

# **Fashion as a Cultural Catalyst: Art Patronage as a Marketing Strategy, Its Impact on Generation Z's Identity and the Resilience of the United Kingdom's Creative Sector**

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## **Plagiarism Statement**

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## **Abstract**

**Research Context:** The study examines the intersection of the fashion industry and the art world, particularly the capacity of the art patronage serving as a part of the fashion marketing strategy to shape consumer identities with broader implications for the United Kingdom's (UK) cultural heritage resilience. The research is focused specifically on the exact group of Generation Z, studying and living in the United Kingdom, who represent the future advocates for cultural heritage preservation and the potential investors in the creative economy within the fashion and the art realms of the kingdom, facing the struggle of the external environment, such as global geopolitical and economic instability. Consequently, the kingdom's internal instability, caused by insufficient government funding for the creative sector, Brexit, and the nation's historical memory, directly affects the vulnerability of both the fashion businesses and the art world.

**Rationale:** Both the British fashion and art industries face structural decline, visible in brand and artist relocations, and the luxury consumption and art market decline, particularly within Generation Z. Following the recent shift from the Conservative to the Liberal party, the government has suggested collaborative recovery strategies across the creative sector. While the political shift demonstrates a more collaborative vision for the sector, Italy, as an example, has institutionalised such support, embedding cultural preservation into brand strategy and legislation, evidenced further by the research findings, Italian brands perceived by the participants as more authentic, demonstrating its commitment on the kingdom's market more than the British brands, seeing as culturally detached and lacking the art partnerships.

**Aim:** The paper aims to explore the potential of British fashion brands to engage the emerging generation of consumers using nationally relevant art patronage, to enhance cultural positioning, shape both brand and consumer identities, and reduce uncertainty in a turbulent world, while contributing to the broader aspiration of preserving British cultural heritage.

**Methodology:** The research adopts a qualitative approach, employing semi-structured interviews with Generation Z, studying and living in the United Kingdom. Participants were selected using probability sampling to represent a variety of academically supported backgrounds from the creative sector, including those directly involved in the fashion industry and the art world, as well as from unrelated disciplines, such as finance and IT. That strategy enabled a comprehensive exploration of the fundamentally subjective perceptions within the culturally related domains, as interpretivist philosophy requires.

**Findings:** The findings reveal Generation Z's struggle to define digital and contemporary art and innovative forms of experiencing offered through collaborations between the fashion industry and the art world. It oppositely reveals the appreciation of the traditional art forms, assuming other generation participants do not share their interests. Participants feel culturally isolated in the settings of the creative economy, particularly art and fashion realms, showcased by low awareness of British artists or brands, seeing fashion as an accessible yet commercially driven entry point to the preservation of the United Kingdom's cultural heritage. The findings highlight a disconnect between market offerings and generational expectations and the absence of national cultural positioning.

**Originality:** This study uniquely explores how strategic use of art patronage by fashion brands can be used as a risk management tool to support the resilience of the United Kingdom's creative economy, particularly the fashion industry and the art market, focused on the potential investors of the sector, highlighting pluralistic ignorance as a consequence of the lack of cultural alignment in British fashion.

**Keywords:** Art patronage, fashion marketing, Generation Z, cultural heritage, social identity, authenticity, consumer behaviour, UK creative economy, qualitative research.

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# Chapter One: Introduction



# 1 Introduction

## 1.1 Context and Rationale

Creative industries in the United Kingdom contributed £124bn in gross value added in 2022, equivalent to 5.2% of the GVA of the whole UK economy (Newson, 2025), being an important part of the United Kingdom's economy. However, in a world of significant geopolitical challenges, economic issues, consumer behaviour shift and the rapid rise of technologies (McKinsey & Company; BoF, 2024; ArtTactic, 2025), the art market is usually neglected due to its appealing to a minority of the population (Robertson, 2005, p. 5). It is particularly noticeable in the UK art market, being the most fragile in the creative sector, as stated by a Secretary of State for Culture, Media, and Sport (Nandy, cited in The Art Newspaper, 2024), where IT is the biggest sub-sector of the creative industries in the UK nowadays, getting the most significant investments from the government (Newson, 2025). The investment shift and other external challenges affect the transformation of the art and fashion sectors, integrating innovational strategies over the traditional ones as a response to societal and governmental demands. The negative dynamic of the market is evidenced broadly by significant staff reductions by one of the key British players in the global art market, Sotheby's (The Art Newspaper, 2024).

Additionally, although the Arts Council England, as a responsible structure for funding art structures in the United Kingdom, distributes money to diverse cultural organisations, independent galleries, beginning levels arts initiatives, regional theatres, and non-museum cultural institutions are missing from the funding allocations. Thus, decreased governmental funding heightened dependence on private financial sources (Winchester, 2024) and the advice of strategic synergy between the cultural and creative sectors to deal with the struggle (DCMS, 2023). Following the example of the Italian economic model, where the support of national cultural heritage is embedded at the constitutional level (Senato della Repubblica, 2018).

The UK fashion industry is influenced not only by global instability but also by the consequence of the 2020 European Union withdrawal, including trade barriers, heightened costs, and a decline in a skilled workforce, which made UK-made products more costly in international markets, while reducing the influx of goods from Europe (UK Fashion & Textile Association, 2023). Brexit has led to a drop in exports and imports, resulting in lower revenue for UK-based fashion businesses. Imported clothing and footwear to European countries have fallen from £7.4bn in 2019 to £2.7bn in 2023 (Inman, 2024). Furthermore, even though Britons' wealth aged 65 to 74 is 30 times bigger than those aged 16 to 24 (Nolsoe, 2025), the great wealth transfer is

approaching, and it is estimated that the transfer of £7 trillion passes between generations (Financial Times, 2024). Therefore, imposed preferences of the emerging consumer have a targeted impact on the luxury sector, evidenced by the fact that H&M and Primark are the most common brands where Generation Z purchase clothing (Statista, 2024). However, fashion still has more potential to benefit both themselves and the art market by employing art as a part of the marketing strategy for shaping brand identity and consumer attitudes through delivering authenticity and building the connection desired by Generation Z while drawing attention to the neglected cultural sector, being self-sufficient industry, the 15th largest industry, and the largest employer of all the creative industries (British Fashion Council, 2024). Fashion's capacity to be a cultural catalyst in the United Kingdom is further supported by the primacy within Maslow's (1954) hierarchy of needs compared with the art world. Even though the annual participation survey by the (DCMS, 2024), 91% of the United Kingdom population participated in art or cultural initiatives, in one way or another, during the previous 12 months, reinforcing its significance despite financial and political challenges, the importance of the fashion industry among younger consumers is higher (Schneider, 2022). As artists alone cannot contribute to a creative economy (Robertson, p. 64), the support of the fashion industry, as trusted by the youngest, is important for the art sector and negatively impacted by the Conservative party leadership, British cultural heritage (Nandy, The Art Newspaper, 2024).

## **1.2 Aim and Objectives**

**Aim:** This study aims to explore the strategic use of art patronage in fashion marketing to shape consumer identities while enhancing cultural positioning and contributing to the preservation of British cultural heritage.

### **Objectives:**

1. To critically review the academic literature and contextualise the role of art patronage within fashion marketing strategies through relevant theoretical frameworks, such as cultural capital, artification, social identity building, and planned behaviour.
2. To explore Generation Z's perceptions of the artistic heritage, the dynamic of the global art market and its shift towards the innovations, particularly in the United Kingdom.

