflicted messages from the different touch points cause the confusion of the perception of a brand. In this respect, designing orchestrated touch points is often mentioned as the goal of experience design (McLellan, 2000). Also, concerning designing touch points from the aspect of marketing communication, focusing on brand identity has been highlighted in literature on marketing communication (Kapferer and Bastien, 2009; Smilansky, 2009; Abbing, 2010). In line with such perspectives, this study focuses on the ‘fit’ in brand identity: concerning the congruency between brand and artist identity components. Therefore, proposition 2 was driven as follows:

Proposition 2: Luxury fashion brands should consider the ‘fit’ between brand identity and that of an artist to convey brand identity effectively and send out coherent messages with other design elements within flagship stores.

In order to examine the ‘fit’ between brand identity and that of artists, first of all, it is essential to understand what brand identity is and which facets it consists of. As reviewed in chapter 2, prior literature identifies the concept of brand identity as ‘a unique set of brand associations that express both the tangible and intangible characteristics of the brand and the promise to the customer from the brand (Kapferer, 2005; Ghodeswar, 2008; Srivastava, 2011).’ Brand identity components have been proposed in brand literature with various items (Aaker and Joachimsthaler, 2000; Harris and Chernatony, 2001; Kapferer, 2005). Recently, Viot (2011) overviewed the key facets of brand identity within the literature and identified four facets of brand identity as 1) brand personality, 2) brand culture, 3) relationship and 4) user image, which are more consensual based on analysis of previous literature on brand identity components. Through the proposed identity facets from Viot (2011), key identity components of luxury fashion brands can be examined.

Following the analysis of the brand identity components of luxury fashion brands, it is essential to understand the identity components of contemporary visual artists to examine the ‘fit’ between luxury fashion brands and contemporary visual artists. As investigated in

chapter 2, a growing number of academics from marketing state that the distinction between ‘commercial art’ and ‘pure art’ is blurred today due to the changes in the nature of the art market. (Schroeder, 2005; Aaker, 2009; Marshall and PJ, 2011; Smith, 2011; Tang, 2012). In this circumstance, there is a great tendency in marketing literature to view contemporary artists as the managers of their own brands/products, due to the fact that *“marketing processes concerned with idea generation and product development were involved long before the artwork was produced”* (Schroeder, 2005; Fillis, 2010; Marshall and PJ, 2011). This perspective on the contemporary artist could be controversial because they are typically motivated by the need to achieve self-fulfilment rather than engaging with marketing practice, therefore paying attention to the brand elements of contemporary artists rather than identifying them as brands. It might be beneficial in understanding the main characteristics of contemporary arts, because the *“resulting artwork and its valuation is naturally tied to the artist as the producer of artworks”* (Marshall and PJ, 2011). In order to explore this issue in-depth and confirm the idea related to brand elements of contemporary visual artists, an additional question was asked during interviews with contemporary visual artists and curators. Some interviewees agreed with the view and some did not. For example, an interviewee expressed his feelings about this issue in the following way:

“I assume that contemporary artists could be a brand in a specific area. But there are certain differences between artists and commercial brands in respect of their aims and activities. I think artists have some brand elements, such as recognisable individual style and preferences towards Picasso’s work, in a specific market area.”

Another interviewee expressed his feeling about this issue as:

“ I think the commercialised art world has caused a regression in the correct function of the arts. If art chases the commercial aspects of entertainment and the superficial taste of the public for the sake of arousing interest, it would be the same as artists giving up their values themselves. For me, I have not developed a recognisable signature style with commercial intention. However, I have my own artistic style that you can see in all my work. I think it is natural because every artist has their own taste, personality and

philosophy and it reflects on their work. If people think I am a brand because of this reason, I can accept it.”

Another interviewee said:

“I am positive about the tendency that contemporary artists are actively engaged in developing, nurturing and promoting themselves as recognisable brands in the competitive art market. But artists should only concern themselves about this once they have determined their artistic values.”

As such, opinions on the issue regarding brand elements of contemporary artists as brand were varied and hard to generalise. However, there are some common understandings that contemporary artists are increasingly engaging in marketing activities and have some brand elements in a specific market area. For example, as one of the interviewees mentioned above, artists have their own artistic styles, personality and philosophy, and it is spontaneously reflected in their works. This signature artistic style, philosophy and personality form the images or value symbols that artists represent. Regarding the definition of brand as ‘a particular product or characteristics under a distinguishing name or symbol that intends to identify and differentiate from those of competitors and offers a unique set of benefits to both itself and consumers’ (see chapter 2), brand elements could be discovered from a number of contemporary artists whether artists intended to create them or not. Besides, Tang (2012) stated this artist brand has become the foremost signifier of a work’s value and meaning in the contemporary art market due to the commodification of art. In other words, what an artist brand represents has become significantly important to not only intermediaries but also viewers when they experience or consume contemporary art. In line with these perspectives, contemporary artists are considered ‘a brand in a specific market area’ in this research. In addition, the same set of brand identity facets identified by Viot (2011) are adopted for examining brand identity components of contemporary visual artists in this study: personality, culture, relationship and user image. However, taking into consideration the differences between general and artist brand, the main facets of artist brand were discussed in detail and amended in terms of the nature of artist brand.

Marshall and PJ (2011) identified factors that influence fine art valuation in the contemporary art market. Among the factors, the ‘artists factors’ including ‘artist brand association’ and ‘celebrity status’ are particularly related to brand identity components of artist brand. According to Marshall and PJ (2011), the ‘artist brand association’ element refers to *“the images or value symbols the artists represent”*. He explains that artists’ personal characteristics and basic principles would associate with their brands and become value symbols and outward signs. For instance, Andy Warhol with his outrageous image and Tracey Emin with her bad-girl image are driven from their personality, philosophy and visibility (Aaker, 2009). Therefore, artists’ personality and culture could identify as the main facets that constitute their brands. Relationship is based upon value proposition. Based on artists’ personal characteristics and basic principles, artists can propose some values to customers and viewers to some extent. For example, David Lynch’s surreal and cryptic style often poses provocative questions and intrigue his audiences to decipher meaning in films. It is this factor that has developed a cult following over the years. They are not only fans and followers of his films specifically but rather fans and followers who are intrigued by all the things about David Lynch himself and his artistic style, ‘Lynchian’. Some critics argued that Lynch constructed his films with the intention of being labelled by society as ‘weird’ or ‘outrageous’. However, it enables his loyal followers to have an image of him as a person associated with intellectual culture. Apart from the other elements, the user image element is not applied to an artist’s brand because their intention in creating artworks is somewhat different from a commercial brand. As mentioned earlier, some contemporary artists might reflect the taste of consumers in their work with commercial intentions, however, it seems not every contemporary artist sets specific commercial targets before producing artworks. Therefore, the user image component was eliminated from artist identity components.

To summarise, the main components of contemporary artists are identified as personality, culture and relationship in this research. This is not to claim that all contemporary artists are brands, rather to point out the brand elements of contemporary artists that might benefit examining the fit between brand and artist in applying contemporary visual arts to flagship stores of luxury fashion brands.

Table 4-3. Thematic framework analysis (Fit between artist and brand)

Interview transcription	in-vivo codes	What is this about? (concept)	Category
<p>...the match between the concept of the brand and that of the artist is significantly important in applying arts</p> <p>It will work successfully only when artist's style/ identity matches that of the brand</p> <p>I think the fit between brand identity and that of an artist is the most important thing to be considered. For instance,is the brand which values feminine sensitivity and nature friendly. Therefore, if the brand identity and philosophy of artists is too modern or manly, it would not match the brand. Furthermore, I guess our consumers would not be interested in those kinds of artworks and even be confused by these unmatched artworks with the brand concept</p> <p>The top level of criteria for selecting artists and artworks is the conceptual fit between brand and artist</p> <p>I do not mean that visual elements such as colour, style or contents should match each other. Rather, the fit between artists' philosophy and brand identity would be critically important in applying arts to brands</p> <p>....work with suitable artists for their brand and develop ideas together</p> <p>The point that reaches harmony between both the artists' concept and that of the brands. The collaboration should create positive tension between commercial and artistic areas. Otherwise, it would not be attractive</p> <p>The most important thing to be concerned about is the point where artists' philosophies and concepts meet the concepts of brands</p> <p>The fit between brand and artist such as philosophy and concept is one of the most important criteria for art application</p>	<p>match between concept of brand and artist is significantly important</p> <p>work successfully when artist's identity matches.. brand</p> <p>fit between brand identity and that of an artist is .. important</p> <p>.. consumers .. be confused by these unmatched artworks with the brand concept..</p> <p>top level of criteria.. conceptual fit between brand and artist</p> <p>the match between artist's philosophy and brand identity ... critically important..</p> <p>work with suitable artists.. develop ideas</p> <p>harmony between both the artists' concept and that of the brands</p> <p>the point where artists' philosophies and concepts meet concept of brands</p> <p>the fit between brand and artist is one of the most important criteria</p>	<p>importance of match between the artist and brand concept</p> <p>importance of fit between brand identity and that of an artist</p> <p>importance of the connection between brand and artist's identity</p> <p>importance of fit between brand and artist</p> <p>importance of matching artist's philosophy and brand identity</p> <p>need to work with suitable artists</p> <p>need to work well together</p> <p>importance of connection between artists' concept and that of brand</p> <p>fit between brand and artist</p>	<p>importance of fit between brand and artist</p>

Interview transcription	in-vivo codes	What is this about? (concept)	Category
<p>If brands work with unmatched artists, the collaboration would not be beneficial to brands</p> <p>However, it could be either beneficial or not depending on which artists they work with and how much the selected artists fit the concept of brands</p>	<p>working with unmatched artists, the collaboration would not be beneficial</p> <p>depends on which artists they will work with... how much the selected artists fit with the concept of the brands</p>	<p>importance of working with matched artists</p> <p>importance of selecting suitable artist when applying arts</p>	<p>importance of fit between brand and artist</p>

4.1.3 Considering consumer value and benefits

Consumers' value and benefits is considered one of the main concerns for luxury fashion brands in applying contemporary visual art exhibitions, as one of the interviewees from luxury fashion said:

“would be good to collaborate with contemporary visual art in order to satisfy the changing needs of luxury consumers... Increasing number of luxury consumers tend to put value on quality life styles rather than luxury goods.. they want to be different from others through up-grading their lifestyles... in this regard, applying contemporary visual art exhibitions to retail environments of luxury fashion brands would be an effective way to satisfy needs of luxury consumers and provide value to them.”

• **Reflecting taste of target consumers:** several interviewees from luxury fashion and branding placed emphasis on reflecting the ‘taste of target consumers’ in applying contemporary visual art exhibitions as a way to offer value/benefits to consumers. An interviewee from marketing stated that it is essential to check consumers’ responses to contemporary visual art exhibitions to have an understanding of the taste of target consumers and reflecting it in art exhibitions. He also commented that the exhibition should be high in quality to meet the standards of target consumers and give value to them. Similar to this idea, here is a quote from an interviewee in luxury fashion brand:

“ we inform taste of target consumers to commissioned artists for reference when we plan art exhibitions.”

The interview indicates that some of luxury fashion brands request commissioned artists to reflect the taste of target consumers when artists produce artworks. However, in such cases, the artists could feel pressurised to create artworks within particular boundaries and subjects. It will presumably have a negative influence on artists in creating something new when they work. Concerning the issue, research in art marketing (Kotler and Bernstein, 1997; Boorsma, 2006) stated that *“customer centred approaches should not be applied to the artwork itself, rather applied to how the way to work is described, priced and delivered.”*

• **Supporting exhibition facilities and services:** as a way to provide value/benefits to consumers, luxury fashion brands have put their efforts into supporting exhibition facilities. For example, an interviewee from luxury fashion brand commented:

“When planning and developing exhibitions, we think how to enrich customers’ experience....taking care about everything in detail from brochures to the physical environment for exhibitions. ”

Another interviewee from marketing remarked:

“...how to display artworks also needs to be considered for enhancing the effectiveness of exhibitions and pleasurable experience of consumers. For example, Hermès window display with installations by the Japanese artist Tokujin was famous for the way it applied artworks to the retail environment.”

This confirms the idea expressed by Boorsma (2006), that art marketing should support consumers’ experience of art in a way to develop additional services. He noted that all art organisations should apply a service-centred marketing logic the same as other industries and create valuable services for reinforcing consumers involvement in experiencing art.

• **Considering consumers’ value/benefits regarding experiencing art:** supporting exhibition facilities and reflecting the taste of target consumers was basically linked to the idea of creating value/benefits to consumers through enhancing their experience of art. However, in order to provide value/benefits to consumers, it is essential to understand

consumers needs and what motivates the experience of art first. This idea stems from the review of experience design and brand communication literature (Pine and Gilmore, 1999; Schmitt, 1999; Holbrook, 2000; Tynan and Mckchnie, 2009) which emphasised ‘providing engaging and meaningful experience’ through understanding customers’ motives and values behind the experience.

Prior literature identified five main needs satisfied through art consumption: functional, symbolic, social, emotional and artistic experience needs (Botti, 2000; Boorsma, 2006). Among the needs, artistic experience needs have been recently noticed as desirable consumer value in art marketing literature in respect of viewers’ positive emotional arousal and being the source of motivation to search for future exposure to art (Botti, 2000; Cuadrado and Molla, 2000; Boorsma, 2006). These studies claimed that an increasing number of viewers attach relatively high value to aesthetic experience which is accompanied by artistic experience needs and even a naive viewer tends to have it. This increasing need regarding artistic experience is presumably related to the main characteristics of contemporary visual arts. As explained in the previous section, contemporary art has been requiring more innovations of style due to the changes of the nature of the art market and resulted in a huge variety of styles. Thus, contemporary art requires the need for interpretation more than any previous art and this challenge presumably stimulates the viewers’ motives for artistic experience: searching for novelty, challenge and stimulation.

As explained in the literature review, once a viewer completes cognitive understanding of artworks, they will get emotional hedonistic rewards. For example, Leder *et al.* (2004) explained that “*ongoing success in cognitive mastering results in positive changes of the ‘affective state’, leading to a state of pleasure or satisfaction.*” In this case, the emotional state resulting from aesthetic experience can achieve a strong, positive emotional state which has strong, intrinsic motivational potential. (Leder *et al.*, 2004) Moreover, the aesthetic experience is the source of intrinsic motivation to search for future exposure of art in the future (Leder *et al.*, 2004). It implies that enhancing the aesthetic experience of viewers would be the way to get in touch with customers’ life styles to some degree. In this

regard, reinforcing consumers' aesthetic experience of art can be considered as desirable customer value when a luxury fashion brand provides contemporary visual art exhibition within its flagship stores. Therefore, proposition 3 was driven as follows:

- **Proposition 3:** Luxury fashion brands should consider consumers' value/benefits in a way that enhances consumers' aesthetic experience of art: reinforcing exhibition facilities and services.

Table 4-4. Thematic framework analysis (Considering consumers' value and benefits)

Interview transcription	in-vivo codes	What is this about? (concept)	Category
...the way to display artworks also needs to be considered to add to the effectiveness of exhibitions and offer a pleasurable experience to consumers. For example, the Herems' art exhibition with artist Tokujin was famous as the way to apply artworks to the retail environment.	the way.. to display artworks.. offer a pleasurable experienceas the way to apply artworks to the retail environment	offering pleasurable experience of art by enhancing exhibition design	supporting exhibition facilities and services
....how to exhibit artworks in flagship stores is also an important factor as you see in the case of Colombo... .. displayed a high definition video about story telling of a brand and artworks inspired by the video together which was very interesting and attracted customers' attention to the exhibition.	how to exhibit artworks..is an important factor...interesting and attracted customers' attention to the exhibition.	considering exhibition design to attract customers' attention	
....also consider designing interactive exhibition space to engage customers...	designing interactive exhibition space to engage customers	considering exhibition design to engage customers	
When planing and developing exhibitions, we think how to enrich customers' experience.....taking care about every thing in detail from brochures to the physical environment for exhibitions	how to enrich customers' experience.....taking care about everything from brochures to the physical environment	considering customers' experience by enhancing facilities and services	
..need to take into account the taste of target consumers	take into account the taste of target consumers	reflecting taste of target consumers	reflecting taste of target consumers
I think our consumers would not be interested in those kinds of artworks.... the art exhibition needs to be of high quality for our consumers.	consumers would not be interested in those kinds of art..	taking consumers' taste of art into consideration	

Interview transcription	in-vivo codes	What is this about? (concept)	Category
<p>...need to reflect the taste of target consumers in the art exhibition..</p> <p>...talking to artists regarding the taste of target consumers....</p> <p>We inform target consumers' taste to commissioned artists for reference when we plan art exhibitions</p> <p>We frequently check consumers' responses to art exhibitions through our staff in stores or communication with consumers directly.</p> <p>We get some feedback from the press ..</p> <p>...should consider needs and values of target consumers .</p> <p>I think consumers will feel culturally satisfied when they shop in a place which exhibits art.</p> <p>We do not want consumers to be confused by the exhibition...</p> <p>...need to be aware of its value to consumers through art exhibition such as offering enjoyable experience of art</p> <p>would be good to collaborate with art in order to satisfy the changing needs of consumers.increasing number of consumers tend to put value on quality life styles.. they want to be different from others through up-grading their lifestyles.applying artworks to the retail environment would be great in terms of offering quality cultural experience.</p>	<p>reflect taste of target consumers...</p> <p>talking.... the taste of target consumers..</p> <p>inform ... taste target consumers' taste ..for reference</p> <p>check consumers' responses to art exhibitions..</p> <p>get feedback ..</p> <p>consider needs and values of consumers</p> <p>consumers feel culturally satisfied</p> <p>consumers would be confused by the exhibition..</p> <p>value to consumers... offering enjoyable experience of art</p> <p>satisfy .. needs of consumers..for quality lifestyles.. offering quality cultural experience</p>	<p>reflecting taste of target consumers</p> <p>reflecting taste of target consumers</p> <p>reflecting taste of target consumers</p> <p>considering consumers' experience of art</p> <p>considering consumers' experience of art</p> <p>consider needs and value of target consumers.</p> <p>satisfying consumers culturally</p> <p>concerning consumers' values</p> <p>offering enjoyable experience of art</p> <p>satisfying consumers' needs regarding quality lifestyles through offering art experience</p>	<p>considering consumers' value/benefits regarding their experience of art</p>

4.1.4 Considering artist value and benefits

- **Supporting and respecting artists:** some interviewees from luxury fashion brands and contemporary visual art stressed supporting and respecting artists when luxury fashion

brands apply contemporary visual art exhibitions to flagship stores. For example, an interviewee from luxury fashion brand remarked:

“most of all, it is essential to have a respectful attitude towards arts when applying artworks in retail stores. Then luxury fashion brands and contemporary arts would coexist filling the gaps for one another: contemporary visual art which has been isolated in its own world and luxury fashion brands which have been increasingly commercialised nowadays.”

Another interviewee from a luxury fashion brand expressed concerns regarding people’s misperceptions about using art for brand’s own sake in applying contemporary visual art exhibitions which might damage brand image. Here is a quote from an interviewee from luxury fashion brand:

“avoid being too commercial in the way that collaborates with contemporary artists.....this ultimately affects brand image.”

This intention of a luxury fashion brand has been expressed in the interview with ARTINFO magazine by Vita Wong-Tong who is the vice president of cultural development at Louis Vuitton Asia (Kolesnikov-Jessop, 2013). During the interview Wong-Kwok stressed that *“the exhibition affirms the brand’s commitment to further pushing the dialogue between luxury and contemporary art. Our major mission is to share art with the public and cultivate this cultural interest without commercial considerations.”* This interview implies that luxury fashion brands are careful when they apply contemporary visual art exhibitions to flagship stores and emphasizes their intention in applying art which is not commercial.

As a way to prevent these negative perspectives and have a well-established relationship with artists, luxury fashion brands have put their efforts into supporting artists as one interviewee commented:

“... has held.... art exhibitions for 11 years which aim to support young artists..... then the art exhibition becomes a platform for young artists to go into the world.”

During the interview with ARTINFO magazine, Wong-Kwok also highlighted that he believes the patronage of Louis Vuitton in their way of exhibiting artworks within their flagship stores allows artists to showcase their work to a broader audience outside the art world (Kolesnikov-Jessop, 2013). Besides, an interviewee from contemporary visual art expressed his feelings about this issue in the following way:

“...hope luxury fashion brands take more interest in new artists who have a lot of potential but do not have the opportunity to introduce themselves to the public.”

Another interviewee from contemporary art also commented:

“looking forward to seeing that luxury brands do not rely on artists’ fame or reputation when they apply their artworks... should develop ideas together...”

The interviews indicate that artists expect that luxury fashion brands offer more opportunities to emerging artists rather than seeking celebrated artists and relying on their fame or reputation. Concerning the way to find artists who luxury fashion brands can work with, artists suggested finding conceptually fit artists. For example, one interviewee from contemporary art commented:

“The point that reaches harmony between both the artists’ concept and that of the brands. The collaboration should create positive tension between commercial and artistic areas. Otherwise, it would not be attractive.”

• **collaboration for artistic purpose:** most interviewees from contemporary visual art backgrounds stressed that they want to have a collaboration for artistic purposes. For example, an interviewee from contemporary art remarked:

“if collaborations were conducted for artistic purposes rather than strategically oriented commercial activities, it would be interesting.”

Similar to this idea, another interviewee commented:

“what I mean is luxury fashion brands should not regard artists as commercial partners.. should not use them for their own sake rather.. work together in a way to share artistic inspiration and ideas.”

The interviews imply that contemporary visual artists and professionals have concerns about being commercially used without considering or sharing their artistic inspiration. They want luxury fashion brands not to rely on artists’ fame rather finding fit artists and sharing their inspirations and working together for both luxury fashion and the arts. In this regard, proposition 4 was driven as follows:

- **Proposition 4:** Artists’ values/benefits need to be considered to prevent negative images in respect of the strategic use of art for its own sake and to maintain a positive relationship with the art world. To do this, luxury fashion brands should consider the fit between the artist and the brand for the synergy effects for both brand and artist rather than relying on an artist’s fame.