3. To evaluate the potential of the fashion brands, endorsing artists or art institutions within the kingdom to strengthen the cultural identity of British fashion and support the resilience of national cultural heritage.
4. To propose strategic recommendations for fashion brands aiming to include art patronage as a necessary tool for meaningful engagement with Generation Z's identities and long-term cultural positioning.

### **1.3 Research Design**

The primary research question established to achieve the research aim is:

*“How can art patronage be strategically employed in fashion marketing to engage Generation Z's identities and contribute to the cultural resilience of the United Kingdom?”*

To answer this question and achieve the research aim, the study employs a qualitative methodology grounded in interpretivist philosophy, facilitating the exploration of socially and culturally created meanings. Eight semi-structured interviews were conducted with Generation Z individuals who are studying and will represent the future voice of cultural heritage in the United Kingdom. Participants were chosen by probability sampling to guarantee a balanced representation of viewpoints, including fashion, art, finance, and technology sectors.

Thematic analysis was employed to code and analyse the data, utilising on theoretical frameworks relevant to the study, including Bourdieu's theory of cultural capital.

To support the findings, secondary research was conducted via an academic literature review, facilitating the contextualisation of the results within current discussions regarding the UK's cultural economy, shifting consumer expectations, and generational attitudes towards authenticity and cultural heritage.

### **1.4 Structure**

This study includes five main chapters designed to address and answer the research aim, with Table 1.1 defining the key points for each chapter.

<b>Chapter 1: Introduction</b>	<p>The intro provides the rationale and context to the topic of the study, illustrating art patronage as a marketing tool, in other words, ‘Arketing’ current relevancy for the British fashion brands, art market and the overall creative economy of the United Kingdom and outlining key themes that will be reached.</p> <p>The introduction also outlines the research aim and objectives and provides a brief overview of the research methods used throughout the paper.</p>
<b>Chapter 2: Literature Review</b>	<p>The literature review is divided into three key themes to effectively contextualise and assess the existing literature on the relationship between the fashion industry, specifically the luxury sector and the art world, while also demonstrating the luxury consumer behaviour of Generation Z and its impact on the creative economy of the United Kingdom. The literature review identifies three sub-questions to answer the primary research question through a conceptual framework effectively.</p>
<b>Chapter 3: Research Methodology</b>	<p>The methodology chapter breaks down a detailed outline of the research design and theoretical framework, forms an analysis of Saunder’s (2007) research onion, and evaluates the quality and ethical considerations of the research.</p>
<b>Chapter 4: Findings and Analysis</b>	<p>The research findings and analysis chapter directly presents the research findings from the eight qualitative interviews. That chapter also provides a thematic analysis of the qualitative data-gathering approach utilising theory-driven codes. The codes were structured according to a framework primarily based on Bourdieu’s theory of cultural capital and field, supported by Social Identity Theory, SIT (Tajfel; Turner, 1986) and Ajzen’s (1991) Theory of Planned Behaviour, TPB.</p>
<b>Chapter 5: Research Discussions and Conclusion</b>	<p>This chapter discusses the study findings and analysis are discussed, connecting them with the theories and frameworks presented in the literature review to introduce the final conceptual framework and conclusion of the study.</p>

Table 1.1 Research Structure (Author’s own table, 2025)



# Chapter Two: Literature Review



## 2 Literature Review

Chapter two outlines how fashion brands use art patronage as a strategic tool to shape both brand and consumer identities. Drawing on multiple theories (Table 2.1), the literature review explores how partnerships with the art world contribute to value creation, brand storytelling, and engagement, mostly in the luxury fashion sector, while a glossary of key terms referenced in this chapter can be found in Appendix A.

<b>Theory</b>	<b>Key Concept</b>	<b>Application</b>	<b>Author</b>
Cultural Capital	Taste, power, legitimacy	Fashion brands as transmission channel shaping art value in society.	Bourdieu (1977, 1979)
Social Identity Theory (SIT)	Belonging through cultural participation	Fashion brands, involved to the art institutions or artists, becoming art managers, or gatekeepers for artists to the society and therefore becoming tastemakers.	Tajfel & Turner (1979); Hogg (2004)
Theory of Planned Behaviour (TPB)	Behaviour intention via norms and control	Consumer behaviour shaping and uncertainty reduction by partnering with cultural institutions, which create sense of belonging to certain communities and identify those communities to consumers.	Ajzen (1991, 2011)
Artification	Transforming non-art into art	Fashion uses art into its marketing strategies to create authenticity to its products guided by Bourdieu's (1972) field theory of creating environment around tangible product throughout different ways: contiguity or transcending the functional level (Kapferer, 2014) to bring value to it.	Berleant (2005)
Museumification	Decontextualisation for institutionalisation	Fashion reframed as heritage object in museums, while museum, historically, it the channel to shape national identity used by politics and other powerful structures to translate its ideas. So fashion nowadays use museums as platforms to shape consumers' attitudes towards themselves.	Anderson (1983)
Conspicuous Consumption	Consumption as a symbol of status	Fashion-art collaborations as aspirational and exclusive. As art historically is the symbols of status and power, consuming art related products, or experiencing art related things is prestigious.	Veblen (1899)

Table 2.1 Literature Review Main Theories (Author's own table, 2025)

## **2.1 Marketing: The Relationship Between Art World and Fashion Industry**

### *2.1.1 Philosophical and Economic Tensions Between Authenticity and Commercial Value*

In contemporary fashion branding and marketing, the symbiosis between the fashion industry and the art world has become an essential product of two historically different realms. According to Becker (Cited in Crane, 2012, p. 100), fashion is a dynamic industry intricately tied to craftsmanship and the utility of decisions made by people aimed to gain profit, where profit is a driving force of the fashion industry for its existence as a part of daily life and evolution.

In contrast, in the art world, as stated by Zelenko (cited in Sung, 1998, p. 53), the art stands apart from everyday life. Its intangibility characterises it compared to the tangible nature of the fashion industry. Aside from commercial considerations and social expectations, art is where subjectivity takes precedence (Boodro, 1990, cited in Sung, 1998, p. 54). However, the art world, being part of the creative economy, has a tight relationship with money and business and shares the same ideas with the fashion industry, as described by Robertson (2005) throughout the studies of Reitlinger (1970), an art historian, who studied historical changes in art tastes of the population through the art prices changes. But, as Guillet (2022, p. 17) discussed, the new economy driven by the advent of information technology resulted in a shift of the capital assets from manufacturing to the creation and control, reinforcing this by Böhme (2018) idea of paid work of creating aesthetically pleasing moods which have replaced factory work in the creative economy.

However, art, as a subliminal experience, cannot convey concepts directly to the end user (Guillet, 2022, p. 69). Therefore, the leading figures of that system are art managers, who rule the creative industry and artists (Pick, 2002, p. 2). As art is not the primary necessary sector based on Maslow (1943) for society and the governmental focus, it became an industry relying on private funding to survive. That is why art became a part of the capitalist system, which has been critiqued for turning culture into a commodity, as the industry is controlled by private owners to gain profit, usually utilised by the luxury fashion industry to bring authenticity to the produced products (Harvey, 2010).

These functional differences between the art world and the fashion industry, particularly around value and commercial systems, can be clarified through theoretical lenses (Table 2.2).

<b>Aspect</b>	<b>Art World</b>	<b>Fashion Industry</b>	<b>Theoretical Reference</b>
<b>Value Orientation</b>	Symbolic, interpretative, timeless	Strategic, brand-driven, market-responsive, consumer-centric	Bourdieu (1984); Crane (2000); Harvey (2010)
<b>Role in Capitalism</b>	Historically distanced with commercial part of the field, now institutionally dependent, private funding	Fully embedded in capitalist production	Guillet (2022); Böhme (2018)
<b>Means of Legitimation</b>	Expert curation, institutional gatekeeping	Brand visibility, market performance	Kapferer (2012); Bourdieu (1993)
<b>Accessibility</b>	Elitist, exclusive, intellectually coded	Mass-visible, lifestyle-oriented	Ajzen (1991); Veblen (1899); Tajfel and Turner (1979)

Table 2.2. Functional Differences Between Art and Fashion in the Creative Economy, (Author's own table, 2025)

The differences can complement each other and serve as points of intersection between these industries. They can be interpreted through the SWOT framework, recontextualising the weaknesses of each into opportunities to enrich each other. The fashion industry, characterised by its pragmatic and consumer-centric nature, emerges as a paradigm of the future economy. Particularly, the luxury sector of the industry and its luxury branding strategies, make artworks grounded and engaged (Guillet, 2022, p. 184).

### *2.1.2 Democratisation of the Luxury Fashion and the Art World*

Luxury fashion brands act as a catalyst of the art world, especially in the modern setting, where art is no longer exclusive to the highest, wealthiest class or specific students, as Bai (2017, p. 213) stated. Easier to approach industry, such as fashion, makes art understandable and accessible that which might be incomprehensible and inaccessible in the form of reasoning, which is initially the function of art, based on Tolstoy (1897, p. 81). Before the democratisation of luxury in the 1980s, art, described by Bourdieu's (1979) distinction theory, was historically a sign of aristocracy since the cultural taste, particularly in the arts, was not natural but socially conditioned and used by upper classes to make and maintain their social dominance. Following the shift towards authenticity in the luxury sector, the 1990s was marked by the era of the fashion industry intertwined with the art world.

### *2.1.3 Strategic Artification and the Construction of Brand Identity*

According to McKinsey and Company's (2023) annual report, authenticity and brand marketing have reached unprecedented significance, particularly among the youngest generation. The use of art in luxury branding plays a strategic role in shaping how consumers perceive a brand's identity. According to Kapferer's (2012, Figure 2.1) Brand Identity Prism, a brand's personality and cultural values are essential to in forming its identity.

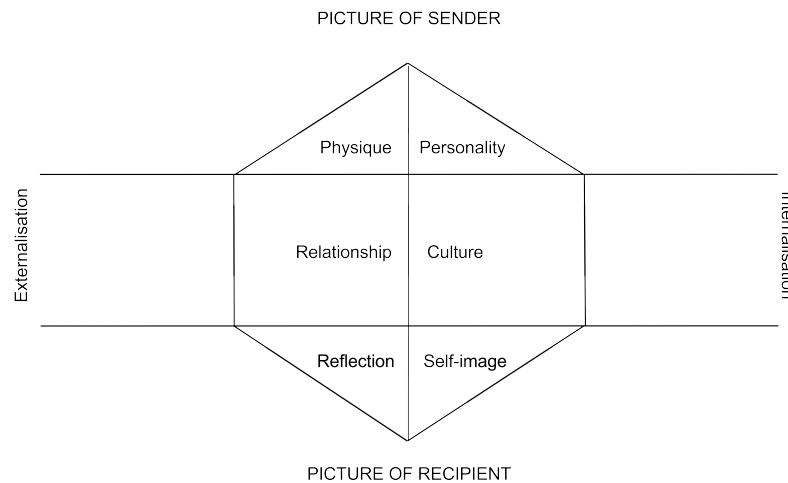


Figure 2.1 Brand Identity Prism (Adapted from Kapferer (2012); completed by the author, 2025)

Art, therefore, becomes the medium through which luxury brands can articulate their values and position themselves within a broader socio-cultural context as a cultural transmission channel, based on Bourdieu's (1977) cultural capital theory. Cultural Capital describes the acquisition and transmission of cultural value and knowledge from the past, emphasising generational information flow. Bourdieu's (Cited in Rocamora, 2015, p. 235) field theory continues the idea of the transmission of values throughout the concrete channel and describes the desired consumers' authenticity concept and fashion brands' desire to partner with the artwork. As artwork is shaped collectively by people who derive material or symbolic benefits from understanding, reading, or owning it, giving it a depth of significance, authenticity, and value that transcends subjective perspectives, that method of giving something qualities or positioning it in a particular context underpins fashion marketing. Thus, Bourdieu (1975, cited in Rocamora, 2015, p. 236) claims that fashion and art most demonstrate this consecrating force.

Corresponding with the broader consumer demand for genuine experiences (McKinsey&Company, 2025), authenticity has become more important in contemporary marketing. Therefore, authenticity, value created around the artworks, and storytelling in the fashion industry create artification, as Arnold Berleant (2005) first described it.

This concept refers to transforming everyday experiences into aesthetic phenomena through an artistic perspective. Artification is the phenomenon that helps the fashion industry create a dialogue between people and the art world, transforming non-art into art broadly used in the fashion industry to increase the value of the product, revenue and awareness among different audiences. Fashion can be incorporated into the field of the art world in diverse ways, through moving beyond the functional level (Kapferer, 2014, cited in Bai, 2017, pp. 213-228). That shift aligns with Anderson’s (1983) concept of museumification, a process in which cultural objects are decontextualised from their original function within high art. Throughout this lens, fashion is elevated, preserved, curated, and reframed, as a form of cultural heritage, enabling its presentation within institutions traditionally preserved for fine art. Central to this reframing is storytelling, as a tool that allows brands to communicate their heritage, values and identity, and museums as a venue for the storytelling, being the tool for building more profound affinity with consumers’ wants and needs, reliable communication and trust in business-to-consumer business model (Bendon, 2017, p.157). As an example, “Gabrielle Chanel. Fashion Manifesto” exhibition at the Victoria and Albert Museum, or, the latest one, is not directly a fashion brand example; however, the part of the fashion industry, particularly its luxury sector, is the exhibition of the Cartier at the same museum. Another, more common way of integration into the art field is contiguity, with the collaborations between artists and brands as the most visible aspect of the current art and fashion confluence, confirmed by the amount of examples and the awareness of society about that showcased by the primary research findings (Appendix C.ii). One of the latest illustrations of the beneficial partnership is the partnership between Louis Vuitton and Yayoi Kusama, announced at the beginning of 2023. Japanese artist has established herself as a leading living artist from Asia (Artsy, 2024) following her second collaboration with Louis Vuitton (Argun (a), 2024), highlighting fashion brands as a trusted medium for society. Other examples are in the Table 2.3.