Table 4-5. Thematic framework analysis (Considering artists’ value and benefits)

Interview transcription	in-vivo codes	What is this about? (concept)	Category
...has host an event namelyfor 11 years which aims to support Korean young artists	... to support .. artists	support artists	support artists
hope luxury fashion brands take more interest in new artists who have a lot of potential but do not have the opportunity to introduce themselves to the public.	take more interest in new artists... to introduce.. to the public	supports new artists	
Art exhibitions become the platform for young artists to go into the world	art exhibitions.. platform for young artists to go into the world	supports young artists	
.. does not collect artworks but supports contemporary visual artists and their works without profit	supports artists and their works without profit	support artists without profit	
then reflect artists’ opinions and ideas on the exhibition	reflect artists’ opinions and ideas on exhibitions...	respect artists	respect art field and artists

Interview transcription	in-vivo codes	What is this about? (concept)	Category
..avoid being too commercial when collaborating with contemporary artiststhis would support the brand image in a positive way	avoid.. being too commercial when collaborating with artists....support brand image.. positive way	respect art field	
.. and contemporary art, which has been isolated in its own worlds would be a good opportunity to fill the gap between the two	fill the gap between the two..	considering value of art	
Most of all, it is essential to have a respectful attitude towards the arts when applying contemporary visual arts in retail stores.... Then luxury fashion brands and contemporary visual arts would coexist in a positive way	having a respectful attitude towards arts.....coexist in a positive way...	respect art field	
if collaborations were conducted for artistic purposes, rather than strategically oriented commercial activities, it would be interesting.	oppose strategically oriented commercial collaboration	collaboration for artistic purposes	collaboration for artistic purposes
looking forward to seeing that luxury brands do not rely on artists' fame or reputation when they apply artworks... should develop ideas together	do not rely on artists' fame or reputation... develop ideas together	collaboration for artistic purposes	
what I mean is luxury fashion brands should not regard artists as commercial partners,... should work together in a way to share artistic inspiration and ideas	luxury fashion brands should.. work in a way to share artistic inspiration and ideas	work for sharing artistic inspiration and ideas	

4.1.5 Summary

Through the discussion of findings from semi-structured interviews and literature review, four propositions were identified as the main components to be considered in applying contemporary visual art exhibitions into flagship stores of luxury fashion brands as follows:

- **Proposition 1:** Luxury fashion brands should consider brand communication with consumers when they apply contemporary visual art exhibitions to flagship stores.

- **Proposition 2:** Luxury fashion brands should consider the ‘fit’ between brand identity and that of an artist to convey brand identity effectively and send out coherent messages with other design elements within their flagship stores.
- **Proposition 3:** Luxury fashion brands should consider consumers’ value/benefits in a way that enhances consumers’ aesthetic experience of art: reinforcing exhibition facilities and services.
- **Proposition 4:** Artists’ values/benefits need to be considered to prevent negative images in respect of the strategic use of art for its own sake and to maintain a positive relationship with the art world. To do this, luxury fashion brands should consider the fit between the artist and the brand for the synergy effects for both brand and artist rather than relying on an artist’s fame.

Through the propositions, luxury fashion brands could obtain ideas from a managerial point of view regarding what they need to consider in applying contemporary visual art to flagship stores. However, in order to adopt the propositions, it is essential to have an understanding of how the propositions can be applied in practice, and how it affects consumers’ perceptions of the brand and experience of art.

Therefore, the ‘embedded case studies’ were conducted as the next step to present how the propositions work and to test the validity of the propositions. Proposition 4 was excluded as it is not about the impact of contemporary visual art exhibitions on consumers’ perception of the brand or experience of art, but about the artists' value/benefits in applying contemporary visual art exhibitions. As discussed earlier, the value/ benefit that art professionals mentioned during the interviews was ‘the synergy effect which can be created while working with a high fit brand to their concept and identity.’ It means that working with high fit partners is desirable not only to luxury fashion brands but also for artists to lead to better results. In other words, concerning the fit between artists and luxury fashion brands would be a way to offer values/benefits to artists. The details of embedded case studies were presented in the following section.

4.2 Findings and Discussion from case studies (Phase 2)

This section was structured in two parts. First, a detailed analysis of a single case study with two embedded cases regarding contemporary visual art exhibitions application to a flagship store of a luxury fashion brand was presented : 1) in-store contemporary visual art exhibition of the selected luxury fashion brand with high fit artist's work, and 2) in-store contemporary visual art exhibition of the selected luxury fashion brand with low fit artist's work. Secondly, the result of questionnaire surveys was presented to discuss the validity of the propositions generated from the main findings of semi-structured interviews and literature review.

4.2.1 Analysis and results of preliminary case studies

The information regarding the brand identity of luxury fashion brand, Comme des Garçons, was compiled from published sources of information and analysed in detail in terms of the brand identity facets adopted from Viot (2011). Then, an analysis of the profile of the artist David Lynch, was presented as an embedded case study of a high fit artist followed by a review of the artist, Takuma Nakahira as an embedded case of a low fit artist.

4.2.1.1 Analysis of Comme des Garçons' brand identity

Comme des Garçons is a luxury fashion label headed up by Japanese fashion designer, Rei Kawakubo. The label was established in Japan in 1973 and became successful in 1970s. In 1981, Rei Kawakubo showed her collections under the Comme des Garçons label at an international level in the ready-to-wear fashion shows in Paris. With provocative and unconventional design, mostly focusing on deconstructed garments, the collection made an indelible impression on the fashion world (Skov, 1996). Over time, Comme des Garçons has become an extensive global brand that launched a dozen boutiques and around two hundred franchises in major fashion cities such as London, Paris, New York and Hong Kong, and grosses about a hundred and fifty million dollars annually (Thurman, 2008).

Brand personality: Comme des Garçons is seen as a “*provocative yet mysterious brand*” (Thurman, 2008) due to its innovative and unpredictable styles created by Rei Kawakubo. Thurman (2008) described the style of Comme des Garçons in his book as “*Kawakubo’s clothes were not sized and they were not conceived on a svelte fitting model, then inflated to a sixteen. Their cut had the rigour, if not the logic, of modernist architecture, but loose flaps, queer trains, and other sometimes perplexing extrusions encouraged their clients to improvise her own style of wearing them.*” This unconventional style of Comme des Garçons comes from Rei Kawakubo who likes fascinating anomalies: “*Kawakubo is free of any preconceptions associated with the technical aspects of fashion. Liberated from rules of construction, she pursues her essentially intuitive and reactive solutions, which often result in forms that violate the very fundamentals of apparel*” (Koda, 2008).

The brand is also very expressive of the inspiration that Kawakubo feels as she mentioned in an interview with the Wall Street Journal: “*what I want to express is a feeling- various emotions that I am experiencing at the time- whether it is anger or hope or anything else, and from different angles. I construct a collection and it takes concrete form. That’s probably what appears conceptual to people because it never starts with any specific historical or geographical reference. My point of departure is always abstract and multileveled*” (WSJ., 2011). At the same time, the brand sees itself as highly creative, as Adrian Joffe who is an international president of Comme des Garçons explained in an interview with Women’s Wear Daily: “*I strongly believe her work is at the highest possible level of creativity; What one would call pure creation perhaps, as she deliberately casts away all questions of upbringing, nationality, sociology and the like. So many times it comes from just a feeling, an emotion, not a concrete reference*” (Kan, 2011).

Brand culture: the brand’s culture is mainly influenced by Kawakubo’s design philosophy. It reflects every facet of the brand including clothes, packaging, photography and interior design within boutiques and gives a consistent image of the brand all around the world. Kawakubo explained this in the interview with Women’s Wear Daily, “*Everything that I do or that is seen as the result of Comme des Garçons’s work is the same. They are all*

different ways of expressing the same shared values, from a collection to a museum, a shop or even a perfume” (Kan, 2011).

In almost every season throughout her long career, Kawakubo has showed her ambition to “*design clothes that have never yet existed*” (Koda, 2008; Thurman, 2008; Socha, 2012; Matthew, 2013). During the interview, she explained, “*the way I approach each collection is exactly the same... the motivation has always been to create something new, something that did not exist before*” (Socha, 2012). When she designs clothes, she discards any prevailing assumption about the concept of clothes, rather starts from nothing, to do things that have not been done before, things with a strong image (Koda, 2008). As a result, her designs under Comme des Garçons label are unconventional and innovative (see figure 4-1).



Figure 4-1. Collection of Comme des Garçons (Sources from left: Chia, 2007; Elle, 2009; Tufina, 2011)

Stone-Richards (2008) stated that Kawakubo’s innovative artistic approach may be “*linked in someway or another to the Surrealist heritage*”. He explained that Surrealism not only affected major forms of art but it also became the principal form of the avant-garde. In that sense, Comme des Garçons has been associated with many forms of avant-garde practice from designing clothes, publishing magazines to designing retail environments. In almost every season, Kawakubo often plays with surprising juxtapositions and disjointed ideas, much in the way that surrealist artists and designers did (see figure 1). For that reason, her

clothes look almost as if they have stepped out from surrealistic paintings. One of her most relevant collections in this respect was for Spring/Summer 1997. Stone-Richards (2008) commented on this collection as: *“The collection comprised outfits in stretchy fabric, stuffed in the most unexpected places with down-filled cushions. However, for Kawakubo, there was no real connection between her work and deformity- this was simply an exploration of the beauty of asymmetry. The garments seem to derive from a symbiosis of the ideas of Belmer, Dali, Schiaparelli and Charles James.”* Kawakubo also wants to stand apart from general high fashion which concentrates on the beauty and symmetry of a body in balance. Through her collections, she wants to show that there is a beauty in asymmetric people with lumps and bumps. Her fashion is designed to accommodate different shapes and bodies which is not all about expected beauty but about beauty also existing in other things (Stone-Richards, 2008).



Figure 4-2. Six magazine of Comme des Garçons (Source: Campion, 2012)

Another example can be found in the magazine ‘Six’ published by Comme des Garçons to coincide with the launch of their new collections (see figure 4-2). The magazine visually represented the brand in a different way to how other luxury fashion brands had done before. In ‘Six’, there is an array of artists as well as practices long associated with or belonging to the culture of Surrealism such as Jean Cocteau, Salvador Dali and Andre Kertesz (Stone-Richards, 2008). For example, issue number one is full of surprising juxtapositions of images as well as the statement *‘I am a cat’* which is a mixture of a lot of

things that Surrealists have said. It is the whole idea of looking at things in a completely different way.

Avant-garde and de-construction are not only applied to the designing of garments and publishing magazines but to the promoting of the products including revolutionary retail strategies such as Dover Street Market, Trading Museum, Good Design Shop and Guerrilla stores (English, 2011) (see figure 4-3). In an interview with the Wall Street Journal, Kawakubo explained the main concept of retailing for Dover Street Market: *“the basic idea behind Dover Street Market was believing that by gathering various kinds of creations together, and giving designers free reign, the ‘fashion of now’ would become chaotic, and within that chaos, through synergy and accident, each brand would shine more brightly and with a different power than when all alone”* (WSJ., 2011). Considering that the definition of beauty given by the Surrealists in the nineteenth century is *“as beautiful as the chance encounter of a sewing machine and an umbrella on a dissecting table”* (Stone-Richards, 2008), Kawakubo’s idea regarding Dover Street Market retailing has some similarity with the culture of Surrealism. In line with the idea, Lanvin (2008) found a hint of avant-garde in the boutiques of Comme des Garçons as *“what Kawakubo is perhaps still alone in understanding is that the boutique is one of the few original diagrams of avant-garde practice to have developed in the postwar period and in having used this diagram to launch a new aesthetic and cultural enterprise”* (Lanvin, 2008).



Figure 4-3. Dover Street Market of Comme des Garçons (Source: Wallpaper, 2007)

As discussed above, the culture of Comme des Garçons is mostly affected by Rei Kawakubo's design philosophy: 'designing clothes that have never existed', 'fascinated by challenging conventional standards of beauty' and 'Surrealist heritage'

Relationship: Comme des Garçons likes to share their artistic inspiration with consumers through diverse kinds of channels as mentioned earlier. As Kawakubo's design philosophy is highly innovative and unconventional, every season their consumers can be inspired by what dress is and the way to dress themselves (Thurman, 2008). In other words, the brand enables consumers to discard prevailing assumptions of conventional standards of fashion. In line with this idea, Koda (2008) remarked that *"by proposing challenging alternatives to normative standards of beauty, Kawakubo introduces us to an expanded visual language"*. Similarly, Thurman (2008) commented that *"Kawakubo every season changed the way one thinks about what dress is"*.

User image: The user image of Comme des Garçons' customers is that of an 'affluent customer' who recognises value and quality related to the 'more artistic, innovative and unique' (Harrison, 2012). The Comme des Garçons' customer is expressive, individual, playful and radical, enjoying unconventional and unique styles which challenge existing perceptions of what fashion actually presents (Stanley, 2013). Kawakubo's design philosophy, looking for the new and unconventional, influenced their customers whose *"accidental style combines a variety of eclectic pieces following their own style rather than trends"* (Harrison, 2012).

Table 4-6. Analysis of Comme des Garçons' brand identity

Comme des Garçons	
Brand Personality	<ul style="list-style-type: none"> • provocative • mysterious • unconventional • expressive • creative • avant-garde

Brand Culture	<ul style="list-style-type: none"> • creating something new which has never existed before • challenging conventional beauty • intends to express ideas and emotions from different angles • linked in some way or another to the Surrealist heritage
Brand Relationship	<ul style="list-style-type: none"> • likes to share their artistic inspiration with consumers • enables consumers to discard prevailing assumptions of conventional standards of fashion
User Image	<ul style="list-style-type: none"> • unique • creative • artistic

4.2.1.2 Analysis of David Lynch's identity

David Lynch is an American filmmaker, visual artist, musician and occasional actor. He has long been known as an avant-garde director of dreamlike, abstract and ambiguous films. Lynch first trained as a painter at the Pennsylvania Academy of Fine Arts in Philadelphia. When he felt the need to see his painting in motion, he decided to work on a film. Over a period of time, Lynch has developed his own signature cinematic style called 'Lynchian'. During his lengthy career, Lynch has received three academy award nominations for best director and a nomination for best screenplay. He has also twice won France's Ceasar Award for Best Foreign Film, as well as the Palme d' Or at the Cannes Film Festival and a Golden Lion award for lifetime achievement at the Venice Film Festival. (Mactaggart, 2010)

Artist Brand Personality: David Lynch is often described as an innovative and unconventional filmmaker due to the abstract and cryptic imagery of his films such as *Eraserhead* (1997), *The Elephant Man* (1980), *Blue Velvet* (1986), and *Mulholland Drive* (2001) (Michelle and Colin, 2000). At the same time, he is often seen as a mysterious and avant garde film maker; "*anyone who has seen David's films can tell you there is always a powerful use of a kind of generalised fear in his work. Truly terrifying things happen and sometimes you would be hard pressed to explain what makes them so*" (Theroux and Dern, 2007). David deploys fear not to shock viewers, but to unsettle and paradoxically in the same way as a Francis Bacon painting, can fascinate viewers at the same time (Theroux

and Dern, 2007). Lynch's works are also highly inspirational and provocative intentionally. For example, there are letters and words in his painting which he explained (see figure 4-4): *"The words in the paintings are sometimes important to make you start thinking about what else is going on in there. And a lot of times, the words excite me as shapes, and something'll grow out of that"* (David and Rodley, 2005).



Figure 4-4 Memory of a Head (left) and Nihilistic Delusion (right) (Source: Lynch, 1993)

Artist Brand Culture: Like many artists, Lynch's continued success is partly based on 'highly recognisable, consistent visual language' called 'Lynchian': *"Lynch's films are so packed with motifs, recurrent characters, images, compositions and techniques that you could view his entire output as one large jigsaw puzzle of ideas"* (Michelle and Colin, 2000). Lynch's work juxtaposes often-contradictory themes, transforming unrelated pictures and words into a coherent, eye catching image.

He explained his artistic intention as: *"what I would be able to tell you about my intentions in my films is irrelevant. (Mactaggart, 2010)"* The interesting thing here is that Lynch's idea of 'irrelevant' seems to be related to the culture of Surrealism: the term is defined by Surrealist artist Max Ernst as *"the bringing together of two otherwise distant realities on a common plane or terrain"* (Stone-Richards, 2008). During the interview with Flaunt film magazine (Roman, 2003), David said that *"I have always been fascinated by the magical and inexplicable side of life and many of my ideas come out from that"*. This somewhat

relates to his use of dreams and dreamlike images in his films and paintings (see figure 4-5 and 4-6) which are inherent in Surrealists' works. *For example, in John Merrick's dream of his mother in The Elephant Man and the 'dreamlike logic' of the narrative found in Eraserhead and Mulholland Drive* (Mactaggart, 2010). Another example is the way he uses colour in his painting. The majority of his paintings are very dark in colour, and Lynch commented that *"I would not know what to do with colour. colour to me is too real. It's limiting. It does not allow too much of a dream. The more you throw black into a colour, the more dreamy it gets..."* (David and Rodley, 2005). Leading film critics Le Blanc and Odell also noted that the usage of dreams and dreamlike imagery within Lynch's work is associated with the *"Surrealist ethos"* of relying *"on the subconscious to provide visual drive"* (Michelle and Colin, 2000).

Lynch's films have never been straight forward or generic Hollywood films in terms of the structure of the films. His films are artistically structured in a non-linear way and more like a jigsaw puzzle that was randomly put together with clips. Mactaggart (2010) commented that *"Many of Lynch's films are more like cinematic paintings than literary constructs, canvases vibrant with an action-painter's abstract strokes of mood and atmosphere, bold splashes of surging grief, desire, fear, and love"*.



Figure 4-5 Fire (1) (Source: Lynch, 2013)



Figure 4-6 Flying Woman (Source: Lynch, 2010)

Artist Brand Relationship: Lynch’s Surreal and cryptic style often poses provocative questions and intrigue his audiences to decipher meaning in his films. It is this factor that has developed a cult following over the years. They are not only fans and followers of his films specifically but rather fans and followers who are intrigued by all things about David Lynch himself and his artistic style, ‘Lynchian’. Some critics argued that Lynch constructed his films with the intention of being labelled by society as ‘weird’ or ‘outrageous’. However, it enables his loyal followers to have an image of him as a person associated with intellectual culture.

Table 4-7. Analysis of David Lynch’s identity

David Lynch	
Brand Personality	<ul style="list-style-type: none"> • innovative • unconventional • provocative • avant-garde • mysterious
Brand Culture	<ul style="list-style-type: none"> • challenging conventional Hollywood style • linked to Surrealism • Use controversial symbolism • intends to be provocative by juxtaposing contradictory themes

Brand Relationship	<ul style="list-style-type: none"> • provocative questions • intellectual culture • uniqueness
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4.2.1.3 Analysis of Takuma Nakahira's identity

Takuma Nakahira is a Japanese photographer, a member of the Provoke Group, an essayist and a photographic critic who is now regarded as a legendary figure in the world of photography. Nakahira graduated from the Spanish Department of the Tokyo University of Foreign Studies in 1963. As an editor of the new-left magazine, Contemporary Eye, he took up photography after becoming acquainted with the photographer Shomei Tomtsu and soon began writing about photography and film. In 1968-69, he published the photography magazine Provoke with Koji Taki and others. His early works called 'bure-boke' had become popularized as a kind of design style. However, a few years later, he completely rejected his entire works in 'Why an Illustrated Botanical Dictionary?' as he thought he failed to communicate as he had intended to. Since that time, he has changed his photographic style which is a type of catalogue photography. In 1990, Nakahira was presented with the Society of Photography Award with Seiichi Furuya and Nobuyoshi Araki. (Kaneko and Vartanian, 2009; Nakahira, 2011)

Artist Brand Personality: It is hard to describe Nakahira's brand personality as his philosophy on photography has completely changed since the middle of his career, so that the style of his photographs have also changed. In his earlier period, he was often seen as an 'unconventional and innovative' photographer due to his grainy, blurry, shaky photographic style called 'bure-boke'(Kaneko and Vartanian, 2009). He used wide-range angles and no-finder technique which allowed the independent action of the camera to take its own picture rather than being directed. However, after he changed his photographic style, he has become more of a 'naturalistic' photographer as he rejected using any kind of concepts, personal touches, and emotion in his photograph, rather he focuses on expressing particular objects: in the epilogue of his book of photos, he describes his style of photography as "*I went through with my photos, firmly convinced that the plain, in a sense*

elementary, act of photography consisted in capturing the object very clearly” (Kohara, 2005). At the same time, he is often seen as a ‘photographic diarist’ as he creates a visual diary through capturing everyday themes that can be found in urban areas (Kohara, 2005).

Artist Culture: Nakahira always has been concerned with the essential nature of photography itself and asked himself questions such as ‘what is photography’, ‘who becomes a photographer?’ or ‘what is seeing’ (Kohara, 2005; Lederman, 2012). In 1970s, Nakahira’s photography group developed their own photographic style called ‘bure-boke’ which was intended to radically break away from institutionalised visual habits. Contrary to the prevailing photography of social realism, it was characterised by shaky pictures, out-of-focus perspectives, and blurred focus. To create the style, Nakahira used wide-range angles and no-finder technique which allowed the independent action of the camera to take its own picture rather than being directed. The ‘bure-boke’ style has become the signature photographic style of Nakahira and earned him fame (Kaneko and Vartanian, 2009). A few years later, however, he refused all his previous works as he thought he had failed to communicate what he intended to. He announced at the time that *“I aimed to reject all meanings and images stored a priori in my consciousness and to return to the starting point of the photographic equipment, where the only thing captured is the light emanating from things”* (Kohara, 2005). In the mid 1970s, during the Vietnamese war and Palestinians’ fight for independence, Nakahira was disturbed as photography lacked the power to change anything directly. He struggled with the limitations of a photographer and continued to ask himself ‘what is photography?’ Then, he started to write about that situation as well as photography as his way to overcome the limitation of photography. However in 1977, he lost much of his memory and ability to speak due to alcohol poisoning.

Since then, Nakahira has completely changed his whole attitude towards photography. He started to create a visual diary through his photographs as seen in figure 4-7 (Nakahira, 2011). He used his camera as kind of diary so that he could have an account of what he had done and also the world around him. Therefore, his photos during this period are banal, everyday themes, which can be easily found in urban areas. Nakahira explained his

approach to photography as *“I believe that photography is neither creation nor memory, but documents. The act of shooting a photograph is not something abstract. It is always concrete. No manipulation to make simple things complicated through conceptualisation. Only the real I encountered through the medium of the camera is here in my photographs”* (Kohara, 2005).



Figure 4-7 New Gaze - Okinawa 8175 (left) and New Gaze- Okinawa 8177 (right) (Source: Nakahira, 1978)

Since falling ill 20 years ago, he has continued to take photographs in the style of a ‘diarist’ and photography has become his way of referencing the world (Nakahira, 2011) (see figure 4-8 and 4-9). Everything he photographs is as it is and as it is in its time. He rejects any kind of nuance or concepts, and emphasises the importance and uniqueness of an individual object in his photography (Nakahira, 2011). This approach as featured in his recent works, reflects his philosophy as it presents the world of the ‘here and now’ that blocks itself out from any generalisation. Nakahira commented that *“everything in the world is completely unique by itself and photography is all about this individual thing here and now”* (Kohara, 2005).