<b>Integration Mode</b>	<b>Example or Brand Practice</b>	<b>Function in the Art Field</b>	<b>Motivation</b>
<b>Contiguity:</b> Museum Partnership	Burberry: collaboration with V&A  Gucci: ‘Electric Dreams: Art and Technology Before the Internet’ at Tate	Elevating brand via institutional legitimacy	Prestige and proximity to elite cultural audiences, Museums as a venue for storytelling or as a representation of the brands’ values, integration to other cultures and attraction of the relevant audience, Transformation of the fashion apparel into cultural heritage

<b>Contiguity:</b> Artist Collaborations	Louis Vuitton: Yayoi Kusama; Takashi Murakami	Visual innovation and cultural exchange	Storytelling and collectibility, telling the story through transcending the functional level
<b>Contiguity:</b> Private Art Foundations	Prada: Fondazione Prada  Louis Vuitton: Louis Vuitton Foundation, especially its latest exhibition 'David Hockney 25' (Appendix D)	Independent cultural authority and curation	Positioning as a tastemakers or just cultural positioning on the fashion market, gatekeepers and art managers of the artists and the art world, shaping tastes and identities
<b>Contiguity:</b> Education and Archive Support	Brunello Cucinelli: The Foundation and the Foro delle Arti: Personal fund to support the hometown of the founder: education, theatres, cultural events, competitions	Cultural legacy preservation	Heritage branding and academic endorsement, cultural preservation

Table 2.3 Strategic Integration of Fashion into the Art World (Author's own table, 2025)

However, the relationship between art and fashion goes beyond mere marketing strategies and brand positioning, it serves to create cultural meaning and shape social identity. As WGSN (Medeiros, 2025) suggests, one key growth strategy is to position yourself as a community tastemaker. Within that context, the relationship between fashion and art can be viewed through the historical lens of patronage and custodianship, concepts traditionally associated with cultural preservation, taste-making and identity formation.

## 2.2 Art Patronage's Capacity to Shape Social Identity

*"Not everyone will be taken into the future", — Ilya Kabakov*

### 2.2.1 Origins of the Art Patronage and Its Expansion to the Contemporary Landscape

Historically, art patronage served to sustain and legitimise political authority, religious power, and elite status. The term patron, from the Roman patrons described high-ranked individuals who offered support in exchange for loyalty and symbolic alliance, creating a relationship of duty and power that endures in contemporary forms of patronage (Flora, 2012, p. 207). As a tool to shape public imagination and institutionalise taste, it continued throughout the history of mankind, Futurism, pioneered by Marinetti and thereafter aligned with Mussolini's administration, presented art as a means of ideological domination to shape public perception and institutionalise

tastes. Golomstock (1994) emphasises how authoritarian regimes, from Italy to the Soviet Union, utilised art to define the social meaning and suppress opposition. In today's luxury fashion industry, brands engage in a modern form of patronage, acting as cultural curators and gatekeepers of value of the art world, employing Bourdieu's (1979) Distinction theory, where taste is not neutral but constructed through social structures. Through patronage, fashion houses can redistribute cultural capital, employing it as a strategy to attract consumers, as suggested by WGSN (2025). In that context, Ilya Kabakov's (2017) statement "Not everyone will be taken into the future" is a metaphor. Fashion, implementing the strategy of positioning itself as a "tastemaker", suggested by WGSN (2025), curates who are seen, celebrated, and remembered. Through the art patronage tool, fashion asserts its role as an active participant in shaping the cultural heritage. Partnerships with museums, support for artists, or the creation of cultural institutions signals legitimacy in the consumer's eyes, primarily speaking of local and emerging markets and artists, reflecting people's needs. Partnering with established cultural institutions or financing living artists, companies gain cultural credibility and symbolically elevate their offerings, grounded in Bourdieu's (1977) Culture Capital theory. That process invites consumers into a narrative of taste, sophistication, and belonging, which is important to the turbulent reality of geopolitical, economic and social changes. These acts of patronage support brand value through cultural alignment. Keller (2019) explains that brands achieve strong equity when they build unique, emotionally resonant associations in consumers' minds. Art patronage capacity to shape identities directly contributes to Keller's (1993) Customer-Based Brand Equity (Figure 2.2) model's components of brand meaning and response stages. Therefore, patronage elevates the brand's cultural positioning, and solidifies consumer loyalty through identity alignment.

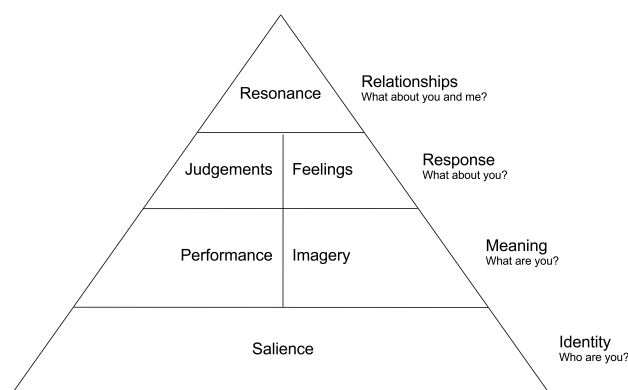


Figure 2.2 Customer-Based Brand Equity Model (Adapted from Keller's (1993); completed by the author, 2025)

The latest significant case and example of one of the forms of art patronage within the United Kingdom is Burberry's partnership with the Victoria and Albert Museum,

announced at the end of March 2025. As part of the collaboration, Burberry will assist in relaunching the museum’s Fashion Gallery, set to open as the Burberry Gallery in spring 2027. Burberry CEO Joshua Schulman characterised it as “a milestone moment for British arts and culture” that unites “heritage and innovation” (Burberry, 2025) and highlights the British Department of Culture, Media and Sport idea to foster collaboration among the United Kingdom’s creative industries.

### 2.2.2 Construction of the Social Identity

The capacity of art patronage to shape social identity can be described by the Social Identity Theory (SIT) formulated by Tajfel and Turner (1979) and further expanded by Hogg and Abrams (1988, cited in Hogg, 2004), which suggests that individuals construct their identities through group affiliation, gaining self-esteem from being involved in culturally or ideologically meaningful groups. Consumers who engage with art-focused brands are not merely purchasing products, but affiliating themselves with a worldview. As Hogg (2004, p. 256) argues, cultural anchors provide a sense of continuity and personal coherence in an age of complexity and information overload. That is known as the uncertainty-reduction hypothesis, framing identity-seeking as a response to instability within the United Kingdom discourse, showcased in Table 2.4, which outlines the key external factors shaping consumer behaviour and brand identity construction through a PEST analysis.

<p><b>Political</b></p>	<p><b>Government Funding Costs:</b> An 18% decrease in United Kingdom government funding from 2010 to 2023 for arts and cultural institutions has increased reliance on private sector support (The Art Newspaper, 2024);</p> <p><b>Post-Brexit Challenges:</b> New visa requirements, trade barriers, and increased costs have led to the exports of clothing and footwear sold to EU countries have fallen from £7.4bn in 2019 to £2.7bn in 2023 (Inman, 2024). Furthermore, more than 110 UK brands to the January 2025 edition of Paris Fashion Week (UK Fashion &amp; Textile Association, 2025);</p> <p><b>Global Geopolitical Instability:</b> While global instability (e.g., armed conflicts and trade tensions) poses an external risk, it can encourage the United Kingdom to strengthen its internal systems. The emphasis can bring a shift toward national resilience.</p>
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<b>Economic</b>	<p><b>Creative Industries Contribution:</b> Fashion industry is a top employer and contributor of the creative economy of the United Kingdom (Newson, 2025);</p> <p><b>Luxury Market Slowdown:</b> 2025 marked the first decline in luxury value creation since 2016 (McKinsey&amp;Company; BoF, 2025);</p> <p><b>Generation Z Financial Potential:</b> While Gen Z currently has limited purchasing power, they are projected to be the dominant luxury consumer by 2030, with significant integration wealth transfer expected (Nolsoe, 2025);</p> <p><b>Domestic Crisis:</b> Cost-of-living crisis, labour unrest, and institutional pressures (UK Fashion&amp;Textile Association, 2023).</p>
<b>Social</b>	<p><b>Cultural Education Cuts:</b> UK government exclude art from 'strategically important' subjects and approved 50% funding cut for arts and design courses in 2021, moreover, education secretary (2024, Adams), assumed further cuts for the creative sector education;</p> <p><b>Generational Wealth Transfer:</b> The transfer of £7 trillion passes between older and younger generations (Financial Times, 2024);</p> <p><b>Changing Consumer Behaviour:</b> Shift towards the digital consumption forms in the fashion industry (McDowell, 2023). Moreover, the art world tendencies also demonstrate that although the technologically adept generation identifies and follows trends online (Dawson, 2025); however, still, the emerging generation of investors and stakeholders values physical experience and galleries compared to Millennials (Art Tactic, 2024; McKinsey&amp;Company, 2025).</p>
<b>Technological</b>	<p><b>Governmental Funding Technological Sector Development:</b> In addition to the ubiquitous innovational rise from the appearance of the Web 3.0, Metaverse, and various digital experiences, IT is the biggest sub-sector of the creative industries in the United Kingdom, getting the most significant investments from the government (Newson, 2025);</p> <p><b>AI Opportunities Action Plan:</b> The UK confirmed the new plan to realise all of the opportunities in the AI sector. That initiative was supported immediately after the publication and attracted 14bn investment within the first 48 hours (DSIT, 2025).</p>