Figure 4-8 Degree Zero- Yokohama (#6-796) (left) and Degree Zero- Yokohama (#40-761) (right) (Source: Nakahira, 2002)



Figure 4-9 Documentary 9176 (left) and Documentary 9186 (right) (Source: Nakahira, 2006)

Artist Brand Relationship: Because Nakahira does not use any concept or manipulation in his photography, viewers can see the objects ‘as it is’ and can find the individual uniqueness and beauty of each object:there is no explanation, clue or story about it . Also, considering Nakahira is able to look at objects without preconceptions due to losing his

memory, his photographs allow viewers to look at things as they actually are now rather than how they traditionally look (ShugoArts, 2011).

Table 4-8. Analysis of Takuma Nakahira’s identity

Takuma Nakahira	
Brand Personality	<ul style="list-style-type: none"> • naturalistic • photographic diarist
Brand Culture	<ul style="list-style-type: none"> • being faithful to the fundamental function of photography • taking photographs as the objects are: photography is documents • refusing any concept, personal touch or emotion to change objects as photographers tend to
Brand Relationship	<ul style="list-style-type: none"> • allowing viewers looking at things as they actually are now rather than how they traditionally look • enabling viewers finding the individual uniqueness and beauty of objects

To conclude, as it can be seen in tables 4-6, 4-7 and 4-8, some similarities and differences are found among Comme des Garçons, David Lynch, and Takuma Nakahira through analysing their identities. In the cases of Comme des Garçons and David Lynch, a lot of keywords from each identity facet are congruent such as: provocative, unconventional, avant-garde, and mysterious from brand personality: creating something new and challenging conventional standard of styles or beauty, linked to Surrealism from brand culture: provocative questions. It implies that their visual elements are also quite similar reflected in their philosophy. For instance figure 4-1 shows that the collections of Comme des Garçons are quite unconventional, provocative, mysterious and avant-garde with surprising juxtapositions and disjointed ideas. In particular, left image (Comme des Garçons’s 2007 S/S collection) in figure 4-1 clearly shows the connection to Surrealism (in the hands clutching the chest). The hint of Surrealism can be also found from the different visual elements of the brand such as magazine ‘Six’ (see figure 4-2) and environmental design within stores (see figure 4-3) as explained earlier. Figure 4-4, 4-5 and 4-6 are David Lynch’s paintings that illustrate the visual language of David Lynch such as the fragmented pieces of text that correlate with the images, dark in colour and dreamlike imagery. The paintings are mysterious, provocative and Surrealistic that leave much to the imagination. As such there are also certain similarities of visual language between Comme des Garçons

and David Lynch. On the other hand, in the case of Comme des Garçons and Takuma Nakahira, similarities between the two are only found from their brand relationship facets: allowing viewers/consumers seeing objects/ clothes without preconception of how they traditionally look. However, as Nakahira provides this value through taking photographs as the objects are without any personal touches and concepts, whereas Comme des Garçons provides the value through creating something new and unconventional, their visual languages are quite different. For example, the images seen in figure 4-2, adopted from the art magazine 'Six' published by Comme des Garçons, are associated with or belonging to the culture of Surrealism. They are full of surprising juxtapositions of images and concepts created by artists intentionally which is totally opposite to Nakahira's photographs (see figures 4-7, 4-8 and 4-9). As seen in the figures 4-7, 4-8 and 4-9 Nakahira's photos are banal, everyday themes which can be easily found in urban areas. They represent the world as it is without any concept. As such although Comme des Garçons and Nakahira have similarity in their brand relationship facet, viewers can perceive the artworks differently as their visual languages are quite different. In the aspects of brand personality and culture, the extracted key words are quite different and somewhat contrary. For example, Comme des Garçons are often seen as 'creative, unconventional, avant-garde and provocative' whereas Nakahira is seen as 'naturalistic' and 'photographic diarist' by capturing everyday life around him. Moreover, Comme des Garçons puts value on 'creating something new which never existed before', and 'challenging conventional beauty', 'linked in someway or another to the Surrealistic heritage', whereas Nakahira puts value on 'being faithful to the fundamental function of photography', 'taking photographs as the objects are', 'refusing any concept, personal touch or emotion to change objects as photographers tend to'. The differences between Comme des Garçons and Nakahira in their personality and culture facets indicate that their visual languages are even more different as explained earlier. Therefore, David Lynch is identified as a high fit artist to Comme des Garçons and Takuma Nakahira is identified as a low fit artist to Comme des Garçons.

4.2.2 Statistical analysis and results of questionnaire surveys

As ‘embedded case studies’ aimed to present how the propositions work and test the validity of them, a questionnaire survey was employed as a data collection method. Prior to conducting the surveys, a total of nine hypotheses were developed to support the propositions. Two sets of questionnaire surveys were conducted with the same set of questions and structure but different embedded cases of contemporary visual art exhibitions to test hypotheses: 1) David Lynch exhibition as high fit artist’s exhibition (Type A), 2) Takuma Nakahira exhibition as low fit artist’s exhibition (Type B) in a flagship store of Comme des Garçons.

The results of pilot studies, demographic characteristics of the samples and item identification were presented in Chapter 3. This section presents analysis and results of the main study of questionnaire surveys followed by discussion of the validity of the propositions with the result of the surveys.

4.2.2.1 Analysis of questionnaire surveys for proposition 1

Proposition 1 is ‘Luxury fashion brands should consider brand communication with consumers when they apply contemporary visual art exhibition to flagship stores’. As the proposition can be supported when contemporary visual art exhibition affects consumer perception of brand identity, hypothesis 1 was developed as follows:

H1. Contemporary visual art exhibition within a flagship store of a luxury fashion brand would influence consumer perception of brand identity.

In order to examine H1, the images from a Comme des Garçons’ flagship store were presented first and participants were asked to imagine that they were in the actual place with the images while they conducted the survey. Then participants were asked to answer a set of questions about perceived brand identity of Comme des Garçons. In order to measure the perceived brand identity, there were a total of 14 items identified through the factor and reliability analysis with the results of the pilot study. Next, the images of contemporary visual art were presented and the participants were asked again to answer the

same set of questions about perceived brand identity of Comme des Garçons: 1) David Lynch’s artworks in questionnaire Type A, 2) Takuma Nakahira’s artworks in questionnaire Type B.

The values of 74 samples from questionnaire Type A were analysed first to examine H1. To do this, H1-a was developed as follows:

H1-a. Contemporary visual art exhibition with high fit artist's work would influence consumer perception of the brand identity.

Prior to analyzing the data, a normality test of data distribution was conducted to check whether the parametric test could be employed. The data for the normality test were the differences of values between before and after the intervention. The normality of data distribution was assessed by Kolmogorov-Smirnov and Shapiro-Wilk test using SPSS 20.0 for Mac. The result of the normality test showed that all four variables have a non-normal distribution as Park (2008) suggested that the significant value of the test should be above 0.05 which means that the data is normally distributed (see table 4-9).

Table 4-9. The result of normality test for H1-a

Tests of Normality						
	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
BP_diff	.349	74	.000	.803	74	.000
BC_diff	.307	74	.000	.753	74	.000
BR_diff	.307	74	.000	.768	74	.000
UL_diff	.345	74	.000	.671	74	.000

a. Lilliefors Significance Correction

In this case, it was considered that a nonparametric test would be more appropriate rather than a parametric test, thus Wilcoxon signed-rank test was employed (see table 4-10 for descriptive statistics and table 4-11 for ranks).

Table 4-10. The result of Wilcoxon signed-rank test for H1-a (Descriptive statistics)

Descriptive Statistics								
	N	Mean	Std. Deviation	Minimum	Maximum	Percentiles		
						25th	50th (Median)	75th
BP_before	74	4.6520	1.15333	2.00	7.00	3.9375	4.7500	5.5000
BC_before	74	4.2095	1.03701	1.75	6.50	3.6875	4.2500	4.8125
BR_before	74	4.5809	1.17949	2.00	7.00	3.9175	4.6700	5.3300
UI_before	74	4.9823	1.20897	2.00	7.00	4.2475	5.0000	6.0000
BP_after	74	5.0169	1.15593	2.00	7.00	4.5000	5.2500	5.7500
BC_after	74	4.5473	1.04495	2.00	7.00	4.0000	4.5000	5.2500
BR_after	74	4.7976	1.14925	2.33	7.00	4.0000	4.6700	5.6700
UI_after	74	5.1127	1.25879	2.00	7.00	4.3300	5.3300	6.0000

Table 4-11. The result of Wilcoxon signed-rank test for H1-a (Ranks)

Ranks				
		N	Mean Rank	Sum of Ranks
BP_after - BP_before	Negative Ranks	9 ^a	11.06	99.50
	Positive Ranks	21 ^b	17.40	365.50
	Ties	44 ^c		
	Total	74		
BC_after - BC_before	Negative Ranks	5 ^d	15.10	75.50
	Positive Ranks	25 ^e	15.58	389.50
	Ties	44 ^f		
	Total	74		
BR_after - BR_before	Negative Ranks	10 ^g	15.30	153.00
	Positive Ranks	21 ^h	16.33	343.00
	Ties	43 ⁱ		
	Total	74		
UI_after - UI_before	Negative Ranks	8 ^j	12.88	103.00
	Positive Ranks	16 ^k	12.31	197.00
	Ties	50 ^l		
	Total	74		

- a. BP_after < BP_before
- b. BP_after > BP_before
- c. BP_after = BP_before
- d. BC_after < BC_before
- e. BC_after > BC_before
- f. BC_after = BC_before
- g. BR_after < BR_before
- h. BR_after > BR_before
- i. BR_after = BR_before
- j. UI_after < UI_before
- k. UI_after > UI_before
- l. UI_after = UI_before

As a result, in the case of brand personality ($p = .006$) and brand culture ($p = .001$), the values of the differences between before and after being exposed to contemporary visual art images were statistically significant at the .05 level. In the case of brand relationship ($p = .062$) and user image ($p = .178$), however, the values of difference were not statistically significant at the .05 level (see table 4-12). Therefore, it is possible to claim that contemporary visual art exhibition with high fit artists' works influences two factors of consumer perception of the brand identity: brand personality and brand culture.

Table 4-12. The result of Wilcoxon signed-rank test for H1-a (Test Statistics)

	BP_after - BP_before	BC_after - BC_before	BR_after - BR_before	UI_after - UI_before
Z	-2.741 ^b	-3.239 ^b	-1.868 ^b	-1.348 ^b
Asymp. Sig. (2-tailed)	.006	.001	.062	.178

a. Wilcoxon Signed Ranks Test

b. Based on negative ranks.

Next, the values of 75 samples from questionnaire Type B were analysed to examine H1. To do this, H1-b was developed as follows:

H1-b. Contemporary visual art exhibition with low fit artist's works would influence consumer perception of the brand identity.

Prior to analysing the data, normality test of data distribution was also conducted for H1-b to check whether the parametric test could be employed. The normality of data distribution was assessed by the same test used for H1-a, Kolmogorov-Smirnov and Shapiro-Wilk test using SPSS 20.0 for Mac. The result of the normality test showed that all four variables have a non-normal distribution as the significant value of the test was below 0.05 (see table 4-13).

Table 4-13. The result of normality test for H1-b

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
BP_diff	.300	75	.000	.768	75	.000
BC_diff	.322	75	.000	.729	75	.000
BR_diff	.373	75	.000	.559	75	.000
UI_diff	.387	75	.000	.659	75	.000

a. Lilliefors Significance Correction

In this case, it was considered that nonparametric test would be more appropriate than parametric test, thus Wilcoxon signed-rank test was employed (see table 4-14 for descriptive statistics and table 4-15 for ranks).

Table 4-14. The result of Wilcoxon signed-rank test for H1-b (Descriptive statistics)

Descriptive Statistics								
	N	Mean	Std. Deviation	Minimum	Maximum	Percentiles		
						25th	50th (Median)	75th
BP_before	75	5.2700	1.10722	2.50	7.00	4.5000	5.5000	6.0000
BC_before	75	4.6933	.90192	2.50	7.00	4.0000	4.5000	5.2500
BR_before	75	4.9424	1.11136	1.00	7.00	4.3300	5.0000	5.6700
UI_before	75	5.1519	1.18200	2.67	7.00	4.3300	5.6700	6.0000
BP_after	75	4.9167	1.25292	1.00	6.75	4.0000	5.2500	6.0000
BC_after	75	4.3467	.92988	1.00	6.25	3.7500	4.2500	5.0000
BR_after	75	4.8268	1.08807	1.00	7.00	4.3300	4.6700	5.3300
UI_after	75	4.9648	1.22615	1.33	7.00	4.3300	5.0000	6.0000

Table 4-15. The result of Wilcoxon signed-rank test for H1-b (Ranks)

Ranks					
		N	Mean Rank	Sum of Ranks	
BP_after - BP_before	Negative Ranks	30 ^a	15.57	467.00	
	Positive Ranks	2 ^b	30.50	61.00	
	Ties	43 ^c			
	Total	75			
BC_after - BC_before	Negative Ranks	26 ^d	14.94	388.50	a. BP_after < BP_before
	Positive Ranks	3 ^e	15.50	46.50	b. BP_after > BP_before
	Ties	46 ^f			c. BP_after = BP_before
	Total	75			d. BC_after < BC_before
BR_after - BR_before	Negative Ranks	14 ^g	11.29	158.00	e. BC_after > BC_before
	Positive Ranks	6 ^h	8.67	52.00	f. BC_after = BC_before
	Ties	55 ⁱ			g. BR_after < BR_before
	Total	75			h. BR_after > BR_before
UI_after - UI_before	Negative Ranks	14 ^j	11.39	159.50	i. BR_after = BR_before
	Positive Ranks	7 ^k	10.21	71.50	j. UI_after < UI_before
	Ties	54 ^l			k. UI_after > UI_before
	Total	75			l. UI_after = UI_before

As a result, in the cases of brand personality ($p = .000$), brand culture ($p = .000$) and brand relationship ($p = .047$), the values of the differences between before and after being exposed to contemporary visual art images were statistically significant at the .05 level. However, in the case of user image ($p = .126$), the values of difference were not statistically significant at the .05 level (see table 4-16). Therefore, it is possible to claim that contemporary visual art exhibition with low fit artist's works influences three factors of consumer perception of the brand identity: brand personality, culture and relationship.

Table 4-16. The result of Wilcoxon signed-rank test for H1-b (Test Statistics)

Test Statistics ^a				
	BP_after - BP_before	BC_after - BC_before	BR_after - BR_before	UI_after - UI_before
Z	-3.804 ^b	-3.707 ^b	-1.989 ^b	-1.531 ^b
Asymp. Sig. (2-tailed)	.000	.000	.047	.126

a. Wilcoxon Signed Ranks Test

b. Based on positive ranks.

To summarise, H1-a was supported as participants' perceptions of the brand were changed before and after being exposed to the images of high fit artist's artworks. Also, the results show that H1-b was supported as participants' perceptions of the brand identity were changed before and after being exposed to the images of low fit artist's artworks. Therefore, considering the results of the test, it is possible to claim that H1 which is 'contemporary visual art exhibition within a flagship store of luxury fashion brands influence on consumers' perception of brand identity' was successfully supported. It means that proposition 1 which is 'luxury fashion brands should consider brand communication with consumers when they apply contemporary visual art exhibition within flagship stores' was also supported as it turned out that consumers' perceptions of the brand would be affected by contemporary visual art exhibitions in flagship stores of luxury fashion brands.

4.2.2.2 Analysis of questionnaire surveys for proposition 2

Proposition 2 is 'Luxury fashion brands should consider the 'fit' between brand identity and that of an artist to convey brand identity effectively and send out coherent messages with other design elements within their flagship stores.' As the proposition can be supported when the fit between brand identity and that of an artist affects consumer perception of brand identity, hypothesis 2 was developed as follows:

H2. The fit between brand and contemporary visual artist would influence consumers' perceptions of brand identity.

In case H1, changes of participants' perceptions of the brand before and after being exposed to the images of contemporary visual art were measured to understand the effects

of contemporary visual art exhibition application to flagship stores of luxury fashion brands. In the case of H2, the data used to support H1 were employed again. However, they were interpreted in a different way to discuss the changes of consumers' perceptions of the brand after being exposed to artworks in terms of the fit between brand identity and that of an artist. In order to examine H2, H2-a for questionnaire type A and H2-b for questionnaire type B were developed.

H2-a. Contemporary visual art exhibition with high fit artist's work with its brand identity would positively influence consumer perception of brand identity.

The values of 74 samples from questionnaire Type A were analysed in the same way as the case of H1-a to examine H2-a. As mentioned in the case of H1-a, the mean value differences of brand personality ($p = .006$) and brand culture ($p = .001$) before and after being exposed to contemporary visual art images were statistically significant at the .05 level (see table 4-12). Therefore, it is possible to state that high fit artist's work influence two factors of participants' perception of brand identity: brand personality and brand culture. In addition, value Z, which refers to the value of the influence of the art images, shows that both brand personality and brand culture are based on negative ranking which means that the values after intervention are bigger than before (see table 4-12). Considering the result, it is possible to claim that high fit artist's work positively influences consumers' perceived brand identity.

Next, H2-b was developed as follows to support H2.

H2-b. Contemporary visual art exhibition with low fit artist's work with its brand identity would negatively influence consumer perception of the brand identity.

The values of 75 samples from questionnaire Type B were analysed in the same way as in the case of H1-b to examine H2-b. As mentioned in the case of H1-b, the mean value differences of brand personality ($p=.000$), brand culture ($p=.000$) and brand relationship ($p=.047$) before and after being exposed to contemporary visual art images were statistically significant at the .05 level (see table 4-16). Accordingly, it is found that low fit artist's works influence three factors of participants' perceptions of brand identity: brand

personality, culture and relationship. In addition, the value Z which refers to the value of influence of the art images, shows that brand personality, brand culture and brand relationship are based on positive ranks which means that the values before intervention are higher than after (see table 4-16). Considering the result, it is possible to claim that low fit artist's work negatively influences participants' perceived brand identity.

To summarise, both H2-a and H2-b were supported as participants' perceived brand identity was influenced positively in the case of H2-a while participants' perceived brand identity was negatively influenced in the case of H2-b. Therefore, considering the results of the test, it is possible to claim that H2 which is 'The fit between a brand and a contemporary visual artist would influence consumers' perceptions of brand identity' was successfully supported. It means that proposition 2 which is 'Luxury fashion brands should consider the 'fit' between brand identity and that of an artist to convey brand identity effectively and send out coherent messages with other design elements within their flagship stores.' was also supported as it turned out that consumers' perceptions of the brand would be affected by the fit between a brand and a contemporary visual artist when brands exhibit contemporary visual art in their flagship stores.

4.2.2.3 Analysis of questionnaire surveys for proposition 3

Proposition 3 is 'Luxury fashion brands should consider consumers' value/benefits in a way that enhances consumers' aesthetic experience of art: reinforcing exhibition facilities and services.' As the proposition can be supported in the case of consumers' aesthetic experience of art positively affecting their positive emotional arousal when they are exposed to artworks within flagship stores of luxury fashion brands, hypothesis 3 was developed as follows:

H3. Aesthetic experience of art would positively affect consumers' positive emotional arousal when they are exposed to artworks within flagship stores of luxury fashion brands.

In order to examine the influence of aesthetic experience of art on consumers' positive emotional arousal, the values of 149 samples were used: 74 samples from questionnaire

Type A, 75 samples from questionnaire Type B. As viewers' aesthetic experience of art is mainly influenced by two factors, motivation for art experience and knowledge of the artist/artworks, firstly participants' motivation for art was asked in the profiling questions to categorise them by motivation for experiencing art. As a result, participants were categorised into two groups: 1) 78 aesthetic experience viewers whose motivation for art is for being challenged to see things differently, and 2) 71 non-aesthetic experience viewers whose motivations for art are for simple pleasure and entertainment, acquisition of personal knowledge, social interaction, and social prestige (see table 4-17).

Table 4-17. Participants' motivations for experiencing art

Motivation for experiencing art	All	Type A	Type B
Challenge	78	35	43
Entertainment	26	17	9
Knowledge	23	13	10
Interaction	15	6	9
Prestige	7	3	4
Total	149	74	75

In order to support H3, it is essential to examine whether aesthetic experience of art affects viewers' positive emotional arousal irrespective of their motivation for experiencing art. Therefore, H3-a and H3-b were developed as follows. Further, information on the artists was provided as a way to enhance participants' aesthetic experience of art, because concerning the psychological understanding of aesthetic experience, viewers' knowledge and expertise regarding the artist/artwork significantly influence their aesthetic experience of art (Leder *et al.*, 2004).

H3-a. Aesthetic experience viewers would gain positive emotional arousal after receiving information on the artist.

H3-b. Non-aesthetic experience viewers would gain positive emotional arousal after receiving information on the artist.

In order to examine the effects of enhancing aesthetic experience of art on participants' emotions, firstly participants were asked to check their emotions after being exposed to the images of the artworks. And then, information on the artist and their artworks was provided to support participants' aesthetic experience of art. Before providing information on the artist, participants were asked about their awareness of the artist and any who had knowledge of the artist were screened out of the process, as it could affect the results of the emotional arousal. Next, after reading the information on the artist, participants were asked to check their emotion again to examine any changes in them.

In the case of H3-a, value changes of emotional arousal before and after getting artists' information were analysed to examine the effects of enhancing aesthetic experience of art on viewers' emotional arousal. To do this, the four main factors regarding emotional arousal that were extracted through factor analysis in the pilot study were used to measure the values: negative low, negative high, positive low, and positive high. First, normality test of data distribution was also conducted for H3-a to check whether the parametric test could be employed. The normality of data distribution was assessed by the same test used for H1, Kolmogorov-Smirnov and Shapiro-Wilk test using SPSS 20.0 for Mac. The results of the normality test showed that all four variables have a non-normal distribution as the significant value of the test was below 0.05 (see table 4-18).

Table 4-18. The result of normality test for H3-a

Tests of Normality						
	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
NL_diff	.384	78	.000	.633	78	.000
NH_diff	.369	78	.000	.687	78	.000
PL_diff	.299	78	.000	.779	78	.000
PH_diff	.366	78	.000	.716	78	.000

a. Lilliefors Significance Correction

In this case, it was considered that a nonparametric test would be more appropriate rather than a parametric test, thus Wilcoxon signed-rank test was employed (see table 4-19 for descriptive statistics and table 4-20 for ranks).

Table 4-19. The result of Wilcoxon signed-rank test for H3-a (Descriptive statistics)

Descriptive Statistics								
	N	Mean	Std. Deviation	Minimum	Maximum	Percentiles		
						25th	50th (Median)	75th
NL_before	78	3.9314	1.60481	1.00	7.00	2.5850	4.0000	5.3300
NH_before	78	4.0288	1.52361	1.00	7.00	3.1875	4.0000	5.2500
PL_before	78	2.9231	1.33953	1.00	6.00	2.0000	2.8750	3.5000
PH_before	78	3.3332	1.36753	1.00	6.33	2.2475	3.3300	4.3300
NL_after	78	3.8246	1.60402	1.00	7.00	2.6700	3.3300	5.0000
NH_after	78	3.8782	1.51975	1.00	7.00	3.0000	4.0000	5.0000
PL_after	78	3.3141	1.46187	1.00	7.00	2.1875	3.0000	4.5000
PH_after	78	3.7350	1.47167	1.00	7.00	2.6700	3.6700	5.0000

Table 4-20. The result of Wilcoxon signed-rank test for H3-a (Ranks)

Ranks					
		N	Mean Rank	Sum of Ranks	
NL_after - NL_before	Negative Ranks	12 ^a	10.58	127.00	
	Positive Ranks	8 ^b	10.38	83.00	
	Ties	58 ^c			
	Total	78			
NH_after - NH_before	Negative Ranks	15 ^d	10.90	163.50	a. NL_after < NL_before
	Positive Ranks	7 ^e	12.79	89.50	b. NL_after > NL_before
	Ties	56 ^f			c. NL_after = NL_before
	Total	78			d. NH_after < NH_before
PL_after - PL_before	Negative Ranks	4 ^g	15.13	60.50	e. NH_after > NH_before
	Positive Ranks	29 ^h	17.26	500.50	f. NH_after = NH_before
	Ties	45 ⁱ			g. PL_after < PL_before
	Total	78			h. PL_after > PL_before
PH_after - PH_before	Negative Ranks	4 ^j	11.75	47.00	i. PL_after = PL_before
	Positive Ranks	22 ^k	13.82	304.00	j. PH_after < PH_before
	Ties	52 ^l			k. PH_after > PH_before
	Total	78			l. PH_after = PH_before

As a result, in the case of negative low ($p = .411$), negative high ($p = .229$), the values of the differences between before and after getting information were not statistically significant at the .05 level. In the case of positive low ($p = .000$), and positive high ($p = .001$), however, the values differences were statistically significant at the .05 level (see table 4-21). Therefore, it is possible to state that providing information on the artist/artworks influences participants' positive emotional arousal when their motivation for art is aesthetic experience. In addition, the value Z , referring to the the value of influences, shows that both positive low, and positive high are based on negative ranks which means that the values after intervention are bigger than before (see table 4-21). Considering the result, it is possible to claim that enhancing aesthetic experience of art through providing

information on the artist/artworks positively influences participants' positive emotional arousal in the case where their motivation for art is aesthetic experience.

Table 4-21. The result of Wilcoxon signed-rank test for H3-a (Test statistics)

	NL_after - NL_before	NH_after - NH_before	PL_after - PL_before	PH_after - PH_before
Z	-.822 ^b	-1.203 ^b	-3.944 ^c	-3.268 ^c
Asymp. Sig. (2-tailed)	.411	.229	.000	.001

a. Wilcoxon Signed Ranks Test

b. Based on positive ranks.

c. Based on negative ranks.

The analysis of H3-b was carried out with the same structure as in the case of H3-a. First, a normality test of data distribution was also conducted for H3-b to check whether the parametric test could be employed. The normality of data distribution was assessed by the same test used for H3-a, Kolmogorov-Smirnov and Shapiro-Wilk test using SPSS 20.0 for Mac. The results of the normality test showed that all four variables have a non-normal distribution as the significant value of test was below 0.05 (see table 4-22).

Table 4-22. The result of normality test for H3-b

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
NL_diff	.366	71	.000	.673	71	.000
NH_diff	.374	71	.000	.670	71	.000
PL_diff	.336	71	.000	.722	71	.000
PH_diff	.370	71	.000	.528	71	.000

a. Lilliefors Significance Correction

In this case, it was considered that a nonparametric test would be more appropriate rather than parametric test, thus Wilcoxon signed-rank test was employed (see table 4-23 for descriptive statistics and table 4-24 for ranks).

Table 4-23. The result of Wilcoxon signed-rank test for H3-b (Descriptive statistics)

Descriptive Statistics								
	N	Mean	Std. Deviation	Minimum	Maximum	Percentiles		
						25th	50th (Median)	75th
NL_before	71	3.8921	1.81734	1.00	7.00	2.3300	4.0000	5.3300
NH_before	71	3.7782	1.55469	1.00	6.25	2.5000	3.7500	5.0000
PL_before	71	2.9859	1.28514	1.00	6.00	2.0000	3.0000	4.0000
PH_before	71	3.6856	1.47376	1.00	6.67	2.6700	3.6700	4.6700
NL_after	71	3.6477	1.77584	1.00	7.00	2.3300	3.6700	5.0000
NH_after	71	3.7218	1.54432	1.00	6.25	2.5000	4.0000	5.0000
PL_after	71	3.2817	1.42047	1.00	7.00	2.0000	3.5000	4.0000
PH_after	71	4.0752	1.52988	1.00	7.00	3.0000	4.0000	5.3300

Table 4-24. The result of Wilcoxon signed-rank test for H3-b (Ranks)

Ranks				
		N	Mean Rank	Sum of Ranks
NL_after - NL_before	Negative Ranks	15 ^a	11.67	175.00
	Positive Ranks	7 ^b	11.14	78.00
	Ties	49 ^c		
	Total	71		
NH_after - NH_before	Negative Ranks	11 ^d	12.59	138.50
	Positive Ranks	11 ^e	10.41	114.50
	Ties	49 ^f		
	Total	71		
PL_after - PL_before	Negative Ranks	4 ^g	12.75	51.00
	Positive Ranks	22 ^h	13.64	300.00
	Ties	45 ⁱ		
	Total	71		
PH_after - PH_before	Negative Ranks	2 ^j	11.50	23.00
	Positive Ranks	19 ^k	10.95	208.00
	Ties	50 ^l		
	Total	71		

a. NL_after < NL_before
b. NL_after > NL_before
c. NL_after = NL_before
d. NH_after < NH_before
e. NH_after > NH_before
f. NH_after = NH_before
g. PL_after < PL_before
h. PL_after > PL_before
i. PL_after = PL_before
j. PH_after < PH_before
k. PH_after > PH_before
l. PH_after = PH_before

As a result, in the case of negative low ($p = .115$), negative high ($p = .696$), the values of the differences between before and after getting information were not statistically significant at the .05 level. In the case of positive low ($p = .002$), and positive high ($p = .001$), however, the values differences were statistically significant at the .05 level (see table 4-25). Therefore, it is possible to interpret that providing information on the artist/artworks also influences participants' positive emotional arousal when their motivation for art is not aesthetic experience. In addition, the value Z , which refers to the value of influences, shows that both positive low and positive high are based on negative ranks which means that the values after intervention are bigger than before (see table 4-25). Considering the result, it is possible to claim that enhancing aesthetic experience of art

through providing information on the artist/artworks positively influences participants' positive emotional arousal when their motivation for art is not aesthetic experience.

Table 4-25. The result of Wilcoxon signed-rank test for H3-b (Test statistics)

Test Statistics ^a				
	NL_after - NL_before	NH_after - NH_before	PL_after - PL_before	PH_after - PH_before
Z	-1.577 ^b	-.391 ^b	-3.172 ^c	-3.222 ^c
Asymp. Sig. (2-tailed)	.115	.696	.002	.001

a. Wilcoxon Signed Ranks Test

b. Based on positive ranks.

c. Based on negative ranks.

To summarise, both H3-a and H3-b were supported as participants' positive emotional arousal increased after supporting their aesthetic experience of art in a way to provide information on the artist in both cases. Therefore, considering the result of the tests, it is possible to claim that H3 which is 'Aesthetic experience of art would positively affect consumers' positive emotional arousal when they are exposed to artworks within flagship stores of luxury fashion brands.' was successfully supported. It means that proposition 3 which is 'Luxury fashion brands should consider consumers' value/benefits for their pleasure and reward in a way that enhances consumers' aesthetic experience of art: reinforcing exhibition facilities and services.' was also supported as it was discovered that both aesthetic and non-aesthetic experience viewers' positive emotion would be affected positively by supporting their aesthetic experience of art.

4.2.3 Summary

In this section, a detailed analysis of a single case study with two embedded cases regarding contemporary visual art exhibitions application to flagship stores of a luxury fashion brand were presented: 1) in-store contemporary visual art exhibition of the selected luxury fashion brand with high fit artist's work, and 2) in-store contemporary visual art exhibition of the selected luxury fashion brand with low fit artist's work. On the basis of the results of analysis, the differences and similarities of identity components between the selected luxury fashion brand and artists were discussed to explain the reasons being

identified as high fit or low fit artist to the selected luxury fashion brand. In addition, the results of questionnaire surveys regarding the embedded case studies were presented to discuss the validity of the propositions generated from the main findings of semi-structured interviews and literature review. In order to test the validity of the propositions, a total of nine hypothesis were developed and tested. As a result, all the hypotheses were successfully supported. Considering the results, it is possible to claim that propositions 1-3 are valid.

Chapter 5. Model Formulation

The previous chapter presented the main findings from primary research and discussed it with related literature to formulate models. Through the research, a conceptual framework which visualised the propositions, the main points to be considered, for easier understanding of users and a design tool kit which is specifically for finding a high fit artist to brand identity were developed. In this chapter, the procedure of formulating a conceptual framework and design tool kit is presented. It has been divided into two stages; 1) brief explanation of the propositions which are the basis of the conceptual framework and design tool kit, 2) detail explanation of models, a conceptual framework and a design tool kit.

5.1 Propositions for contemporary visual art exhibitions application models

According to the principal findings, four propositions were identified that should be addressed in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands. The details of the propositions were explained as follows.

Proposition 1: Luxury fashion brands should consider brand communication with consumers when they apply contemporary visual art exhibitions to flagship stores.

During the interviews, professionals commonly put emphasis on the importance of brand communication in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands (see chapter 4). Considering that consumers perceive a brand from every touch point within a retail store, it can be assumed that contemporary visual art exhibitions within a flagship store is one of the touch points which is able to influence consumers' perception of the brand.

However, as there is no empirical study which investigates the effect of contemporary visual art exhibition on consumers' perception of a brand within flagship stores of luxury fashion brands, it would be hard for luxury fashion brands to understand the effects of it.

Therefore, embedded case studies with two sets of questionnaire surveys were conducted to test the influence of contemporary visual art exhibitions on consumers' perceptions of a brand. As a result, it was statistically proven that contemporary visual art exhibitions within flagship stores influence two factors of consumers' perceived brand identity : brand personality and brand culture (see chapter 4). It means that a contemporary visual art exhibition within a flagship store influences consumers' perception of brand identity as a brand touch point. In other words, the results also imply that, carefully designed contemporary visual art exhibitions could affect customers' perceptions of brands in a way that brands intended to which is the objective of brand communication. Accordingly, it seems reasonable to argue that it is important to consider brand communication in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands.

Proposition 2: Luxury fashion brands should consider the 'fit' between brand identity and that of an artist to convey brand identity effectively and send out coherent messages with other design elements within their flagship stores.

Fit between brand identity and that of artists was identified as a main consideration in applying contemporary visual art exhibition to flagship stores of luxury fashion brands for effective brand communication with consumers (see chapter 4). In this case, 'fit' refers to the degree of fit congruency between brands' and artists' identity components.

In order to examine the effect of fit between brand and artist on consumers' perceptions of a brand when it held contemporary visual art exhibitions within its flagship stores, two sets of questionnaire surveys with embedded case studies were carried out: 1) Comme des Garçons flagship store with high fit artist's exhibition, 2) Comme des Garçons flagship store with low fit artist's exhibition. As a result, it was statistically proven that the fit between brand identity and that of an artist influences consumers' perceived brand identity when a brand holds contemporary visual art exhibitions within its flagship stores. More specifically, the results indicate that applying high fit artists' works influences consumers' perception of brand identity positively whereas low fit artists' works effect consumers' perception of brand in a negative way. Considering the results, it is possible to argue that luxury fashion brands should consider the fit between brand identity and that of an artist

for effective brand communication when they apply contemporary visual art exhibitions within their flagship stores.

Proposition 3: Luxury fashion brands should consider consumers' value/benefits in the way that enhances consumers' aesthetic experience of art: reinforcing exhibition facilities and services

Through findings from interviews with professionals and literature review, it was identified that consumers' value and benefit is one of main concerns in designing customer experience for contemporary visual art exhibitions application of luxury fashion brands. As a way to provide benefit/ value to consumers through contemporary visual art exhibitions, enhancing consumers' aesthetic experience of art was discussed as desirable customer value in the previous chapter (see chapter 4). It is not only the way to provide benefit to consumers in terms of positive emotional reward, but also the way to benefit brands in terms of engaging customers with the experience by fulfilling their needs for art experience.

In fact, it is well established that visual art is an aesthetic stimulus that evokes an emotional response (Hagtvedt, Hagtvedt and Patrick, 2008). Also there are several research in psychology which investigated the effect of the aesthetic experience of art on viewers' positive emotional arousal (Leder *et al.*, 2004). However there has not yet been any research that explores the effect of viewers' aesthetic experience of art on their positive emotional arousal particularly when they are exposed to contemporary visual art in flagship stores of luxury fashion brands.

In order to propose 'enhancing consumers' aesthetic experience of art' to luxury fashion brands, firstly it was essential to examine the effect of enhancing viewers' aesthetic experience of art on their positive emotional arousal when they are exposed to contemporary visual art in flagship stores of luxury fashion brands. Therefore, the embedded case studies with two sets of questionnaires were conducted with 149 samples. Considering that viewers' aesthetic experience of art are considerably influenced by two factors such as viewers' motivation, and their expertise/knowledge of an artist or artwork

(Csikszentmihalyi and Robinson, 1990; Temme, 1992; Leder *et al.*, 2004), respondents were asked their motivation for the experience of art to categorise them by their motivation and the information on the artist and artworks were provided as a way to enhance the aesthetic experience of viewers. As a result, it was statistically proven that enhancing viewers' aesthetic experience of art by providing information on artists and artworks, affects consumers' positive emotional arousal, irrespective of their motivation for art, when they are exposed to contemporary visual art in flagship stores of luxury fashion brands.

Proposition 4: Artists' values/benefits need to be considered to prevent negative images in respect of the strategic use of art for its own sake and to maintain a positive relationship with the art world.

Artists' values and benefits were identified as a main concern in applying contemporary visual art exhibitions. For this, luxury fashion brands should consider the fit between the artist and the brand for the synergy effects for both brand and artist rather than relying on an artist's fame. Further, it is desirable to support consumers' aesthetic experience of art to reinforce cognitive understanding of the artist and their artworks which will increase artists' visibility.

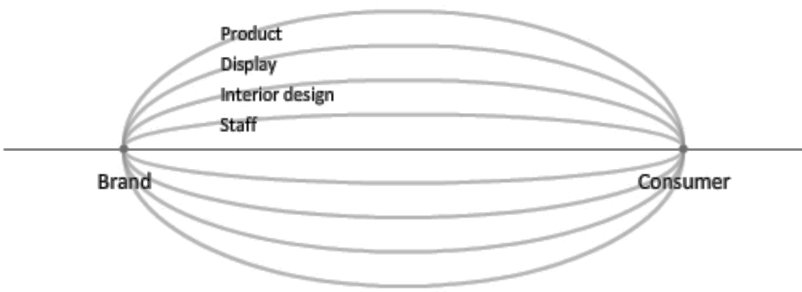


5.2 A model for contemporary visual art exhibitions application

In this section, a conceptual model which visualises the relationship between propositions for easier understanding of users was presented as well as a design toolkit which supports finding a high fit artist to a brand identity are presented. Therefore, this section has been divided into two parts as: 1) a conceptual framework in respect of a comprehensive overview of contemporary visual art exhibitions application, 2) a design tool kit for finding a high fit artist to brand identity in applying contemporary visual art exhibition application.

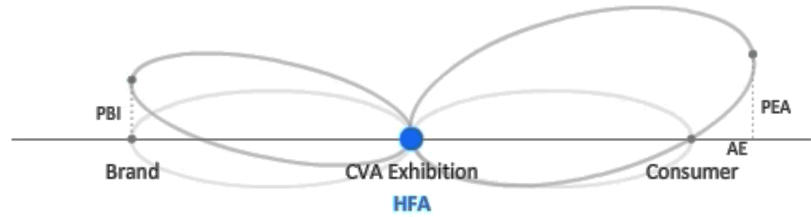
5.2.1 A conceptual framework for contemporary visual art exhibitions application

A conceptual framework was developed to provide a comprehensive overview regarding the main points to be considered when luxury fashion brands apply contemporary visual art exhibitions to flagship stores. The model was developed based on the propositions and an explanatory video file was developed to help easier understanding of the model for users (see table 5-1).

Table 5-1. A conceptual framework to visualise the main points to be considered in applying contemporary visual art exhibitions

<p>1. Brand communication: a brand communicates with consumers through all the touch points within flagship stores.</p>	
<p>2. Brand communication through contemporary visual art exhibitions: in terms of what kinds of artworks a brand applies, consumers' perceived brand identity [CPB] could be either enhanced or reduced.</p>	
<p>3. Fit between brand identity and that of an artist: applying high fit artists [HFA]'s works enhance consumers' perceived brand identity [PBI] as well as artists' value and benefits</p>	

4. **Aesthetic experience [AE] of art as desirable consumer value:** enhancing aesthetic experience of consumers increases consumers' positive emotional arousal [PEA].



1. **Brand communication:** the conceptual framework shows ‘a brand communicates with consumers through all the touch points within a flagship store’ to explain communication landscape within flagship stores briefly. As discussed in chapter 2, research in marketing has explored the relationship between various environmental elements and customer affective response in the context of retail (Kaltcheva and Weitz, 2006; Naylor *et al.*, 2008): colour, music, light, scent and complex environment. The authors argued that these environmental elements in retails are some of the key factors influencing customers’ perceptions of brands. In experiential marketing literature, the elements of a context which are created by brand with the intention of interacting with customers are called brand touch points (Abbing, 2010). The touch points have been focused on by practitioners and academics in experiential marketing as they are considered significant factors influencing brand communication (Abbing, 2010; Zomerdijk and Voss, 2010; Clatworthy, 2012). As such, within retail environments, a brand communicates with consumers through all the touch points.

2. **Brand communication through contemporary visual art exhibitions:** the conceptual framework presents ‘in terms of what kind of artworks a brand applies, consumers’ perceived brand identity could be either enhanced or reduced through contemporary visual art application’ to explain the effect of contemporary visual art exhibitions within flagship stores of luxury fashion brands on consumer’s perception of a brand as a brand touch point. In fact, touch points has been used in experiential marketing for designing customer experiences as a series of stimuli which aims to trigger positive cognitive and emotional responses to a brand from customers (Juttner, Schaffner and Windler, 2012). The research

from environmental psychology stated that “*the physical environment can be designed to evoke particular responses or emotions, and the effective management of atmospheric variables is therefore vital to the creation of compelling experience* (Zomerdijk and Voss, 2010).” It implies that carefully designed customer experience could affect customers’ perceptions of brands in a way that brands intended to which is the objective of brand communication. The results of case studies supported the ideas: consumers’ perceptions of brand identity were changed in terms of what kind of artworks a brand applied to flagship stores of luxury fashion brands.

3. *Fit between brand identity and that of artist:* the conceptual framework shows that ‘applying high fit artist’s works enhances consumers’ perception of brand identity’ to present the importance of applying high fit artist’s work on brand communication through contemporary visual art exhibitions. In marketing literature, how to design brand touch points has been explored (Schmitt and Simonson, 1997; Pine and Gilmore, 1999; Diller, Shedroff and Rhea, 2006; Tynan and Mckchnie, 2009; Abbing, 2010). Concerning designing touch points from the aspect of marketing communication, Smilansky (2009) emphasized encoding a message which a brand plans to deliver through touch points. He stated that messages communicated through brand touch points should be encoded based on the in-depth understanding of brand personality and philosophy. In line with the idea, Abbing (2010) also argued that each touch point should be designed to deliver its own value considering the brand identity and brand’s strategic objectives. As such, being faithful to brand identity in brand communication has been highlighted in literature on marketing communication, in particular for a luxury brand which is the expression of the taste, of a creative identity, of the intrinsic passion and of a creator (Kapferer, 2005). The research (Schmitt, 1999; Abbing, 2010; Zomerdijk and Voss, 2010; Clatworthy, 2011) also emphasised designing an integrated system of touch points in designing customer experience for delivering orchestrated experiences to customers. The ideas were confirmed through the qualitative interviews as the interviewees strongly emphasised ‘fit between brand and artist identity’ as the major consideration in designing touch points for brand communication when applying contemporary visual art exhibitions to flagship stores of luxury fashion brands. The results of case studies with quantitative questionnaire surveys

also supported the validity of the idea: the results of case studies indicate that applying high fit artists' works influence consumers' perception of brand identity positively. Along those lines, the framework was designed to present the relationship between using a high fit artist's work and enhancing consumers' perception of brand identity. Further, as applying high fit artist's works also identified as benefits/values to artists through qualitative interviews due to leading the synergy effects through sharing artistic inspiration, it was presented in the framework as '*applying high fit artists' work enhances artists' value/benefit.*'

4. *Aesthetic experience of art as desirable customer value:* the conceptual framework shows 'enhancing aesthetic experience of consumers increases consumers' positive emotional arousal' to explain the value of enhancing consumers' aesthetic experience of art as desirable customers' value. The literature related to experiential marketing and design has stressed the importance of creating engaging and meaningful experience in designing customer experience. Considering that engaging customers and evoking meaningful experience can be successful only when those experiences get in touch with an individual's needs and expectations, the motives of art appreciation were explored in chapter 2. Through the discussion with findings from literature review and qualitative interviews, aesthetic experience of art was identified as desirable customer value which needs to be considered in applying contemporary visual art due to: 1) increasing needs of aesthetic experience, 2) main characteristics of contemporary visual art, and 3) positive emotional rewards. The results of case studies supported the validity of the idea: participants' positive emotional arousal was increased by enhancing their aesthetic experience in a way to provide information on the artists irrespective of their motivation for art. The idea was discussed earlier in proposition 3.

5.2.2 A design tool kit and its implementation

A design tool kit was developed to support finding a high fit artist to a brand identity as it was considered the most fundamental issue to be developed among the main propositions as well as offering benefits to all the stakeholders such as luxury fashion brands,

consumers, and artists. More specifically, finding a high fit artist to a brand identity creates three kinds of values: 1) luxury brand value by managing their touch points effectively that ultimately lead to enhancing brand communication, 2) consumer value by preventing confusion caused by disharmonious messages from all the touch points within flagship stores, and 3) artist value by finding a matched brand to have synergy between brands and artists. The design tool kit consists of three parts: 1) analysing identity of own brand, 2) analysing artists' identity, and 3) comparing the degree of fit congruency between a brand and potential artists. The detail of each steps is discussed as follows (see figure 5-1).