Table 2.4 PEST Analysis: United Kingdom (Author's own table, 2025)

In this regard, museums act as key venues for patronage and identity construction. According to Anderson (1983, pp. 163-185), museums are national institutions that function as a totalising classificatory grid, organising culture, memory, and identity. Fashion houses that sponsor or embed themselves within museum spaces gain access to that system, inheriting cultural authority while contributing to the formation of collective memory. As Rosenberg (2011, pp. 115-128) notes, museums are not neutral spaces, the same as the formation of taste; they are arenas for storytelling, identity-making, and cultural negotiation, shaping how we understand ourselves and others.

The institutional distinction between the role of galleries as commercial venues focused on the sale of art and museums whose purpose is preserving (Zukin, 1982, p. 425), education and public engagement allows fashion brands that operates in both spaces to navigate both the cultural and economic value systems of art.

As with the evolution, cultural participation is no longer limited to elites, as showcased by the patronage of the fashion brands and initiatives of the biggest art and cultural institutions such as The Courtauld, to participate as patrons of the preservation of their collections, reflecting the shift towards the democratised patronage. That shift supports Barzun's (1987, p. 121) argument that art, like religion or civic engagement, is a shared social responsibility. Furthermore, Boll (2025) mentioned, art functions as the new religion, the system of rules for youth, offering a sense of belonging, values, and purpose. Even though art is important for the youngest generations, they can not afford to acquire art yet, but being the potential collators and investors makes it challenging to target them. Therefore, due to the consumer-centric approach, fashion houses became institutions of power, curating taste, preserving culture, and broadcasting values throughout the traditional institutions, as fashion is the top priority for the youngest population to spend money on. Throughout the patronage, fashion houses help write the rules for the future of the art market ,with Generation Z as a key audience.

### **2.3 Generation Z's Behavioural Drivers**

*"Taste classifies, and its classifiers the classifier", — Pierre Bourdieu.*

#### *2.3.1 Luxury Consumption Habits of the Generation Z*

To shape a social identity using art patronage, it is essential to understand Generation Z's consumption behaviour, particularly when fashion is positioned as a cultural catalyst and patron of the arts, since, even though many members of Generation Z are still navigating the early stages of their careers and facing economic challenges (Table 2.4), their cultural influence and future financial potential are already shaping brand strategies. That is a mutual process where not only fashion plays as identity-shaping force, but Generation Z consumers themselves contribute to a cultural framework that influences the industry. In that context, taste becomes a vehicle for identity construction, according to Bourdieu's (1979) perspective. WGSN (Tan, 2025) forecasts that Generation Z will account for approximately 25-30%, around one-third of total luxury purchases globally by 2030, while the global report from NielsenIQ and GfK in collaboration with World Data Lab (2025) suggests that this group will soon surpass Millennials in global wealth accumulation due to the same year.

Ajzen's (1991) Theory of Planned Behaviour (TPB), illustrated in Figure 2.3, offers a framework to analyse consumer behaviour, which is influenced by three primary factors: attitudes, subjective norms, and perceived behaviour control.

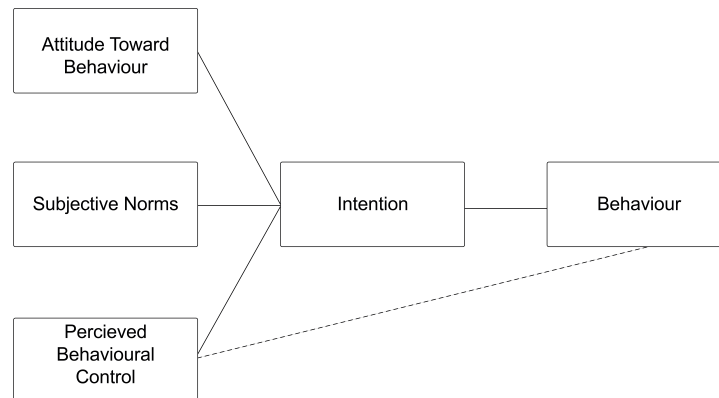


Figure 2.3 Theory of Planned Behaviour Framework (Adapted from Ajzen's (1991); completed by the author, 2025)

**Attitude Toward Behaviour:** In luxury consumption, attitudes refer to how Generation Z evaluate fashion brands based on ethical alignment, cultural relevance, and self-expression. These attitudes are shaped by social values, particularly when fashion brands act as cultural agents, supporting museums and artists.

**Subjective Norms:** According to McKinsey (BoF, 2024), subjective norms have evolved (Table 2.5), since social influence no longer comes primarily from celebrities but from cultural figures, intellectuals, activists, or sport related people, whom the brands chose to shape the norms and use their voices to transmit their values to the consumers.

**Perceived Behavioural Control:** As fashion is a means of everyday life, it makes art more accessible, empowering young consumers to feel their participation in the preservation of the kingdom's cultural heritage. Although, as mentioned in Chapter One, mass-market stores remain the most common point of purchase for Generation Z, their interactions with luxury fashion extend beyond purchasing. According to Vogue Business (Maguire, 2023), Generation Z consumers spend approximately 30% of their shopping journey on gathering inspiration and 24% on research, showing that even when shopping at mass-market retailers, they remain deeply engaged with the luxury fashion brands' narratives and cultural positioning.

### 2.3.2 Behavioural Drivers: From Status to Meaning, From Traditions to Innovations

Ajzen (1991) further explains the shift in luxury perception. Unlike earlier generations for whom luxury signified wealth and status, Generation Z approaches luxury through value alignment, authenticity, and self-expression. That demonstrates a difference from Veblen’s (1918) theory of the leisure class, which defined luxury as a means of conspicuous consumption, where goods were consumed to display wealth and reinforce social hierarchies. Luxury was a tool for status signalling, accessible only to the leisure class who consumed it visibly. The redefinition of luxury consumption is exemplified in Table 2.5 by the comparison of Veblen’s theory and the actual statistics (McKinsey&Company; BoF; Vogue Business; WGSN).

<b>Dimension</b>	<b>Veblen’s (1918) Theory</b>	<b>Generation Z Perspectives</b>
<b>Status</b>	Conspicuous wealth	Cultural fluency
<b>Ownership</b>	Physical, material	Symbolic, ethical
<b>Identity</b>	Class association	Personal narrative
<b>Social Capital</b>	Exclusivity	Value alignment

Table 2.5 Differences Between Veblen’s and Generation Z’s Approach to Luxury Consumption (Author’s own table, 2025)

While the consumption pattern described by Veblen (1918) is often less resonant in a value-driven generation, a notable part of that demographic continues to align with such consumer behaviour. Kapferer’s (2015) notion of “new money” and rose business elites have catalysed expansion in the luxury industry and led companies to engage with conspicuous consumerism. While the desire for distinction remains, WGSN (Tan, 2025) reports that luxury purchases are often justified through a narrative of identity expression and ethical production rather than traditional status makers.

The redefinition of luxury also invites a reconsideration of the concept of ownership with the appearance of Web 3.0. The psychological account of ownership offered by James (1980) enriches Veblen’s (1918) theory of conspicuous consumption by extending consumers’ identities to possessions and defining it as a psychological variable or social signal rather than material or legal. According to Siu (2023), Web 3.0 technologies offer new forms of verifiable digital ownership, from digital artworks to virtual fashion assets; while allowing investing, it is also allows consumers to express their values in the digital realm. Recent economic and cultural upheavals have accelerated this shift to the digital arena, changing the channel of distribution and communication and not the volume of it, as noted by Boll (2025), arguing that crisis usually plays at the role of a catalyst of change and not the decrease of distribution of the offer.

That shift is prompting UK luxury brands in line with the art managers to rethink how they communicate meaning and partner with each other for common benefits, as fashion today functions, as Reinarch (2017, Clark, 2017) argues, as a legitimate cultural medium, increasingly recognised by traditional institutions, as they are susceptible by the social factors covered in Table 2.5. in the United Kingdom. Therefore, brands are positioned to act as cultural stakeholders, as shapers of the national identity, supporting the creative economy's environment and fostering the collective imagination of the younger generations.

## **2.4 Summary of Literature Review**

The literature reviewed in Chapter Two reveals how luxury fashion brands have evolved into cultural agents that transcend taste and values among Generation Z. Through theories such as Bourdieu's (1977) Cultural Capital, Ajzen's (1991) Theory of Planned Behaviour, and Tajfel and Turner's (1979) Social Identity Theory, fashion is conceptualised as a vehicle for creative economy development, particularly its art sector and cultural preservation in the United Kingdom. The intersection of art and fashion is defined as artification, museumification, and democratised patronage. Fashion brands use collaborations with artists, institutions, and communities to build symbolic value and authenticity, transforming fashion consumption into an act of cultural participation, offering consumers a sense of belonging, and reducing uncertainty within global and internal instability. As the emerging generation's perception of conspicuous consumption, described by Veblen (1918), fashion's strategic use of art patronage and its influence on cultural heritage aligns with these values. While theoretical perspectives highlight the potential of these strategies to influence behaviour and cultural meaning, they point a gap between conceptual frameworks and observed impact within specific national contexts. Despite the growing presence of fashion's art patronage, creative sector's challenges persist. In light of international examples, specifically Italy, where cultural integration is institutionally embedded in the business management strategies, future research will explore how marketing (Appendix A) strategies function within the United Kingdom's unique creative economy within the current context (Table 2.4).



# Chapter Three: Research Methodology



### 3 Research Methodology

#### 3.1 Research Philosophy and Approach

Using Saunders's (2019) research onion as a guide (Figure 3.1), interpretivism philosophy was employed to focus on a particular cultural and national background to create a deeper understanding of Generation Z understanding of the creative economy and perspective on artistic and the United Kingdom's cultural heritage preservation and the ways of preserving it throughout accepted mechanisms and structures, specifically fashion industry. Interpretivism philosophy allows to have richer insights into particular cultural backgrounds than positivism, whose aim is to create a universal solution around the topic, rather than interpretivism, which adjusts the solution to different experiences (Saunders, 2019, p. 148). Furthermore, subjectivity, the importance of language, culture, and the history of the philosophy mentioned by Crotty (1998, cited in Saunders, 2019) align with the principles of the theories mentioned earlier in that paper to the exploration of the subjective structures as fashion and art, being subjective and transmission channels and languages, understandable to everyone and languages to connect experiences and people without words, but with emotional connections (Bourdieu, 1977; Tolstoy, 1897). Therefore, their perceptions are based on the feelings and experiences of each person and correlate one from another based on the background and the time they experience that. Finally, the phenomenologist's stand on the philosophy highlights the fact of using that in that paper to confirm the purposeful sampling to collect different participant's experiences. That is also aligns with methods of data collection and the approach used for theory development.

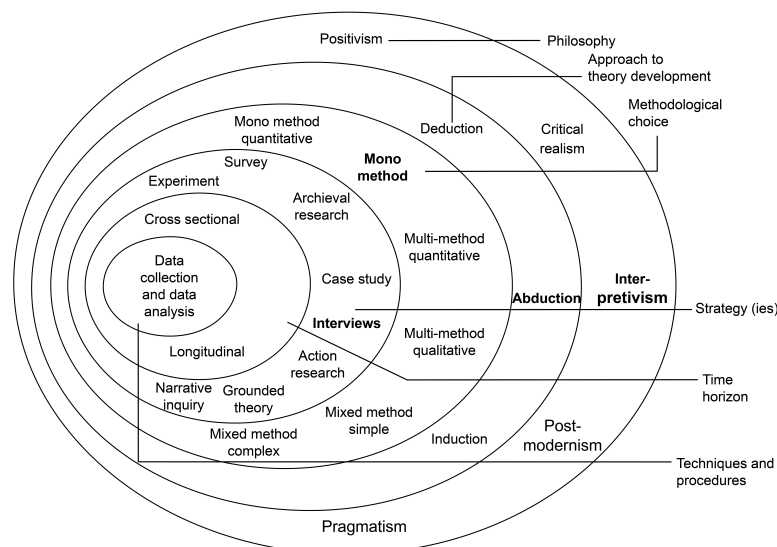


Figure 3.1 Research Onion (Adapted from Saunders (2019); completed by the author, 2025)

Abductive reasoning of the theory fits into the paper, and surprising data about existing theories which was found throughout the semi-structured interviews with the participants. It is already proven by multiple researchers, academics and thinkers, that art and fashion are historically a mechanism of the identity building, would it be national as exemplified in the Chapter Two by Golomstock's (1994) perspective on the Italian governmental hierarchy and power, demonstrated through their art patronage and creation of the different art directions under their reign, and, further continuing by the law of supporting Italian artistic and cultural heritage mentioned into their constitution (Senato della Repubblica, 2018) and Italian luxury fashion brands, being guided by the rule of supporting art and culture, using its resources and doing it different ways further implementing it into their marketing and branding strategies as a tool to connect and integrate its brand images within different cultural backgrounds and communicate its values and ideas throughout using cultural institutions as a tool of storytelling and venues to speak and connect people and cultures. Therefore, the research used those examples and theories used under that strategy, such as Cultural Capital, Social Identity Theory, and Theory of Planned Behavior (Figure 2.3), to test that under the circumstances of the United Kingdom creative economy to attract Generation Z to the preservation of the United Kingdom heritage and to help British art and fashion markets getting advantage from each other due to the challenging situation and struggle of both markets due to different reasons, found during the primary and secondary research. The flexibility of the abductive approach also allows that paper to use multiple theories backwards to support current findings, the aim of the research and actuality, being retroductive (Reed, 2005, cited in Saunders, 2019, p. 156).