Analysing brand identity

As explained earlier, the role of brand identity is immensely important in designing touch points for brand communication (Diller, Shedroff and Rhea, 2006; Smilansky, 2009; Abbing, 2010), in particular, for a luxury fashion brand which is the expression of the taste, creative identity, intrinsic passion and a creator (Kapferer, 2005). Through the interviews with professionals, this idea was confirmed: most interviewees put emphasis on conveying brand identity in applying contemporary visual art to flagship stores of luxury fashion brands (see chapter 4). Further, designing an integrated system of touch points has been emphasised in marketing and design literature (Diller, Shedroff and Rhea, 2006; Zomerdijk and Voss, 2010; Clatworthy, 2011) for delivering orchestrated experience to customers. According to this line of thinking, analysing brand identity is required as the first step of the design tool kit to have a clear understanding of the brand and finding appropriate artists. In the design tool kit, three main facets of brand identity were listed as brand personality, culture and relationship adopted by Viot (2011). Among the identified brand identity facets by Viot (2011), user image is not included in the tool kit because of two reasons: 1) artist identity facets do not include user image due to the nature of artworks as explained in chapter 4, therefore, it is hard to compare the fit relating to user image, and 2) as seen in the result of the case study, consumers' perceptions about user image of the brand were not influenced by art exhibitions: Takuma Nakahira's works influence three factors of consumer perception of the brand identity: brand personality, culture and relationship as well as David Lynch's works

influence two factors of consumer perception of the brand identity, brand personality and culture (see page 189). Considering that during qualitative interviews interviewees were confused by the terms in brand identity and its facets: they used several similar but different names to express concepts of brand identity (see chapter 4), brief information regarding each brand identity facet was listed in the tool kit. Further, in each section of the brand identity inventory, the descriptions were added adopted by Viot (2011) to facilitate users' understanding: 'this brand puts value on _____'. In terms of the facets, users need to fill in the spaces in the brand identity inventory as required.

		Low Fit					High Fit	
The brand identity inventory		1	2	3	4	5	6	7
Brand Personality	This brand is _____.							
	This brand is _____.							
	This brand is _____.							
	This brand is _____.							
Brand Culture	This brand intends to _____.							
	This brand is inspired by _____.							
	This brand challenges _____.							
	This brand puts value on _____.							
Brand Relationship	This brand enables consumers to _____.							
	This brand inspires consumers to _____.							
	This brand likes to share _____ with consumers.							
	This brand allows to _____.							

- **Brand Personality** is the set of human characteristics associated with a brand.
- **Brand Culture** is the set of values feeding the brand's inspiration at the core of the brand.
- **Brand Relationship** is based upon a value proposition.

Figure 5-1. A design tool kit for finding high fit artist to brand identity

Analysing artist identity

Artist's identity was then required to be analysed for finding a high fit artist in terms of artist identity criteria. The criteria were identified through qualitative research

specifically for analysing the identities of contemporary visual artists: artist personality as a brand, culture, and relationship. The detail examples of analysing artist identity are presented in the case studies (see chapter 4). At this stage, it is required to extract key words or main concepts from each identity facet (see figure 5-2).

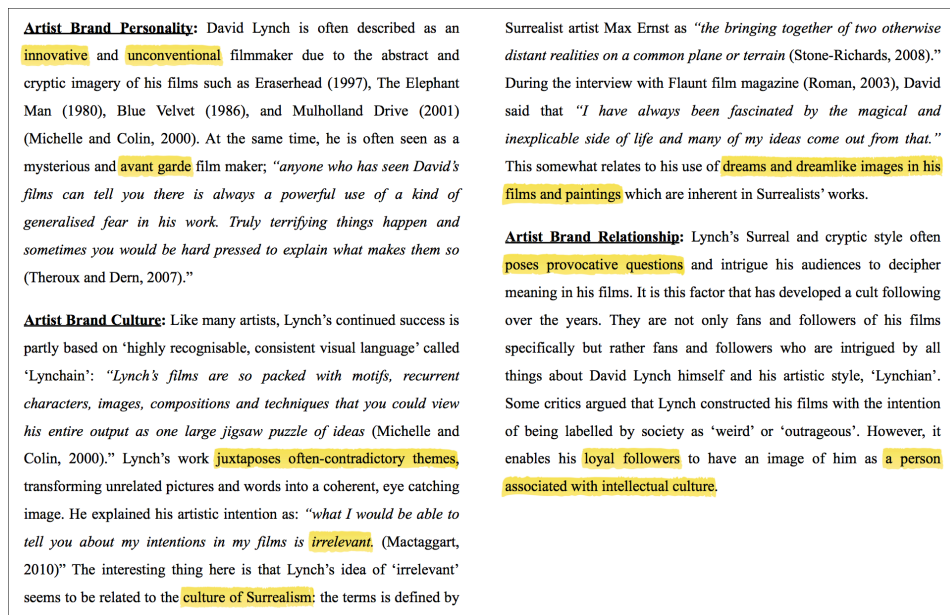


Figure 5-2. An example of analysis of artist identity

Compare the degree of fit congruency

The degree of fit congruency between the brand and artist should be indicated on the toolkit through comparison between analysed brand and artist identity components. Using the same method, indicate the degree of fit congruency with another potential artist on the tool kit and compare the fit. The more the graph veers to the right, the higher the fit between artist and brand (see figure 5-3).

To conclude, the procedure of formulating a conceptual framework, which is to provide a comprehensive overview regarding the main points to be considered in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands and a design tool kit, which is to find a high fit artist to brand identity, was presented in this section. In

addition, the implementation of a design tool kit was described to explain how to use the tool kit.

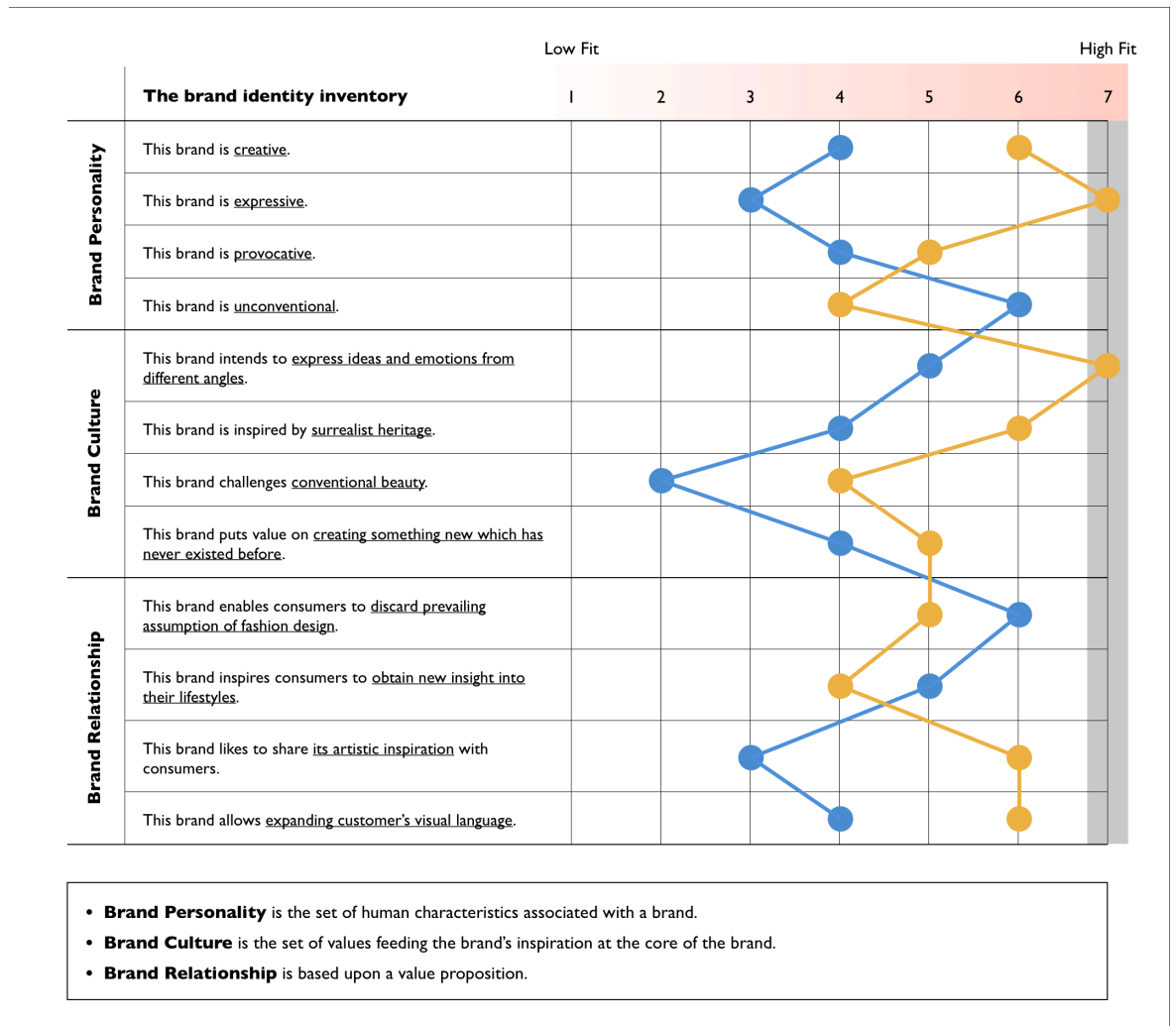


Figure 5-3. An example of comparing the degree of fit congruency with another potential artist

Chapter 6. Feedback and Modification

This chapter is divided into four sections. Firstly, the evaluation process of the proposed conceptual model is described. Secondly, results of the evaluation are presented. Thirdly, how the model is modified is explained. Lastly, the conclusion of the final model is drawn.

6.1 Evaluation Process

This research used experts' opinions to evaluate the proposed model due to two main reasons. Firstly, examination by the experts working in the related areas could be an approval of the models' value as well as evidence to convince potential users to adopt this model. Secondly, considering the experts who are working in practice in the related areas, who have experience and profound knowledge of the areas, they could provide insights into the identified issues and further suggestions to improve the models.

Aim: Personal opinions of the experts in the related areas such as luxury fashion branding, retailing and experiential marketing were used to assess:

1. Relative importance of formalised knowledge of the propositions addressed in the conceptual model including 1) brand communication in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands, 2) fit between brand identity and that of an artist in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands, 3) considering customer values and benefits in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands, and 4) considering artists' value and benefits to flagship stores of luxury fashion brands.
2. Relative practicality of implementations of a design tool kit for finding high fit artist to brand identity of luxury fashion brands.

Subjects: As opinions from the experienced and knowledgeable experts were essential to evaluate and improve the model, the experts were carefully selected in terms of the criteria as follows:

1. The experts must represent the key disciplines currently involved in contemporary visual art application to flagship stores of luxury fashion brands to exam the formalised knowledge of the proposed conceptual framework and design tool kit: luxury brand managers from luxury branding field and retail and experiential marketer from marketing field. To gain rigorous feedback regarding the practicality of the design tool kit, the experts should be the potential users of the tool kit; therefore, art experts such as artists and curators were not included in the evaluation process.
2. Insightful knowledge regarding contemporary visual art exhibitions application to flagship stores of luxury fashion brands in practice is significant to justify the appropriateness of the conceptual model; therefore, all the selected experts must have sufficient experience in the areas.
3. In order to ensure a variety of opinions, the experts were selected from different organisations. Moreover, the same number of experts were selected from luxury fashion branding and marketing backgrounds.
4. These experts from luxury fashion are from the major luxury fashion brands who embrace art for various marketing activities including application to flagship stores. Also the organisations in which the marketing experts are in are the major marketing companies specialising in retailing and experiential marketing. Hence, their acceptance of the model could convince and persuade other experts to explore and adopt this model.

A total of six experts were selected based on the criteria explained above.

Table 6-1. Profiles of experts

Disciplines	Expertise	Profiles of the experts	
Luxury fashion	Fashion merchandising and branding	Current	<ul style="list-style-type: none"> • a brand manager of a luxury fashion concept store in Korea
		Responsibility	<ul style="list-style-type: none"> • concept/ in-store merchandising • managing seasonal guidelines/ all year round sales-driven guidelines to help a store to reach its sell-through objectives • has been involved in several art events held by the store
		Experience	8 years
	Fashion merchandising and branding	Current	<ul style="list-style-type: none"> • a brand manager of an international luxury fashion brand in Korea
		Responsibility	<ul style="list-style-type: none"> • managing seasonal buying • communicating with the headquarters in France to discuss brand communication strategies including PR and promotion
		Experience	<ul style="list-style-type: none"> • 11 years
	Fashion merchandising and branding	Current	<ul style="list-style-type: none"> • a brand manager of an international luxury fashion brand in Korea
		Responsibility	<ul style="list-style-type: none"> • performing and operating annual business plan • communicating with the headquarters in France to discuss brand communication strategies including PR and promotion
		Experience	<ul style="list-style-type: none"> • 12 years
Marketing	Retail and experiential marketing	Current	<ul style="list-style-type: none"> • a global head of retail at a leading marketing agency based in both South Korea and UK
		Responsibility	<ul style="list-style-type: none"> • strengthening retail capability across the global network through shopper insights and creative thinking
		Experience	<ul style="list-style-type: none"> • 14 years

Disciplines	Expertise	Profiles of the experts	
	Marketing communication and retailing	Current	• a managing partner for a leading branding agency based in UK
		Responsibility	• offering advice on building great journeys for consumers and shoppers by thinking cross-channel and cross media to find ways of making brand messages more compelling and relevant in disrupted environment
		Experience	• 16 years
	Integrating and experiential marketing	Current	• CEO at a leading marketing agency based in UK
		Responsibility	• founding, building and turning around businesses principally in the marketing services sector • developing business through facilitating organic growth and networking
		Experience	• 35 years

Materials: a questionnaire was conducted in terms of the aims and hypotheses presented earlier. The questionnaire was divided into eight sections as follows:

1. Introduction: the aims and purposes of the questionnaire were described in this part.
2. Explanation of the propositions: four propositions regarding the main points to be considered in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands and their brief descriptions were summarised in this part.
3. Presentation of the conceptual framework : the conceptual framework which visualised four propositions was presented visually and verbally in this part.
4. Explanation of the design tool kit: the brief descriptions of the design tool kit for finding high fit artist to brand identity of luxury fashion brand were presented in this part.
5. Presentation of the design tool kit: the design tool kit was presented visually and verbally in this part.
6. Evaluation of the propositions in the conceptual model: The first set of questions was designed to examine the relative importance of the four propositions in applying contemporary visual art to flagship stores of luxury fashion brands.

7. Evaluation of the implementations in the design tool kit: The set of questions was designed to examine the practicality of the design tool kit in this part.
8. Further suggestions: an open question was presented in this part which enabled the experts to provide further comments and suggestions regarding the model.

Also, an explanatory video file was provided to help experts understand more easily the conceptual framework and direction of the design tool kit. The results of case studies were employed in the video file to present how the design tool kit works. All the questions were designed in a form of Likert Scaling (see Appendix C) as they specialised in measuring respondents' attitudes and perceptions about a particular question or statement (Saunders, Thornhill and Lewis, 2009) which, in this case, was the importance of the propositions identified, and the practicality of the implementation. All the questionnaires which included the link to the explanatory video file which were uploaded on Dropbox were delivered through the email in an electronic format in order to reduce time consuming, and maximise the ease of response. All the responses were collected and prepared for statistical analysis.

6.2 Results of the evaluation

Figure 6-1 illustrates the overall assessment of the experts regarding the importance of the propositions which consist the conceptual framework. Further, it can be deduced from the histogram which propositions were considered most important to the experts.

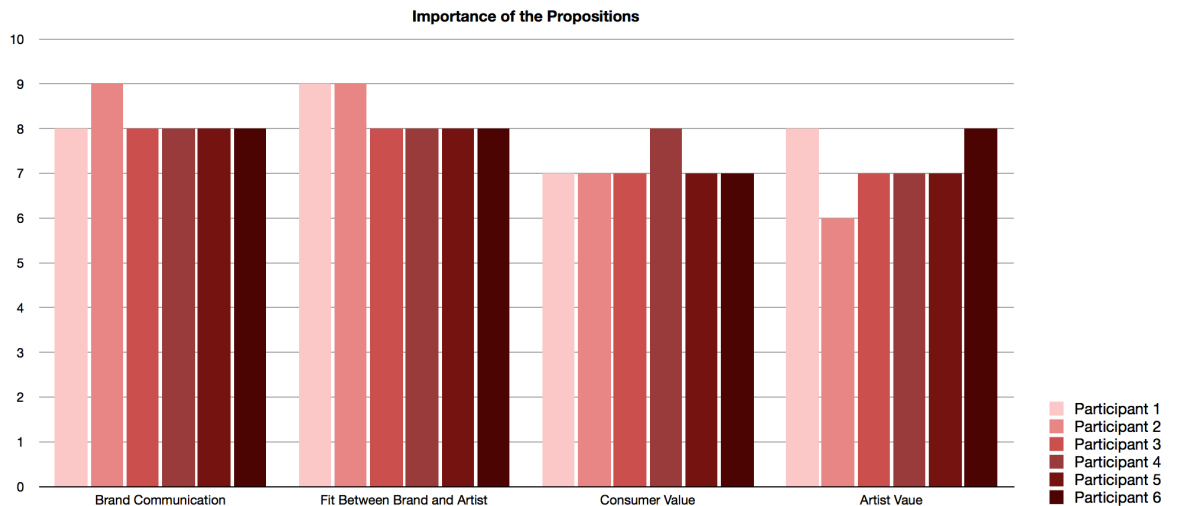


Figure 6-1. A histogram illustrating the scores regarding importance of the propositions (* 9 = Totally agree, 8 = Mostly agree, 7 = Partially agree, 6 = Fairly agree, 5 = Neither agree or disagree, 4 = Fairly disagree, 3 = Partially disagree, 2 = Mostly disagree, and 1 = Totally disagree)

According to the histogram, ‘fit between luxury fashion brand and artist’ received the highest score, as scores from all the participants were equal or higher than ‘mostly agree’. In contrast, ‘artist value and benefits’ received the lowest score, as scores from most participants were equal or higher than ‘partially agree’. Noticeably, most participants had positive attitudes to these propositions, as 60% of the total scores were equal or higher than ‘mostly agree.’, and over 95% of the total score were equal or higher than ‘partially agree.’ Therefore it can be argued that most experts agreed the importance of the propositions which the conceptual framework consists of. However, the results show that potential users of the framework paid more attention to ‘brand communication’ and ‘fit between brand and artist’ rather than ‘artist value and benefit’ in applying contemporary visual art to flagship stores of luxury fashion brands. It is assumed that as ‘artist value and benefit’ is a long term vision regarding the relationship with the art world and the reputation through the activities, it has been relatively less focused on by the experts.

Figure 6-2 presents how participants think about the practical implementation of the design toolkit and its potential value to lead brand communication which is the aim of this research.

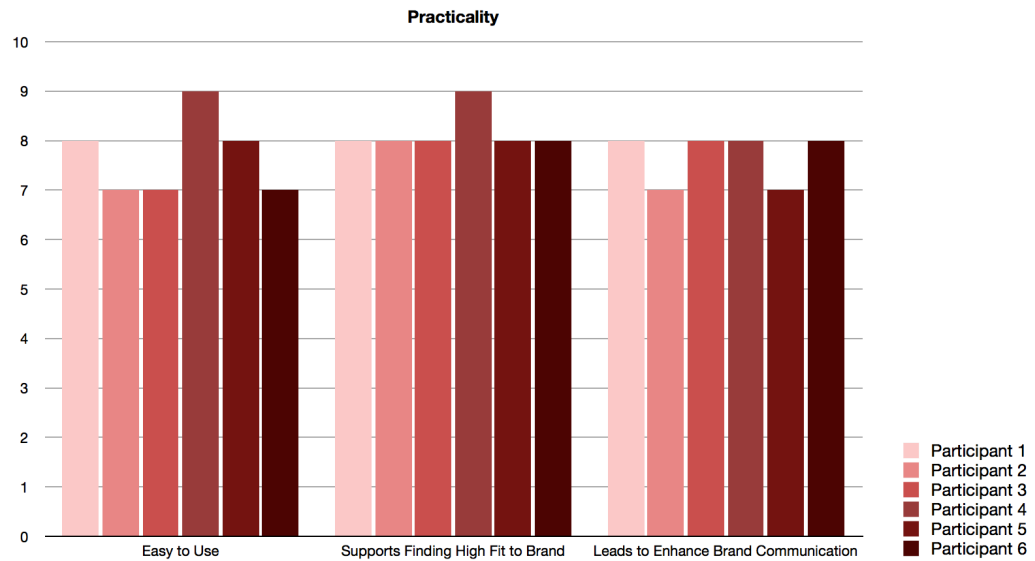


Figure 6-2. A histogram demonstrating the scores measuring practicality of implementation (* 9 = Totally agree, 8 = Mostly agree, 7 = Partially agree, 6 = Fairly agree, 5 = Neither agree or disagree, 4 = Fairly disagree, 3 = Partially disagree, 2 = Mostly disagree, and 1 = Totally disagree)

Based on the histogram, 50% of the experts marked that they mostly or totally agreed with the practicability of the model. The other 50% of the experts reported that they partially agreed with the practicability of the model and left some comments regarding how the tool kit could be improved further. However, all of the experts mostly or totally agreed with the fact that the model supports finding a high fit artist to brand identity, approximately 70% of experts mostly agreed that by using the tool kit in applying contemporary visual arts to flagship stores of luxury fashion brands, brand communication can be enhanced. At this stage, the model was considered rather practical, as over 70% of the scores were equal or higher than ‘mostly agree.’

6.3 Model Modification

6.3.1 Modification of a conceptual framework

Considering the results, experts totally or mostly agreed with the propositions regarding the importance of ‘brand communication’ and ‘fit between luxury fashion brand and artist’ in applying contemporary visual art to flagship stores of luxury fashion brands. An expert

from retail marketing commented that *“when considering brand communication in retail, the physical format and integration within the retail environment is key to how consumers received the brand messages.”*

However, they gave relatively low marks to the importance of the propositions regarding ‘considering consumer value/benefits’ and ‘considering artist value and benefits.’ An expert from marketing commented that *“As long as the artist exhibition is cool and inspiring for the consumer, I am not sure that shared values and benefits are always necessary.”* This comment indicates that some marketing experts in practice focus on delivering multi sensory expressions of brands in creating experience, without concern for the real value and needs of consumers. However, as reviewed in chapter 2, considering customers’ motives and personal values in designing experience is essential for brands in terms of engaging customers with the designed experience and evoking meaningful experience. Further it will ultimately enable brands to connect with customers in a personal and memorable way which is the aim of experience design (Zomerdijk and Voss, 2010). Considering that the framework has not described the potential benefits to brands when they consider the value/benefit for consumers, the additional information was added on the framework as ‘Luxury fashion brands should consider consumers’ value /benefits to engage them with designed experiences which ultimately lead them to have personal connection with a brand’

One respondent from luxury fashion branding was confused by the concept of the term ‘consumer value/benefit’ as she commented *“I am confused by what exactly you meant by the terms, ‘consumers’ value’ and ‘aesthetic experience’.”* In fact, the term ‘consumer value’ in the framework refers to consumers’ rewarding value, when they experience art, which can be successfully created when brands consider consumers’ motives and personal values behind experience. This confusion expresses the need for a clear use of the term. Therefore, the terms were changed from ‘consumer value’ to ‘consumers’ rewarding value through their experience of art’ in order to help a clear understanding for users. Moreover, considering the concept of aesthetic experience is hard and could be unfamiliar to potential users of the framework as the expert pointed out, the definition of aesthetic experience was

added to the framework. Concerning the terms used in the framework one expert commented that *“the model looks a bit complicated and there are too many acronyms.”* Reflecting his opinion, acronyms used in the framework were changed. For example, the term CVA was changed to contemporary visual art, the term AE was changed to aesthetic experience, the term PEA was changed to positive emotional arousal.

One of the comments implies that the model achieves the goal which is to provide an overview of contemporary visual art exhibitions application regarding the main points to be considered: *“the research that has been done is very comprehensive when looking at the compatibility of contemporary visual art and brand communication.”*

Through the discussion, some elements in the conceptual framework were modified reflecting the experts' comments as follows.

1. The terms used in the conceptual framework were revised to ensure that the name clearly explains the elements it represents and prevents complications. For example, the term was changed from 'customers value' to 'customers' rewarding value through their experience of art'. In addition, acronyms used in the framework were changed; the term CVA was changed to contemporary visual art, the term AE was changed to aesthetic experience, the term PEA was changed to positive emotional arousal, the term PBI was changed to perceived brand identity, and the term HFA was changed to high fit artist.
2. The additional information regarding the concept of the terms was added to help clear understanding of users. For example, additional information was added regarding 'considering customer value/benefits' as 'Luxury fashion brands should consider consumers' value /benefits to engage them with a designed experience which ultimately lead them to have a personal connection with a brand' Moreover, considering the concept of aesthetic experience is hard and could be unfamiliar to potential users of the framework, the definition of aesthetic experience was added to the framework.

6.3.2 Modification of a design tool kit

Concerning the results, the overall assessment for the practicability of the design tool kit was positive. One expert from marketing commented that *“the toolkit does support finding high fit artist to brand identity. If the right artist is chosen, and the experience positive, shoppers/consumers will have a rewarding experience and most likely spend more in-store.”* Another expert from retail marketing commented that *“the structure of the toolkit enables the users to undertake a clear evaluation of the fit between the two. The output graph is a simple visual methodology for evaluation.”*

On the other hand, an expert from marketing recommended adding the visual elements of brands to the design tool kit to compare the fit between brand and artist: *“I think that there should be a visual element to the framework because: visual fit would also be an incredibly important guide on comparing key images or visual language of the brand versus the artist. e.g: the artist that is inspired by nature would possibly fit well with an organic brand etc.”* In fact, the visual identity is also an important facet of brands. Nevertheless, considering that the concept of brand culture involves brand values and spirit which ultimately affects the visual language of brands (Kapferer, 2005), it seems possible to argue that the term of brand culture embraces the part of visual language of brands in a broad sense; brand culture is *“the basic principles leading the brand in its outward signs such as product and communication”* (Kapferer, 2005). For example, the expert gave an example of the fit of visual language as *“the artist that is inspired by nature would possibly fit well with an organic brand etc.”* In this comment, he pointed out the fit between brands and artist in terms of their inspirations and values which is a major part of the concept of brand culture. Therefore, considering that the concept of brand culture embraces the part of visual language in a broad sense, the section regarding visual language components was not added separately to the design tool kit. The expert also suggested adding some more questions on the design tool kit regarding the brand value and objective of art application: *“I think that the design tool kit could be enhanced by offering more structure to each section, rather than open ended statement. The use of more direct questions that encourage the consideration of the different aspects of the brand. e.g: in what way is the brand*

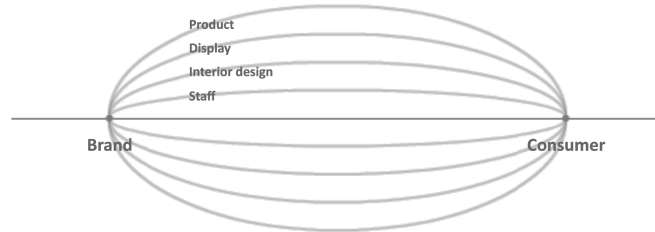
achieved? Describe brand values?” However, the concept of brand culture involves the value of brands: brand culture is *“the set of values feeding the brand’s inspiration at the core of the brand”* (Kapferer, 2005). In addition, as seen in the design tool kit, there is already a section regarding brand value in the brand culture facet of the design tool kit as ‘This brand puts value on _____.’ Therefore, the design tool kit was not modified further.

6.4 Final Model

Through the evaluation and modification reflecting the experts’ comments, the final conceptual model and design tool kit was driven as follows: (see pages 189). Additionally, an explanatory video file was developed for final models as it supports easier understanding for users.

6.4.1 A conceptual framework for contemporary visual art exhibitions application

Brand Communication



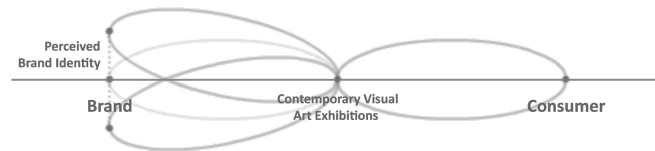
A brand communicates with consumers through all the touch points within a flagship store.

Brand Communication Through Contemporary Visual Art Exhibitions



A contemporary visual art exhibition is one of the touch points which influences consumers' perceptions of the brand.

Brand Communication Through Contemporary Visual Art Exhibitions



Consumers' perceived brand identity could be either enhanced or reduced depending on what kind of artworks a brand applies.

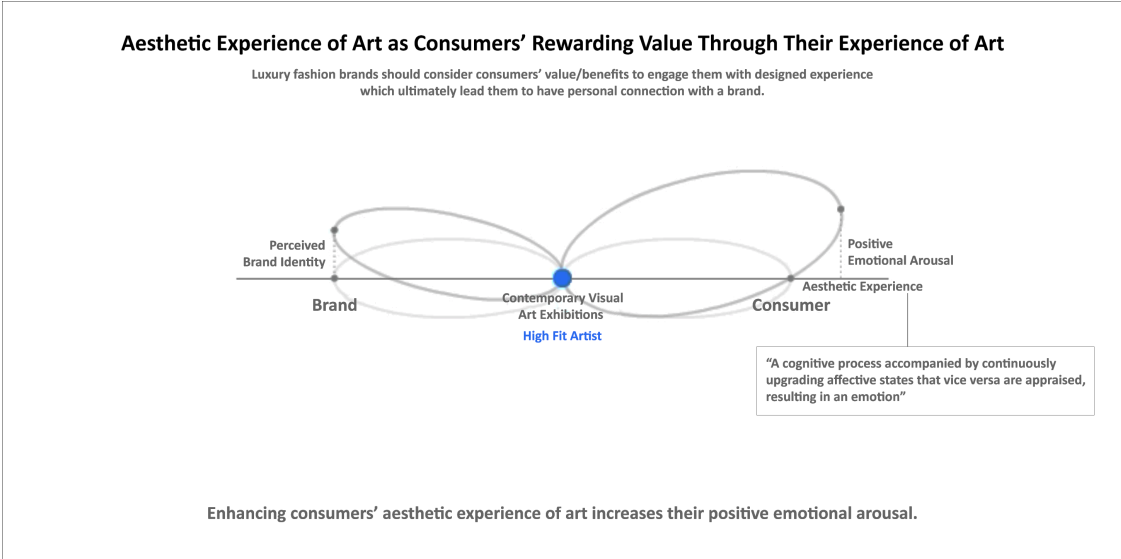
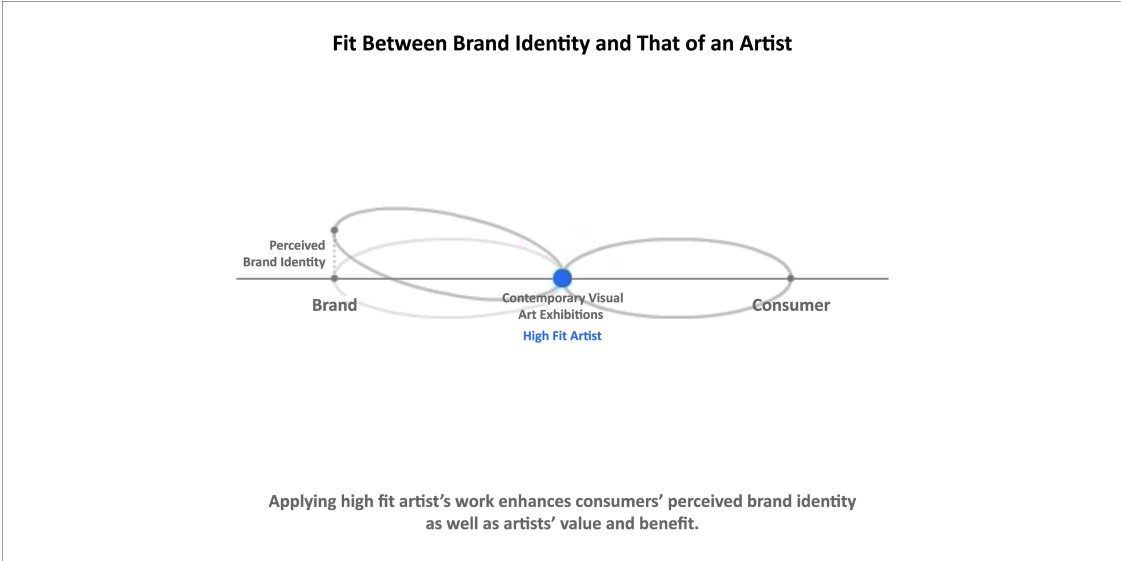


Figure 6-3. A final model for applying contemporary visual art exhibitions application to flagship stores of luxury fashion brands: 1) brand communication within flagship stores, 2-3) brand communication through contemporary visual art exhibitions, 4) fit between brand identity and that of artist, 5) aesthetic experience of art as consumers' rewarding value through their experience of art

6.4.2 A design tool kit for finding high fit artist to brand identity

The brand identity inventory		Low Fit						High Fit
		1	2	3	4	5	6	7
Brand Personality	This brand is _____.							
	This brand is _____.							
	This brand is _____.							
	This brand is _____.							
Brand Culture	This brand intends to _____.							
	This brand is inspired by _____.							
	This brand challenges _____.							
	This brand puts value on _____.							
Brand Relationship	This brand enables consumers to _____.							
	This brand inspires consumers to _____.							
	This brand likes to share _____ with consumers.							
	This brand allows to _____.							

- **Brand Personality** is the set of human characteristics associated with a brand.
- **Brand Culture** is the set of values feeding the brand's inspiration at the core of the brand.
- **Brand Relationship** is based upon a value proposition.

Figure 6-4. A final model of a design tool kit for finding high fit artist to brand identity

Chapter 7. Conclusion

This chapter presents the conclusion of this research. Accordingly, this chapter is comprised of three sections: (1) research contribution, (2) research limitation and (3) suggestions for further research.

7.1 Contributions of the research

This research has two key contributions:

1. It proposes a conceptual framework which visualises the main points to be considered when applying contemporary visual art exhibitions to flagship stores of luxury fashion brands. This conceptual model has several advantages as follows:
 - The conceptual framework provides a comprehensive overview regarding the main points to be considered in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands. As explained earlier, although increasing numbers of luxury fashion brands apply contemporary visual art exhibitions to their flagship stores, there is no theoretical research which investigates the main points to be considered particularly for this practice. Therefore, this research would be the first theoretical research which provides an insight into what luxury fashion brands need to consider when they apply contemporary visual art to flagship stores of luxury fashion brands.
 - The framework improves understanding of the needs/values of the three main stakeholders such as luxury fashion brands, consumers and artists for this practice and provides an insight into how to address them in applying contemporary visual art to flagship stores of luxury fashion brands. The model encompasses not only the value to luxury fashion brands but also value to consumers and artists through this practice. For example, luxury brands can enhance their brand communication through applying high fit artists to their brand identity. Consumers can have rewarding experiences such as positive emotional arousal through their aesthetic experience of art. Artists can have synergy by working with high fit brands through sharing artistic inspirations.

- The model assists the understanding of the collaborations between luxury fashion brands and contemporary visual arts areas. Although this model was designed particularly for applying contemporary visual arts to flagship stores of luxury fashion brands, it can also be adopted by other kinds of luxury brands such as watch and jewellery brands, who would consider the practice for brand communication as it provides a comprehensive overview of how to work with these two related but different areas; they are related in terms of artistic inspiration and creative sensibility, but have differences in terms of their creative intentions and objectives.
2. It proposes a design tool kit for finding high fit artists to brand identity. This design tool kit has several advantages as follows:
- The tool kit assists in making a decision when selecting artists or artworks. Through the tool kit, a brand can find the most high fit artist to its brand identity when they have several options based on designers' intuition; the expert who evaluated the tool kit commented "*the structure of the toolkit enables the users to undertake a clear evaluation of the fit between the two. The output graph is a simple visual methodology for evaluation.*"
 - The tool kit offers benefits to all the stakeholders such as luxury fashion brands, consumers and artists. For example, finding a high fit artist to a brand identity creates three kinds of values: 1) luxury brand value by managing their touch points effectively that ultimately lead to enhancing brand communication, 2) consumer value by preventing confusion caused by disharmonious messages from all the touch points within flagship stores, and 3) artist value by finding a matched brand for synergy between brands and artists.

7.2 Limitations of the research

There are several limitations of this research as summarised below:

1. Although this research examined the effects of enhancing consumers' aesthetic experience of art on their positive emotional arousal by offering information on the

artists/artworks when they are exposed to artworks in flagship stores of luxury fashion brands through quantitative research, it does not provide detailed information about how to enhance consumers' aesthetic experience through reinforcing services and facilities.

2. Considering that consumers can have different reactions to art exhibitions when they are in a retail context, as was shown in their responses to the questionnaire survey, this research can have limitations. For example, consumers can pass by art exhibitions when they are in flagship stores as their first intention could be more to buy fashion items rather than the appreciation of art. In this case, the impact of art exhibitions on consumers' perception of brand identity could be less. However, as seen in Louis Vuitton's case (see page 18), a number of luxury consumers are keen on art exhibitions held in flagship stores of luxury fashion brands. Considering this, the effects of art exhibitions could be a lot more than expected. Another situation that can occur through the differences of the context is consumers' aesthetic experience. In this research participants were provided with information on the artists/artworks in questionnaire surveys for their aesthetic experience of art, whereas in the actual context, consumers might pass by the information. In this case, fewer consumers would have aesthetic experience in a retail context as knowledge of artists/artworks significantly affects their aesthetic experience of art. However, it does not mean that the results of questionnaires are invalid due to the differences of the context, rather it poses the question on how to engage consumers in reading information on artists/artworks through reinforcing services/facilities in a retail context which ultimately lead to their aesthetic experience of art. Bearing in mind that the questionnaire surveys aimed to examine the effects of enhancing consumers' aesthetic experience of art when they are exposed to artworks to provide a fundamental idea on how to offer value to consumers, engaging consumers to read information on artists/artworks through reinforcing services and facilities could be explored in further research as the next step.
3. Due to the limitation of a case study as a method, the results of questionnaire surveys could be controversial in terms of generalisation. The generalisation issue of the case study method has been controversial in research methodology literature. However,

recent literature on a case study (Yin, 2003; Thomas, 2011) claimed that the result of the case study method can be valid in terms of the issue of generalisation. Furthermore, the case studies in this research focused on the effects of intervention by examining the changes in data on consumers' perceptions and their emotions before and after interventions rather than examining particular reactions in the specific case of art application.

4. Although an increasing number of luxury fashion brands apply contemporary visual art to their flagship stores, they mostly rely on designer's intuition and only a few experts have insight into this practice in a strategic manner. It means that there were not many experts who were able to evaluate the conceptual framework and design tool kit proposed.

7.3 Suggestions for further research

Due to the limitations, there are certain parts of this research that required further study.

1. The conceptual model can be enhanced by adding information on how to lead consumers' aesthetic experience through reinforcing services/ facilities in a retail environment.
2. The conceptual model can be strengthened through conducting another one or two more case studies with quantitative or qualitative research which can support the validity of the results.
3. Considering that there are other channels which apply contemporary visual arts to luxury fashion brands such as advertising, sponsorship and promotion, contemporary visual art application can be explored further through those channels.

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Appendix A: Pilot Study Analysis

1. Factor Analysis

1.1 Perceived Brand Identity

Descriptive Statistics

	Mean	Std. Deviation	Analysis N
BP1	5.0000	1.42725	55
BP2	4.8909	1.57142	55
BP3	4.2000	1.68215	55
BP4	4.6182	1.23964	55
BC1	4.5818	1.35661	55
BC2	4.4545	1.66465	55
BC3	4.8727	1.34790	55
BC4	4.7273	1.55700	55
BR1	4.9091	1.26598	55
BR2	4.4182	1.10035	55
BR3	4.5636	1.51246	55
UI1	4.6727	1.42796	55
UI2	4.7818	1.39697	55
UI3	4.4909	1.71996	55

Correlation Matrix

Correlation	BP1	BP2	BP3	BP4	BC1	BC2	BC3	BC4	BR1	BR2	BR3	UI1	UI2	UI3
BP1	1.000	.735	.602	.670	.277	.273	.472	.192	.441	.342	.214	.363	.474	.347
BP2	.735	1.000	.779	.577	.300	.182	.500	.025	.591	.337	.151	.578	.394	.609
BP3	.602	.779	1.000	.499	.240	.086	.265	-.064	.522	.174	.144	.552	.389	.586
BP4	.670	.577	.499	1.000	.300	.229	.358	.233	.237	.187	.156	.221	.389	.237
BC1	.277	.300	.240	.300	1.000	.529	.558	.410	.258	.318	.397	.148	.225	.137
BC2	.273	.182	.086	.229	.529	1.000	.612	.513	.055	.400	.499	.259	.481	.037
BC3	.472	.500	.265	.358	.558	.612	1.000	.460	.373	.399	.317	.478	.477	.435
BC4	.192	.025	-.064	.233	.410	.513	.460	1.000	.203	.424	.177	.067	.321	.106
BR1	.441	.591	.522	.237	.258	.055	.373	.203	1.000	.493	.366	.393	.345	.591
BR2	.342	.337	.174	.187	.318	.400	.399	.424	.493	1.000	.546	.313	.362	.183
BR3	.214	.151	.144	.156	.397	.499	.317	.177	.366	.546	1.000	.216	.331	-.002
UI1	.363	.578	.552	.221	.148	.259	.478	.067	.393	.313	.216	1.000	.613	.738
UI2	.474	.394	.389	.389	.225	.481	.477	.321	.345	.362	.331	.613	1.000	.585
UI3	.347	.609	.586	.237	.137	.037	.435	.106	.591	.183	-.002	.738	.585	1.000

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.757
Bartlett's Test of Sphericity	Approx. Chi-Square	471.138
	df	91
	Sig.	.000

Communalities

	Initial	Extraction
BP1	1.000	.781
BP2	1.000	.862
BP3	1.000	.778
BP4	1.000	.780
BC1	1.000	.547
BC2	1.000	.773
BC3	1.000	.714
BC4	1.000	.589
BR1	1.000	.743
BR2	1.000	.719
BR3	1.000	.731
UI1	1.000	.803
UI2	1.000	.677
UI3	1.000	.879

Extraction Method: Principal Component Analysis.

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	5.777	41.261	41.261	5.777	41.261	41.261	2.874	20.526	20.526
2	2.279	16.276	57.538	2.279	16.276	57.538	2.866	20.471	40.997
3	1.240	8.858	66.395	1.240	8.858	66.395	2.748	19.627	60.624
4	1.082	7.729	74.124	1.082	7.729	74.124	1.890	13.500	74.124
5	.829	5.923	80.047						
6	.761	5.436	85.483						
7	.484	3.460	88.943						
8	.379	2.707	91.651						
9	.327	2.334	93.984						
10	.280	1.998	95.982						
11	.212	1.516	97.498						
12	.143	1.019	98.516						
13	.114	.816	99.333						
14	.093	.667	100.000						

Extraction Method: Principal Component Analysis.

Component Matrix^a

	Component			
	1	2	3	4
BP2	.802	-.410	-.201	.100
BC3	.744	.296	.013	-.268
BP1	.743	-.177	-.440	.064
UI2	.721	.035	.242	-.310
UI1	.697	-.288	.431	-.222
BP3	.690	-.515	-.156	.114
BR1	.671	-.192	.235	.448
UI3	.668	-.466	.398	-.238
BR2	.584	.373	.224	.434
BC1	.534	.462	-.219	.010
BC2	.533	.659	-.023	-.232
BC4	.400	.604	-.012	-.254
BP4	.603	-.108	-.632	-.072
BR3	.463	.474	.157	.517

Extraction Method: Principal Component Analysis.

a. 4 components extracted.

Rotated Component Matrix^a

	Component			
	1	2	3	4
BP4	.834	.023	.287	-.046
BP1	.817	.205	.217	.158
BP2	.768	.473	.021	.217
BP3	.712	.478	-.121	.169
UI3	.240	.905	.000	.049
UI1	.169	.859	.140	.133
UI2	.189	.647	.460	.104
BC2	.052	.080	.853	.192
BC4	-.014	.043	.758	.111
BC3	.277	.392	.678	.153
BC1	.296	-.036	.617	.279
BR3	.040	-.022	.333	.786
BR2	.088	.159	.338	.756
BR1	.340	.455	-.067	.645

Extraction Method: Principal Component Analysis.
 Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 6 iterations.

Component Transformation Matrix

Component	1	2	3	4
1	.574	.565	.450	.386
2	-.368	-.433	.773	.282
3	-.722	.615	-.108	.299
4	.119	-.339	-.434	.826

Extraction Method: Principal Component Analysis.
 Rotation Method: Varimax with Kaiser Normalization.