Drawing on the logic of the abductive approach of theory development, themes discussed throughout the literature review were used in the research design and analysis to answer the main research question:

*“How does the art patronage, as the marketing strategy, of the luxury fashion brands, affect the art preservation and cultural heritage of the United Kingdom through shaping the identities of Generation Z?”*

Highlighted in the proposed conceptual framework, researching the cross-industry relationship between the art world and the fashion industry, particularly luxury fashion sector dynamics and its consumer behaviours, art realm's commercial part, particularly its markets, supported by Bourdieu's and other theories introduced in Table 2.1, three sub-questions were identified to direct the research and examine the cross-industry relationship accurately:

**SQ1:** “What is Generation Z’s attitude toward the dynamics inside the United Kingdom art market?”

**SQ2:** “How does Generation Z perceive the intersection between art and fashion?”

**SQ3:** “In what way does Generation Z perceive the future of the creative industry in the United Kingdom and their influence as art investors?”

### **3.2 Research Strategy and Choice**

The chosen interpretivism philosophy suggests choosing a qualitative research design (Denzin and Lincoln, 2018, cited in Saunders, 2019, p. 179), as the given paper aims to make sense of culturally constructed identities in the chosen setting of the United Kingdom’s creative economy participants. The research aims to investigate if the suggested theoretical foundation, demonstrating fashion as a transmission channel, using its art patronage as part of its business strategy of attracting people, can work as not only a commercial means into the people’s minds but also a driver of change and education of the society within the United Kingdom’s artistic and cultural heritage framework. Due to the flexibility of the abductive reasoning of the theory, the versatility and opportunity of the qualitative data collection techniques, particularly semi-structured interviews, as chosen for that particular research, to get deep insights is important. Interviews, having the capacity to circle back to the questions which were already asked to observe the dynamics of how a participant’s thoughts develop and understand what helps them articulate their ideas or come to a decision (Kozinets, 2012), also matches with the flexibility of the abductive approach of theory building. In line with the nature of that research, a cross-sectional time horizon was adopted to capture a snapshot of participants’ current views on relationship between fashion, art, and cultural heritage within the context of the United Kingdom’s creative economy, marked by a period of uncertainty and shifting cultural engagement, exploring the phenomenon of fashion, being a catalyst of preservation of artistic and cultural heritage of the United Kingdom.

#### **3.2.1 Qualitative Interviews**

Given the researches focuses on perceptions, meanings, and personal engagements with culture, semi-structured interviews were selected as the primary data collection method. As Kozinets (2012, pp. 31-56) compares, interviews differ from surveys, which provide fixed questions, rather than interviews, being a conversation moving from general to specific topics and questions, allowing to get diverse insights, opinions, and experiences to emerge. That is why each interview was tailored to each participant,

guided by the interview protocol (Appendix C.i), which directed the conversation within the sub-questions framework identified through the research. As the topic of the research paper is broad and nuanced and affects a broad population, being a framework of shaping tastes, DNA and social identity as discussed and explored throughout the theories review, semi-structured interviews are focused on the direct experience of the participant's life. Therefore, a person has an opinion about that topic (Kozinets, 2012, p. 31); however, observing the intersection of the particular two realms, art and fashion, it was important to get the opinions of non directly related people. Consequently, eight in-depth interviews were conducted using purposeful sampling. Although this approach is not standard within qualitative research design, based on Saunders (2019), it was to best serve the study's aim and objectives by capturing the nuanced perspectives of participants. Moreover, preliminary observations conducted during the early exploratory stage, revealed a notable difference in public opinion surrounding the recent Victoria Beckham and Sotheby's partnership, extended to the comparison of art and fashion audiences (Appendix D). While the variety between fashion and art audiences was apparent, the use of social media as an observational source limited ability to verify the demographic characteristics. Additionally, netnography was deemed unsuitable as a primary data collection method for the culturally embedded topic. As shown in Table 3.1, the final participant group include individuals from both within and outside the creative industries, from professional directly involved into the art and fashion industries to STEM background students. Being excluded of the creative realm, participants from STEM disciplines can offer a broader perspective on economic and external factors, thereby contributing a different angle to the research question. That choice was also important to showcase the differences or similarities of the perceptions of people with different backgrounds, being a part of the interpretivism philosophy.

<b>Participant Code</b>	<b>Academic Background</b>	<b>Rationale for Inclusion</b>
<b>P1</b>	Fashion Management	Insight into branding, heritage, and value creation
<b>P2</b>	Fashion Marketing	Marketing-driven view on art as a tool to curate consumers' attitudes towards the brands
<b>P3</b>	Art Management	Institutional perspective on culture and curation
<b>P4</b>	Fine Arts	The view from the inside, the perception of the creator himself on support from the fashion industry
<b>P5</b>	Architecture	Cross-disciplinary insights
<b>P6</b>	Interior Design	Cross-disciplinary insights

<b>P7</b>	Artificial Intelligence	View on a creative economy's shift towards digitalisation, particularly the UK's focus on AI Opportunities Action Plan
<b>P8</b>	Finance	Understanding of the mutual exclusion of commercialisation and value creation in generation's minds

Table 3.1 Probability Sampling: Participant Backgrounds and Rationale of Inclusion (Author's own table, 2025)

Furthermore, as Saunders's (2019) qualitative research design suggests, that was vital to build a trustworthy environment. Additionally to ensure data protection and reliability in the transcription and analysis, the interviews were conducted within the online platform, particularly on Microsoft Teams and were tired anonymously on a file.

### 3.2.2 Thematic Analysis

To systematically analyse the interview data and answer sub-questions, this study employed a theory-based thematic analysis, following Braun and Clarke's (2006) structured six-phase model, tailored in two stages, demonstrated by Figure 3.2, to approach theoretical depth foundation with primary research findings:

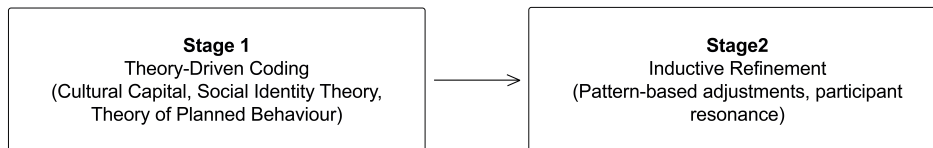


Figure 3.2 Thematic Analysis Process (Author's own figure, 2025)

The theory-driven coding stage is founded on a deductive approach mostly, guided by key frameworks discussed in the literature review (Chapter 2), including Bourdieu's theory of Cultural Capital (1979), Social Identity Theory (Tajfel and Turner, 1979), it is further developed and completed with the uncertainty identity theory (Hogg, 2004), and the Theory of Planned Behaviour (Ajzen, 1991). These theoretical constructs helped identify initial codes around consumption, identity negotiation, and cultural legitimacy. The Inductive refinement stage focused on inductively reading the interview transcripts (Appendix C.ii) and grouping similar ideas together into themes. Although theory helped guide the initial view, new ideas and the way participants expressed themselves played a key role in forming the final categories and themes.

### 3.3 Research Quality

Guided by Lincoln and Guba (1985, cited in Saunders, 2019) and Saunders (2019), this study adopts four key criteria: credibility, dependability, and transferability, alongside triangulation and member validation techniques.

### *3.3.1 Credibility*

Credibility was addressed by conducting in-depth semi-structured interviews, which allowed participants to express their perspectives in detail. At the same time, member validation was applied by sharing selected quotes or examples and interpretations with participants, allowing clarifying the idea and context of the research (Cayla and Arnould, 2013, cited in Saunders, 2019, p. 218).