1.2 Emotional Arousal

Descriptive Statistics

	Mean	Std. Deviation	Analysis N
NH1	3.7818	1.70718	55
NH2	3.3091	1.45134	55
NH3	3.6000	1.71702	55
NH4	3.9273	1.66505	55
NH5	4.3091	1.51380	55
PL1	3.3091	1.41255	55
PL2	3.3091	1.41255	55
PL3	2.9818	1.54549	55
PL4	3.1636	1.71878	55
PH1	4.0727	1.75177	55
PH2	3.6000	1.55873	55
PH3	3.9273	1.71976	55
PH4	3.4727	1.76231	55
NL1	3.6545	1.79730	55
NL2	4.2364	1.84555	55
NL3	3.9273	1.91345	55
NL4	3.6909	1.87451	55

Correlation Matrix^a

Correlation	NH1	NH2	NH3	NH4	NH5	PL1	PL2	PL3	PL4	PH1	PH2	PH3	PH4	NL1	NL2	NL3	NL4
NH1	1.000	.656	.608	.717	.206	.098	.098	-.205	-.152	.476	.370	.209	.220	.156	.187	.296	.175
NH2	.656	1.000	.801	.753	.411	.169	.169	-.237	-.191	.392	.219	.083	.239	.240	.235	.355	.240
NH3	.608	.801	1.000	.786	.369	.151	.151	-.324	-.266	.330	.154	-.010	.211	.224	.358	.504	.427
NH4	.717	.753	.786	1.000	.332	.230	.230	-.216	-.151	.535	.352	.115	.372	.394	.373	.440	.331
NH5	.206	.411	.369	.332	1.000	.180	.180	-.085	.016	-.030	-.104	-.169	-.021	.183	.212	.225	.158
PL1	.098	.169	.151	.230	.180	1.000	1.000	.596	.612	.096	.511	.566	.327	.006	.092	.070	.093
PL2	.098	.169	.151	.230	.180	1.000	1.000	.596	.612	.096	.511	.566	.327	.006	.092	.070	.093
PL3	-.205	-.237	-.324	-.216	-.085	.596	.596	1.000	.907	.035	.474	.536	.391	-.096	-.070	-.138	-.117
PL4	-.152	-.191	-.266	-.151	.016	.612	.612	.907	1.000	.101	.488	.524	.426	-.071	-.042	-.103	-.168
PH1	.476	.392	.330	.535	-.030	.096	.096	.035	.101	1.000	.574	.395	.565	.367	.499	.532	.390
PH2	.370	.219	.154	.352	-.104	.511	.511	.474	.488	.574	1.000	.818	.731	.307	.246	.214	.204
PH3	.209	.083	-.010	.115	-.169	.566	.566	.536	.524	.395	.818	1.000	.665	.100	.116	.122	.119
PH4	.220	.239	.211	.372	-.021	.327	.327	.391	.426	.565	.731	.665	1.000	.275	.284	.323	.258
NL1	.156	.240	.224	.394	.183	.006	.006	-.096	-.071	.367	.307	.100	.275	1.000	.712	.601	.567
NL2	.187	.235	.358	.373	.212	.092	.092	-.070	-.042	.499	.246	.116	.284	.712	1.000	.844	.830
NL3	.296	.355	.504	.440	.225	.070	.070	-.138	-.103	.532	.214	.122	.323	.601	.844	1.000	.887
NL4	.175	.240	.427	.331	.158	.093	.093	-.117	-.168	.390	.204	.119	.258	.567	.830	.887	1.000

a. This matrix is not positive definite.

Communalities

	Initial	Extraction
NH1	1.000	.749
NH2	1.000	.820
NH3	1.000	.821
NH4	1.000	.847
NH5	1.000	.613
PL1	1.000	.893
PL2	1.000	.893
PL3	1.000	.829
PL4	1.000	.807
PH1	1.000	.733
PH2	1.000	.868
PH3	1.000	.792
PH4	1.000	.709
NL1	1.000	.620
NL2	1.000	.898
NL3	1.000	.877
NL4	1.000	.840

Extraction Method: Principal Component Analysis.

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	5.770	33.940	33.940	5.770	33.940	33.940	3.732	21.954	21.954
2	4.196	24.684	58.625	4.196	24.684	58.625	3.716	21.857	43.812
3	2.099	12.347	70.971	2.099	12.347	70.971	3.553	20.899	64.710
4	1.546	9.094	80.065	1.546	9.094	80.065	2.610	15.354	80.065
5	.744	4.379	84.444						
6	.551	3.241	87.686						
7	.464	2.727	90.413						
8	.414	2.437	92.850						
9	.331	1.950	94.800						
10	.256	1.507	96.307						
11	.155	.913	97.220						
12	.137	.806	98.026						
13	.120	.708	98.734						
14	.103	.603	99.337						
15	.065	.384	99.721						
16	.047	.279	100.000						
17	.000	.000	100.000						

Extraction Method: Principal Component Analysis.

Component Matrix^a

	Component			
	1	2	3	4
NH4	.756	-.329	.402	-.073
NL3	.720	-.372	-.434	.180
PH1	.716	-.052	-.145	-.443
PH2	.693	.512	-.034	-.353
NL2	.676	-.298	-.548	.229
PH4	.662	.373	-.120	-.342
NH3	.649	-.463	.421	.095
NL4	.638	-.336	-.510	.243
NH2	.634	-.361	.536	-.004
NH1	.595	-.272	.480	-.302
NL1	.567	-.270	-.465	.098
PL3	.148	.881	-.106	.139
PL4	.199	.861	-.052	.152
PL2	.481	.655	.250	.413
PL1	.481	.655	.250	.413
PH3	.530	.651	-.051	-.291
NH5	.283	-.228	.314	.618

Extraction Method: Principal Component Analysis.

a. 4 components extracted.

Rotated Component Matrix^a

	Component			
	1	2	3	4
PL2	.924	.193	.031	.044
PL1	.924	.193	.031	.044
PL4	.813	-.259	-.082	.270
PL3	.795	-.335	-.086	.277
NH2	.024	.895	.133	.037
NH4	.038	.863	.263	.180
NH3	-.021	.859	.282	-.052
NH1	-.072	.806	.026	.307
NL2	.032	.126	.935	.088
NL4	.001	.145	.904	.041
NL3	-.015	.263	.893	.100
NL1	-.034	.113	.765	.145
PH2	.474	.199	.157	.761
PH4	.346	.174	.244	.706
PH3	.553	.033	.045	.695
PH1	-.021	.358	.400	.667
NH5	.268	.460	.223	-.529

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 7 iterations.

Component Transformation Matrix

Component	1	2	3	4
1	.357	.594	.591	.412
2	.785	-.391	-.327	.352
3	.155	.702	-.669	-.187
4	.481	-.030	.310	-.819

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

2. Reliability Analysis

2.1 Perceived Brand Identity

2.1.1 Brand Personality

Case Processing Summary

		N	%
Cases	Valid	55	100.0
	Excluded ^a	0	.0
	Total	55	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.876	4

Item Statistics

	Mean	Std. Deviation	N
BP1	5.0000	1.42725	55
BP2	4.8909	1.57142	55
BP3	4.2000	1.68215	55
BP4	4.6182	1.23964	55

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
BP1	13.7091	15.284	.767	.829
BP2	13.8182	13.744	.829	.801
BP3	14.5091	13.958	.723	.851
BP4	14.0909	17.640	.643	.876

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
18.7091	25.877	5.08692	4

2.1.2 Brand Culture

Case Processing Summary

		N	%
Cases	Valid	55	100.0
	Excluded ^a	0	.0
	Total	55	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.805	4

Item Statistics

	Mean	Std. Deviation	N
BC1	4.5818	1.35661	55
BC2	4.4545	1.66465	55
BC3	4.8727	1.34790	55
BC4	4.7273	1.55700	55

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
BC1	14.0545	14.349	.599	.767
BC2	14.1818	11.781	.682	.726
BC3	13.7636	13.813	.670	.736
BC4	13.9091	13.603	.550	.791

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
18.6364	22.347	4.72724	4

2.1.3 Brand Relationship

Case Processing Summary

		N	%
Cases	Valid	55	100.0
	Excluded ^a	0	.0
	Total	55	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.710	3

Item Statistics

	Mean	Std. Deviation	N
BR1	4.9091	1.26598	55
BR2	4.4182	1.10035	55
BR3	4.5636	1.51246	55

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
BR1	8.9818	5.314	.475	.683
BR2	9.4727	5.291	.630	.529
BR3	9.3273	4.187	.520	.656

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
13.8909	9.692	3.11313	3

2.1.4 User Image

Case Processing Summary

		N	%
Cases	Valid	55	100.0
	Excluded ^a	0	.0
	Total	55	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.842	3

Item Statistics

	Mean	Std. Deviation	N
UI1	4.6727	1.42796	55
UI2	4.7818	1.39697	55
UI3	4.4909	1.71996	55

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
UI1	9.2727	7.721	.765	.728
UI2	9.1636	8.621	.641	.841
UI3	9.4545	6.438	.737	.760

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
13.9455	15.830	3.97873	3

2.2 Emotional Arousal

2.2.1 Positive High

Case Processing Summary

		N	%
Cases	Valid	55	100.0
	Excluded ^a	0	.0
	Total	55	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.866	4

Item Statistics

	Mean	Std. Deviation	N
PH1	4.0727	1.75177	55
PH2	3.6000	1.55873	55
PH3	3.9273	1.71976	55
PH4	3.4727	1.76231	55

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
PH1	11.0000	20.926	.562	.891
PH2	11.4727	19.032	.848	.780
PH3	11.1455	19.238	.716	.829
PH4	11.6000	18.356	.764	.809

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
15.0727	32.995	5.74409	4

2.2.2 Positive Low

Case Processing Summary

		N	%
Cases	Valid	55	100.0
	Excluded ^a	0	.0
	Total	55	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.909	4

Item Statistics

	Mean	Std. Deviation	N
PL1	3.3091	1.41255	55
PL2	3.3091	1.41255	55
PL3	2.9818	1.54549	55
PL4	3.1636	1.71878	55

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
PL1	9.4545	17.734	.804	.879
PL2	9.4545	17.734	.804	.879
PL3	9.7818	16.877	.790	.883
PL4	9.6000	15.578	.793	.886

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
12.7636	29.295	5.41248	4

2.2.3 Negative High

Case Processing Summary

		N	%
Cases	Valid	55	100.0
	Excluded ^a	0	.0
	Total	55	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.909	4

Item Statistics

	Mean	Std. Deviation	N
NH1	3.7818	1.70718	55
NH2	3.3091	1.45134	55
NH3	3.6000	1.71702	55
NH4	3.9273	1.66505	55

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
NH1	10.8364	19.954	.714	.912
NH2	11.3091	20.773	.822	.876
NH3	11.0182	18.759	.810	.877
NH4	10.6909	18.773	.846	.863

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
14.6182	33.759	5.81024	4

2.2.4 Negative Low

Case Processing Summary

		N	%
Cases	Valid	55	100.0
	Excluded ^a	0	.0
	Total	55	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.920	4

Item Statistics

	Mean	Std. Deviation	N
NL1	3.6545	1.79730	55
NL2	4.2364	1.84555	55
NL3	3.9273	1.91345	55
NL4	3.6909	1.87451	55

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
NL1	11.8545	28.645	.659	.946
NL2	11.2727	24.721	.895	.869
NL3	11.5818	24.433	.870	.877
NL4	11.8182	25.114	.847	.885

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
15.5091	44.551	6.67464	4

Appendix B: Questionnaire

Questionnaire Survey: Type A

Hello. I am Youjung Lee, a PhD student at School of Engineering and Design, Brunel University.

This online questionnaire survey is a part of my PhD design research, and the questions are about the brand communication of luxury fashion brands through contemporary visual art exhibition.

If you are interested in either fashion or art, doing this survey would be interesting, and provide you with a new insight about the collaboration of these two areas.

The survey consists of 13 questions and would not take longer than 15 minutes to complete this survey.

Your answers to this questionnaire are for survey administration purposes only. Also, there are no right or wrong answers to this questionnaire. So please feel free to answer them.

If you have any questions related to this survey, please contact me:

Mobile: +44 (0)7814 515137

Email: im06yjl@brunel.ac.uk

Section A. General Question

1. Which category below includes your age?

- 17 or younger
- 18-20
- 21-29
- 30-39
- 40-49
- 50 or older

2. What is your gender?

- Male
- Female

3. How many luxury goods listed below have you purchased in the **last two years**?

(Please state the number for each product.)

- Fragrance _____
- Cosmetics _____
- Eyewear _____
- Writing materials _____
- Small fashion accessories (Key ring, Business card holder, Phone case, etc.) _____

4. How many luxury goods listed below have you purchased in the **last three years**?

(Please state the number for each product.)

- Leather-goods _____
- Apparel _____
- Jewellery
- Wristwatches _____
- Special edition products _____

5. How often do you go to the art galleries or museums?

(Please choose only one.)

- Every week
- Every 2-3 weeks
- Once a month
- Once every 2-3 months
- Less than 4 times a year
- Special occasion
- Others _____

6. What is the main reason for visiting art exhibitions?

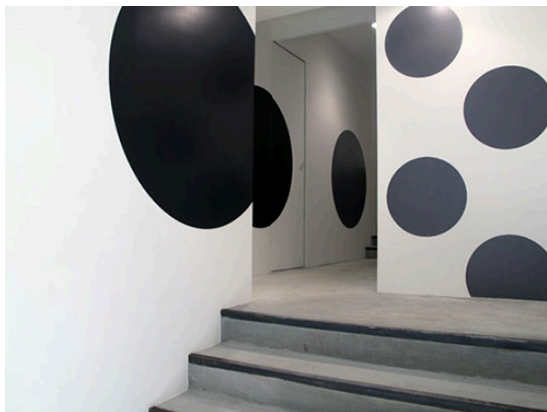
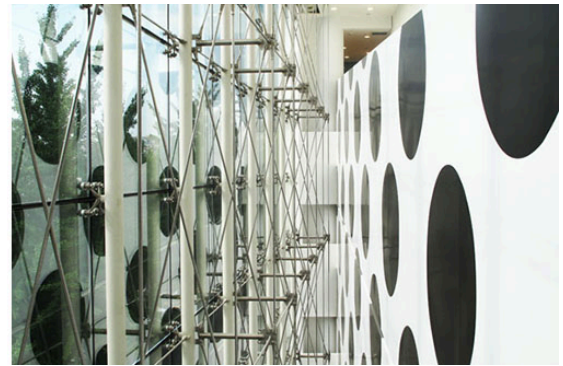
(Please rank your motivations for visiting art exhibitions.)

- () To be challenged to see things differently (To be touched and obtain new insights)
- () Simple pleasure and entertainment (Relaxation and Relief from boredom)
- () Acquisition of personal knowledge (Educational development)
- () Social interaction (To share an experience with family or friends)
- () Social prestige

Section B. Perceived brand identity of a fashion brand

From now on, you will see some images of a Comme des Garçons' flagship store.

A flagship store is a symbol of a brand which is typically large in scale and located within premium shopping districts of a cluster of key cities (for example, the flagship store located in Bond Street, London). The main purpose of the luxury flagship store is to raise the brand image and to show the power of the brand, rather than sales or profit. When you see the images, please imagine that you are in this flagship store and answer the following questions.



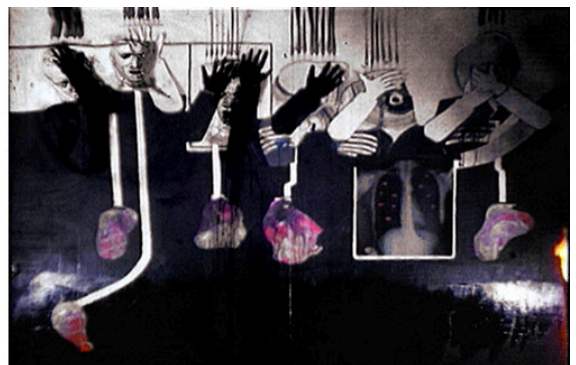
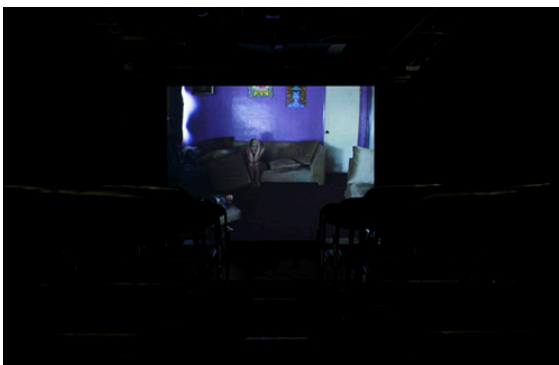
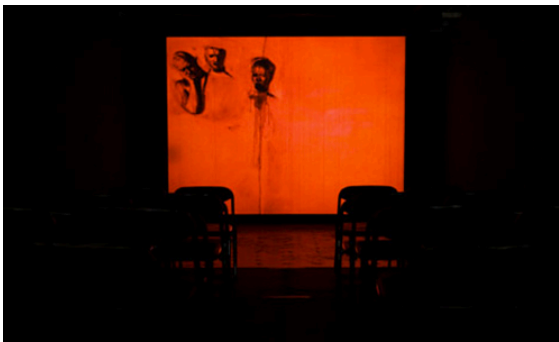
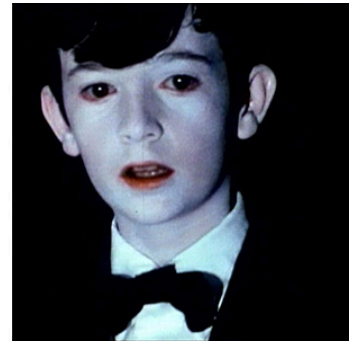
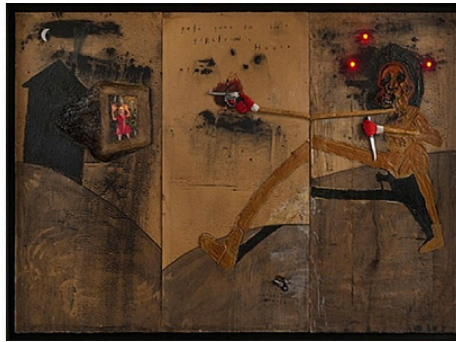
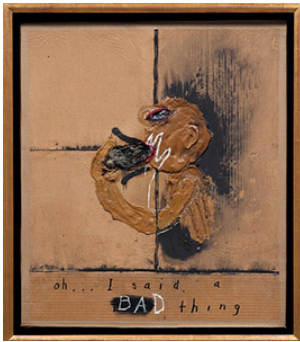


7. What do you think about this brand? Please rate each statement.

No	Item	strongly disagree							strongly agree
		①	②	③	④	⑤	⑥	⑦	
1	This brand is creative.	①	②	③	④	⑤	⑥	⑦	
2	This brand is expressive.	①	②	③	④	⑤	⑥	⑦	
3	This brand likes unconventional	①	②	③	④	⑤	⑥	⑦	
4	This brand is provocative.	①	②	③	④	⑤	⑥	⑦	
5	This brand challenges conventional beauty.	①	②	③	④	⑤	⑥	⑦	
6	This brand creates something new which has never existed before.	①	②	③	④	⑤	⑥	⑦	
7	This brand intends to express ideas and emotions from different angles.	①	②	③	④	⑤	⑥	⑦	
8	This brand associates with forms of avant-garde practice.	①	②	③	④	⑤	⑥	⑦	
9	This brand likes to share its artistic inspiration with consumers.	①	②	③	④	⑤	⑥	⑦	
10	This brand enables consumers to discard prevailing assumption of conventional standards of fashion.	①	②	③	④	⑤	⑥	⑦	
11	This brand inspires the consumers to obtain new insight into their lifestyles.	①	②	③	④	⑤	⑥	⑦	
12	The consumers of this brand pursue uniqueness.	①	②	③	④	⑤	⑥	⑦	
13	The consumers of this brand are rich in artistic emotion.	①	②	③	④	⑤	⑥	⑦	
14	The consumers of this brand are creative	①	②	③	④	⑤	⑥	⑦	

Section C. Consumer response to the art exhibition at the fashion flagship store

From now on, you will see some images of contemporary visual art exhibitions by American filmmaker David Lynch. When you see the images, please imagine that this exhibition is held at the Comme des Garçons' fashion flagship store, images of which were presented on the previous page.



8. Do you know the artist who created the artworks on the previous page?

- Yes
- No

9. How do you feel after you have seen the images in the art exhibition presented on the previous page? Please rate each word.

No	Item	Not at all							Extremely						
		①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
1	Agitation (or nervousness)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
2	Stress	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
3	Anxiety (or worry)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
4	Tension	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
5	Uncertainty	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
6	Contentment (or satisfaction)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
7	Happiness	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
8	Joy	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
9	Eagerness (or passion)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
10	Enthusiasm	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
11	Excitement	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
12	Melancholy (or gloomy)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
13	Sadness	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
14	Despair (or hopeless)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦

10. Is there any change in your thinking about the brand Comme des Garçons after you see the art exhibition images presented on the previous page?

- Yes (go to question 11)
- No (go to the next page)

11. If yes, how has it changed? Please rate each statement.

No	Item	strongly disagree							strongly agree
		①	②	③	④	⑤	⑥	⑦	
1	This brand is creative.	①	②	③	④	⑤	⑥	⑦	
2	This brand is expressive.	①	②	③	④	⑤	⑥	⑦	
3	This brand is unconventional	①	②	③	④	⑤	⑥	⑦	
4	This brand is provocative.	①	②	③	④	⑤	⑥	⑦	
5	This brand challenges conventional beauty.	①	②	③	④	⑤	⑥	⑦	
6	This brand creates something new which has never existed before.	①	②	③	④	⑤	⑥	⑦	
7	This brand intends to express ideas and emotions from different angles.	①	②	③	④	⑤	⑥	⑦	
8	This brand associates with forms of avant-garde practice	①	②	③	④	⑤	⑥	⑦	
9	This brand likes to share its artistic inspiration with consumers.	①	②	③	④	⑤	⑥	⑦	
10	This brand enables consumers to discard prevailing assumption of conventional standards of fashion.	①	②	③	④	⑤	⑥	⑦	
11	This brand inspires the consumers to obtain new insight into their lifestyles.	①	②	③	④	⑤	⑥	⑦	
12	The consumers of this brand pursue uniqueness.	①	②	③	④	⑤	⑥	⑦	
13	The consumers of this brand are rich in artistic emotion.	①	②	③	④	⑤	⑥	⑦	
14	The consumers of this brand are creative	①	②	③	④	⑤	⑥	⑦	

Section D. Impact of the information of artist on consumers appreciation of art in exhibition and perception of brand identity

From now on, the information of the artist will be given. Please read the information carefully and answer the following questions.

David Keith Lynch (born January 20, 1946) is an American filmmaker, visual artist, musician and occasional actor. He has long been known as an avant-garde director of dreamlike, abstract and ambiguous films. Lynch first trained as a painter at the Pennsylvania Academy of Fine Arts in Philadelphia. When he felt the need to see his painting in motion, he decided to work on a film. Over a period of time, Lynch has developed his own signature cinematic style called ‘Lynchian’. During his lengthy career, Lynch has received three academy award nominations for best director and a nomination for best screenplay. He has also twice won France’s Ceasar Award for Best Foreign Film, as well as the Palme d’ Or at the Cannes Film Festival and a Golden Lion award for lifetime achievement at the Venice Film Festival.

Lynch’s work juxtaposes often-contradictory themes, transforming unrelated pictures and words into a coherent, eye catching image. He explained his artistic intention as: “*what I would be able to tell you about my intentions in my films is irrelevant.*” The interesting thing here is that Lynch’s idea of ‘irrelevant’ seems to be related to the culture of Surrealism. During the interview with Flaunt film magazine, David also said that “*I have always been fascinated by the magical and inexplicable side of life and many of my ideas come out from that.*” Leading film critics Le Blanc and Odell noted that the usage of dreams and dreamlike imagery within Lynch’s work is associated with “*Surrealist ethos*” of relying “*on the subconscious to provide visual drive*”. In addition, Lynch’s films have never been straight forward or generic Hollywood films in terms of the structure of the films. His films are artistically structured in a non-linear way and more like a jigsaw puzzle that was randomly put together with clips. Lynch’s Surreal and cryptic style often poses provocative questions and intrigue his audiences to decipher meaning in his films. It is this factor that has developed a cult following over the years. They are not only fans and

followers of his films specifically but rather fans and followers who are intrigued by all things about David Lynch himself and his artistic style, ‘Lynchian’.

12. Is there any change in your feeling about the art exhibition presented on the previous page after you read the information about the artist?

- Yes (go to question 13)
- No

13. If yes, how has it changed? Please rate each word.

No	Item	Not at all							Extremely						
		①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
1	Agitation (or nervousness)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
2	Stress	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
3	Anxiety (or worry)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
4	Tension	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
5	Uncertainty	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
6	Contentment (or satisfaction)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
7	Happiness	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
8	Joy	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
9	Eagerness (or passion)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
10	Enthusiasm	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
11	Excitement	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
12	Melancholy (or gloomy)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
13	Sadness	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
14	Despair (or hopeless)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦

* Thank you for your cooperation *

Questionnaire Survey: Type B

Hello. I am Youjung Lee, a PhD student at School of Engineering and Design, Brunel University.

This online questionnaire survey is a part of my PhD design research, and the questions are about the brand communication of luxury fashion brands through contemporary visual art exhibition.

If you are interested in either fashion or art, doing this survey would be interesting, and provide you with a new insight about the collaboration of these two areas.

The survey consists of 13 questions and would not take longer than 15 minutes to complete this survey.

Your answers to this questionnaire are for survey administration purposes only. Also, there are no right or wrong answers to this questionnaire. So please feel free to answer them.

If you have any questions related to this survey, please contact me:

Mobile: +44 (0)7814 515137

Email: im06yjl@brunel.ac.uk

Section A. General Question

1. Which category below includes your age?

- 17 or younger
- 18-20
- 21-29
- 30-39
- 40-49
- 50 or older

2. What is your gender?

- Male
- Female

3. How many luxury goods listed below have you purchased in the **last two years**?

(Please state the number for each product.)

- Fragrance _____
- Cosmetics _____
- Eyewear _____
- Writing materials _____
- Small fashion accessories (Key ring, Business card holder, Phone case, etc.) _____

4. How many luxury goods listed below have you purchased in the **last three years**?

(Please state the number for each product.)

- Leather-goods _____
- Apparel _____
- Jewellery _____
- Wristwatches _____
- Special edition products _____

5. How often do you go to the art galleries or museums?

(Please choose only one.)

- Every week
- Every 2-3 weeks
- Once a month
- Once every 2-3 months
- Less than 4 times a year
- Special occasion
- Others _____

6. What is the main reason for visiting art exhibitions?

(Please rank your motivations for visiting art exhibitions.)

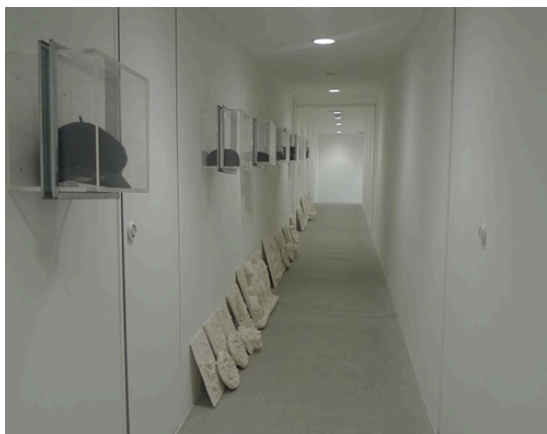
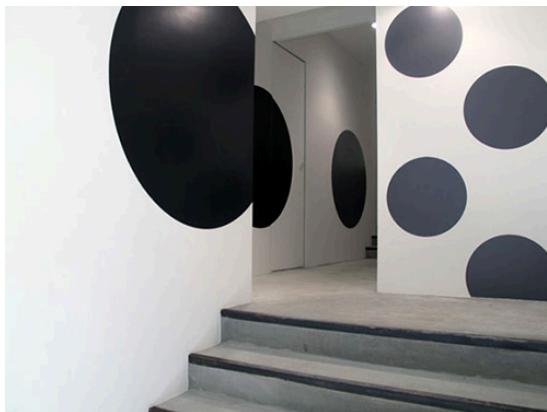
- () To be challenged to see things differently (To be touched and obtain new insights)
- () Simple pleasure and entertainment (Relaxation and Relief from boredom)
- () Acquisition of personal knowledge (Educational development)
- () Social interaction (To share an experience with family or friends)
- () Social prestige

Section B. Perceived brand identity of a fashion brand

From now on, you will see some images of a Comme des Garçons' flagship store.

A flagship store is a symbol of a brand which is typically large in scale and located within premium shopping districts of a cluster of key cities (for example, the flagship store located in Bond Street, London). The main purpose of the luxury flagship store is to raise the brand image and to show the power of the brand, rather than sales or profit.

When you see the images, please imagine that you are in this flagship store and answer the following questions.



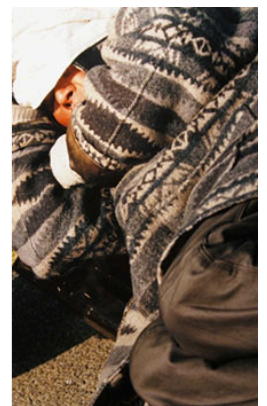
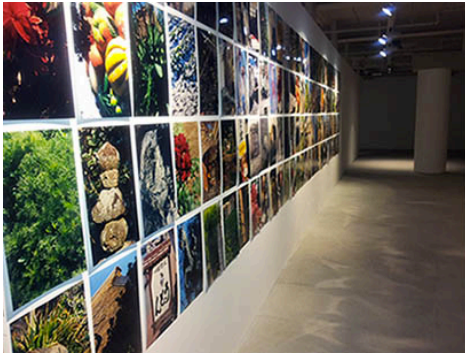


7. What do you think about this brand? Please rate each statement.

No	Item	strongly disagree							strongly agree						
		①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
1	This brand is creative.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
2	This brand is expressive.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
3	This brand likes unconventional	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
4	This brand is provocative.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
5	This brand challenges conventional beauty.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
6	This brand creates something new which has never existed before.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
7	This brand intends to express ideas and emotions from different angles.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
8	This brand associates with forms of avant-garde practice.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
9	This brand likes to share its artistic inspiration with consumers.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
10	This brand enables consumers to discard prevailing assumption of conventional standards of fashion.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
11	This brand inspires the consumers to obtain new insight into their lifestyles.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
12	The consumers of this brand pursue uniqueness.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
13	The consumers of this brand are rich in artistic emotion.	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
14	The consumers of this brand are creative	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦

Section C. Consumer response to the art exhibition at the fashion flagship store

From now on, you will see some images of contemporary visual art exhibitions by Japanese photographer, Takuma Nakahira. When you see the images, please imagine that this exhibition is held at the Comme des Garçons' fashion flagship store, images of which were presented on the previous page.



8. Do you know the artist who created the artworks on the previous page?

- Yes
- No

9. How do you feel after you have seen the images in the art exhibition presented on the previous page? Please rate each word.

No	Item	Not at all							Extremely						
		①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
1	Agitation (or nervousness)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
2	Stress	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
3	Anxiety (or worry)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
4	Tension	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
5	Uncertainty	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
6	Contentment (or satisfaction)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
7	Happiness	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
8	Joy	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
9	Eagerness (or passion)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
10	Enthusiasm	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
11	Excitement	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
12	Melancholy (or gloomy)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
13	Sadness	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
14	Despair (or hopeless)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦

10. Is there any change in your thinking about the brand Comme des Garçons after you see the art exhibition images presented on the previous page?

- Yes (go to question 11)
- No (go to the next page)

11. If yes, how has it changed? Please rate each statement.

No	Item	strongly disagree							strongly agree
		①	②	③	④	⑤	⑥	⑦	
1	This brand is creative.	①	②	③	④	⑤	⑥	⑦	
2	This brand is expressive.	①	②	③	④	⑤	⑥	⑦	
3	This brand likes unconventional	①	②	③	④	⑤	⑥	⑦	
4	This brand is provocative.	①	②	③	④	⑤	⑥	⑦	
5	This brand challenges conventional beauty.	①	②	③	④	⑤	⑥	⑦	
6	This brand creates something new which has never existed before.	①	②	③	④	⑤	⑥	⑦	
7	This brand intends to express ideas and emotions from different angles.	①	②	③	④	⑤	⑥	⑦	
8	This brand associates with forms of avant-garde practice.	①	②	③	④	⑤	⑥	⑦	
9	This brand likes to share its artistic inspiration with consumers.	①	②	③	④	⑤	⑥	⑦	
10	This brand enables consumers to discard prevailing assumption of conventional standards of fashion.	①	②	③	④	⑤	⑥	⑦	
11	This brand inspires the consumers to obtain new insight into their lifestyles.	①	②	③	④	⑤	⑥	⑦	
12	The consumers of this brand pursue uniqueness.	①	②	③	④	⑤	⑥	⑦	
13	The consumers of this brand are rich in artistic emotion.	①	②	③	④	⑤	⑥	⑦	
14	The consumers of this brand are creative	①	②	③	④	⑤	⑥	⑦	

Section D. Impact of the information of artist on consumers appreciation of art in exhibition and perception of brand identity

From now on, the information of the artist will be given. Please read the information carefully and answer the following questions.

Takuma Nakahira (born July 6, 1938) is a Japanese photographer, a member of the Provoke Group, an essayist and a photographic critic who is now regarded as a legendary figure in the world of photography. Nakahira graduated from the Spanish Department of the Tokyo University of Foreign Studies in 1963. As editor for the new-left magazine, *Contemporary Eye*, he took up photography after becoming acquainted with the photographer Shomei Tomtsu and soon began writing about photography and film. In 1968-69, he published the photography magazine *Provoke* with Koji Taki and others.

His early works called “bure-boke” had become popularized as a kind of design style, characterized by shaky pictures, out of focus perspectives, and blurred focus. However a few years later, Nakahira rejected his entire work wholesale in *Why an illustrated Botanical Dictionary?* He thought he failed to initiate the communication he had intended, instead placing the world in the framework of his personal visions and imposing them on the viewer. Since then, Nakahira has completely changed his whole attitude towards photography. He has started to create a visual diary through his photographs. He used his camera as kind of diary so that he could have an account of what he had done and also the world around him. Therefore, his photos during this period are banal, everyday themes, which can be easily found in urban areas. Nakahira explained his approach to photography as *“I believe that photography is neither creation nor memory, but documents. The act of shooting a photograph is not something abstract. It is always concrete. No manipulation to make simple things complicated through conceptualisation. Only the real I encountered through the medium of the camera is here in my photographs.”* For him, the most important task is to capture the “world as it is”. He rejects any kind of nuance or concepts, and emphasises the importance and uniqueness of an individual object in his photography. This approach as featured in his recent works, reflects his philosophy as it presents the

world of the ‘here and now’ that blocks itself out from any generalisation. Nakahira commented that “*everything in the world is completely unique by itself and photography is all about this individual thing here and now.*”

12. Is there any change in your feeling about the art exhibition presented on the previous page after you read the information about the artist?

- Yes (go to question 13)
- No

13. If yes, how has it changed? Please rate each word.

No	Item	Not at all							Extremely						
		①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
1	Agitation (or nervousness)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
2	Stress	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
3	Anxiety (or worry)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
4	Tension	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
5	Uncertainty	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
6	Contentment (or satisfaction)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
7	Happiness	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
8	Joy	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
9	Eagerness (or passion)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
10	Enthusiasm	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
11	Excitement	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
12	Melancholy (or gloomy)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
13	Sadness	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦
14	Despair (or hopeless)	①	②	③	④	⑤	⑥	⑦	①	②	③	④	⑤	⑥	⑦

* Thank you for your cooperation *

Appendix C: Evaluation Questionnaire

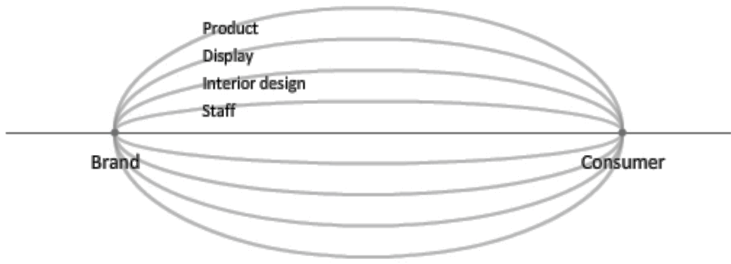



Evaluation Questionnaire

This questionnaire aims to evaluate the results of PhD research, which provides a decision supporting model in applying Contemporary Visual Art [CVA] exhibitions into flagship stores of luxury fashion brands. The research was conducted in two phases: 1) qualitative research combining the literature review and semi-structured interviews with professionals from involved disciplines, 2) quantitative research with embedded case studies. Through in-depth qualitative research, **four propositions** which need to be considered when applying contemporary visual art exhibitions into flagship stores of luxury fashion brands were identified as follows:

- 1. Brand communication:** Luxury fashion brands should consider brand communication with consumers when they apply contemporary visual art exhibitions to flagship stores. To do this, they need to focus on conveying brand identity effectively through contemporary visual art exhibitions application.
- 2. Fit between brand identity and that of an artist:** Luxury fashion brands should consider the 'fit' between brand identity and that of an artist to convey brand identity effectively and send out coherent messages with other design elements within their flagship stores. In this case, 'fit' refers to the degree of fit congruency between brands' and artists' identity components.
- 3. Consumers' benefit and value:** Luxury fashion brands should consider consumers' value/benefits in respect of their pleasure and reward in the way that consumers have an aesthetic experience of art: reinforcing exhibition facilities and services.
- 4. Artists' value and benefit:** Luxury fashion brands should also consider the value/benefits to artists to maintain a positive relationship with the art world and prevent negative images in respect of the strategic use of art for its own sake. For this, the fit between artist and brand should be taken into consideration for the synergy effects for both brand and artist rather than relying on an artist's fame.

Further research was conducted through questionnaire surveys with embedded case studies to test the validity of the propositions and to present how the propositions work. As a result, firstly a conceptual framework which visualised the propositions regarding the main points to be considered was developed to support decision-making in applying contemporary visual art exhibitions to flagship stores of luxury fashion brands as follows.

Table 1. A conceptual model for contemporary visual art exhibitions application

<p>1. Brand communication: a brand communicates with consumers through all the touch points within flagship stores.</p>	
<p>2. Brand communication through contemporary visual art exhibitions: in terms of what kinds of artworks a brand applies, consumers' perceived brand identity [CPB] could be either enhanced or reduced.</p>	
<p>3. Fit between brand identity and that of an artist: applying high fit artists [HFA]' works enhance consumers' perceived brand identity [PBI] as well as artists' value and benefits</p>	
<p>4. Aesthetic experience [AE] of art as desirable consumer value: enhancing aesthetic experience of consumers increases consumers' positive emotional arousal [PEA].</p>	

In addition, a design toolkit was developed to support finding a high fit artist to a brand identity as it was considered the most fundamental issue to be developed as well as offering potential benefits to all the stakeholders such as brands, consumers, and artists (see figure 1). The design tool kit consists of three parts: 1) analysing identity of own brand, 2) analysing artists' identity, and 3) comparing the degree of fit congruency between a brand and potential artists. Firstly, filling in the spaces in the brand identity inventory is required as the role of brand identity is immensely important for brand communication of luxury fashion brand, and then, analysing artists' identity in terms of artist identity criteria. The criteria were identified through qualitative research specifically for analysing identity of contemporary visual artists: artist personality as a brand, culture, and relationship. Finally, the degree of fit congruency between the brand and artist should be indicated on the toolkit through comparison between analysed brand and artist identity components. To help users understand more easily the conceptual framework and direction of the toolkit, an explanatory video file was designed.

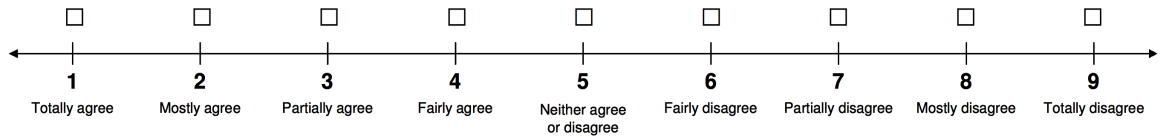
		Low Fit						High Fit
The brand identity inventory		1	2	3	4	5	6	7
Brand Personality	This brand is _____.							
	This brand is _____.							
	This brand is _____.							
	This brand is _____.							
Brand Culture	This brand intends to _____.							
	This brand is inspired by _____.							
	This brand challenges _____.							
	This brand puts value on _____.							
Brand Relationship	This brand enables consumers to _____.							
	This brand inspires consumers to _____.							
	This brand likes to share _____ with consumers.							
	This brand allows to _____.							

- **Brand Personality** is the set of human characteristics associated with a brand.
- **Brand Culture** is the set of values feeding the brand's inspiration at the core of the brand.
- **Brand Relationship** is based upon a value proposition.

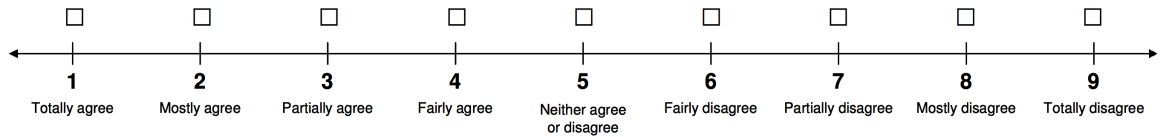
Figure 1. A design tool kit for finding high fit artist to brand

Section 1: Validation of the propositions and the conceptual model

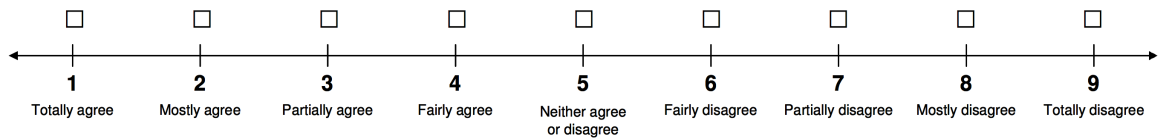
1. How important is 'brand communication' in applying contemporary visual art to flagship stores of luxury fashion brands?



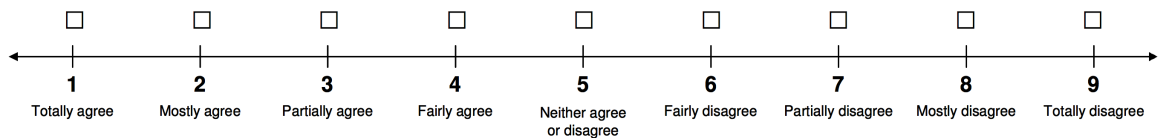
2. How important is the 'fit between luxury fashion brand and artist' in applying contemporary visual art to flagship stores of luxury fashion brands?



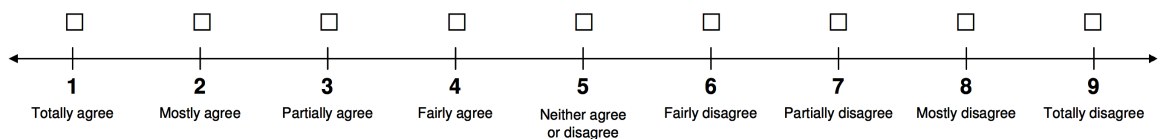
3. How important is 'considering consumer value/ benefits' in applying contemporary visual art to flagship stores of luxury fashion brands?



4. How important is 'considering artist value/ benefits' in applying contemporary visual art to flagship stores of luxury fashion brands?

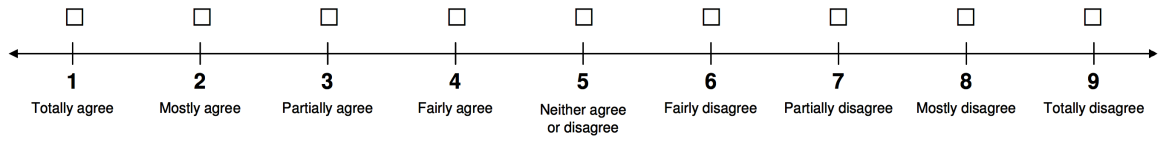


5. Does this conceptual framework clarify the main points to be considered?

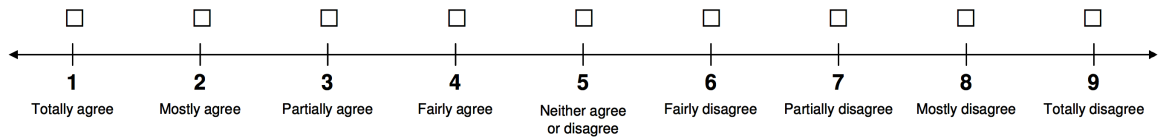


Section 2: Validation of the design toolkit

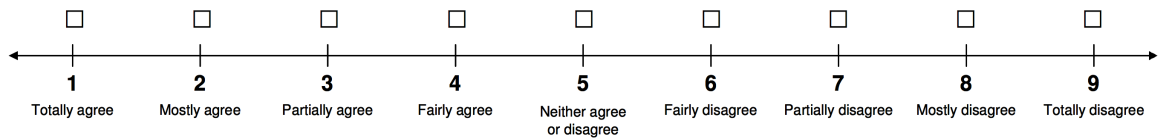
1. Is this design toolkit easy to use?



2 Does it support finding a high fit artist to the brand identity of luxury fashion brands?



3. To what extent does it help enhancing brand communication through contemporary visual art exhibitions application?



Section 3: Further Suggestion

If you have any further suggestions and/or comments, please add them in the box below.

Section 4: Personal Details

Name:

Thank you very much for your cooperation. All the information will be used for academic purpose only.