### *3.3.2 Dependability*

Dependability was supported by keeping research audio records, including changes in focus, sampling rationale, and coding decisions. That helps to demonstrate the consistency of the study and its development over time and showcase the prices of ideas appearing and sharing.

### *3.3.3 Transferability*

Provided research context, participant profiles, and thematic findings allow readers to assess the relevance of the research to other and specific settings.

### *3.3.4 Triangulation*

Linking and comparing primary interview data with relevant secondary sources to reinforce the strength and consistency of the interpretations (Denzin, 2012, cited in Saunders, 2019, p. 218).

## **3.4 Research Ethics**

Ethical considerations were integrated to the research design. All efforts were made to minimise potential harm and confidentiality. Participants received clear information regarding the study's aims, data usage, and their rights, including the right to withdraw at any stage. No covert methods were employed. Ethics approval and consents documentation are provided in Appendix B (B.i - ethics approval; B.ii - participant information and consents).



# Chapter Four: Findings and Analysis



## 4 Findings and Analysis

### 4.1 Introduction

This chapter presents a detailed thematic analysis used for identifying, organising, and offering insight into patterns of themes accorded primary research findings (Braun and Clarke, 2006), derived from semi-structured interviews with eight Generation Z participants in the United Kingdom. Every conversation was personalised and tailored for each participant's experience, driven mainly by the interview protocol (Appendix C.i) as a list of topics and guidance rather than questions (Kozinets, 2012, p.35) given to answer everyone. The analysis examines participants' perceptions of the dynamic of the creative sector in the United Kingdom, particularly the art world and the fashion industry. It further showcases the attitudes of the young consumer base towards art and fashion initiatives, expanding their attitudes towards luxury fashion brands as a catalyst for the cultural preservation of British national identity and heritage. Probability sampling was chosen to compare the opinions of people with different backgrounds. However, as evidenced in Table 4.1, participants shared consistent perspectives, regardless of their backgrounds. This shared perception suggests that the issue of the creative economy is not rooted in personal or educational experiences but in a broader structural disconnection between social identity and cultural heritage in the United Kingdom. Art was still widely seen as a traditional medium, while fashion. Was associated with commerce and surface-level engagement:

	<b>Academic Background</b>	<b>Art</b>	<b>Fashion</b>	<b>Art and Fashion Partnerships</b>	<b>Cultural Identity</b>
<b>P1</b>	Fashion Management	Art as a lens to experience life; Traditions over innovations; Status symbol	Commerce nature; Rejects as cultural medium	Surface-level; Hype; Sparks curiosity	Cultural detachment from UK; National neglect
<b>P2</b>	Fashion Marketing	Art as a lens to experience life; Innovations over traditions	Recognises branding power; Cultural medium	Fashion as an art form; Fashion as an extension of art preservation	National neglect
<b>P3</b>	Art Management	Art as an industry; Traditions over innovations; Status symbol	Commerce nature; Cultural medium	'Scream for help' dynamic; Fashion fills gap left by state	Cultural detachment from UK; National neglect

<b>P4</b>	Fine Arts	Art as an industry; Traditions over innovations	Commerce nature; Rejects as cultural medium	Surface-level; Hype; Sparks curiosity	Enough governmental attention
<b>P5</b>	Architecture	Art as a lens to experience life; Traditions over innovations; Status symbol	Commerce nature; Rejects as cultural medium	Surface-level; Hype; Sparks curiosity	Cultural detachment from UK; National neglect
<b>P6</b>	Interior Design	Art as a lens to experience life; Traditions over innovations	Commerce nature; Cultural medium	Surface-level; Hype; Sparks curiosity	National neglect
<b>P7</b>	Artificial Intelligence	Art as a lens to experience life; Traditions over innovations	Cultural medium	Sparks curiosity; Fashion fills gap left by state	National neglect
<b>P8</b>	Finance	Art as a lens to experience life and an industry; Traditions over innovations	Commerce nature; Cultural medium	Sparks curiosity; Fashion fills gap left by state	Cultural detachment from UK; National neglect

Table 4.1 Cross-Background Comparison of Art, Fashion, and Cultural Identity (Author's own table, 2025)

## 4.2 Semi-structured Interviews

*SQ1: "How does Generation Z perceive the dynamics of the United Kingdom art market?"*

It was essential to begin with the SQ1 question to assess the current state of the United Kingdom art market, identify existing gaps, and formulate the applicable framework for enriching fashion brands with the insights of partnering with the art world and enhancing the British creative economy. The common answer to that question was developed throughout a series of interviews based on different backgrounds. Interview data revealed a disconnect between Generation Z's beliefs and the current market transformation and offerings, highlighting the gap in the market, which leads to the United Kingdom's creative economy decline. Structured findings are demonstrated through the thematic analysis in Table 4.2.

Category	Codes	Sub-codes
<b>1: Internalised Misrecognition and Field Misalignment</b> (Bourdieu, 1977; 1979; Tajfel; Turner, 1979)	<b>1.1: Internal Conflict Between Perceived Norm and Personal Value</b>	<b>1.1.1:</b> Believes Peers do not value art: Pluralistic Ignorance Concept (Allport; Katz, 1931)
		<b>1.1.2:</b> Emotionally Isolated in Art Appreciation: Dissonance between internal habitus and external field (Bourdieu, 1979).
	<b>1.2: Cultural Capital Without Validation</b> (Bourdieu, 1977)	<b>1.2.1:</b> Preference for traditional way of experiencing art
		<b>1.2.2:</b> Misunderstood of the contemporary art
<b>2: Disconnection Between Art, Culture, and Identity</b> (Bourdieu, 1977; 1979; Tajfel; Turner, 1979; Ajzen, 1991).	<b>2.1: Cultural Displacement and Identity Gaps</b> (Tajfel; Turner, 1979)	<b>2.1.1:</b> Historical National Identity Disconnection
		<b>2.1.2:</b> Lack of Knowledge of British Culture Among Gen Z
	<b>2.2: Lack of Collective Responsibility to Preserve Art</b> (Ajzen, 1991)	<b>2.2.1:</b> Assumed Self-Sufficiency of Art
		<b>2.2.2:</b> Conflict Between Cultural Authenticity and Economic Necessity

Table 4.2 SQ1: Thematic Analysis (Author’s own table, 2025)

#### 4.2.1 Internalised Misrecognition and Field Misalignment

A consistent pattern of personal connection and peer disconnection with the art emerged with the misalignment of the sector’s offerings and their preferences and beliefs about the art. That pattern can be defined by the introduced by social psychologists Allport and Katz (1931, cited in Aronson, 2018, p. 365) concept, the phenomena of pluralistic ignorance where each one of the respondents feels isolated in their passion for art, assuming others are indifferent, while the fact, they all share the same idea and could be identified by each other as a one group of interest. That created a sense of isolation and undervaluation of their artistic attitudes. Regardless of their background, all eight participants expressed a strong attachment to the reality of art. At the same time, most of them described Generation Z as disinterested in traditional art. For example, they state:

*“I do not think my generation values art; however, I do. Visiting exhibitions, I see only 5% of visitors my age, especially speaking about classical ones.”*

*(Appendix C.ii, participant 1)*

Furthermore, while some of the participants acknowledged that their peers might engage with another form of art rather than a traditional one, none of the participants could not define digital and contemporary art. The majority of the participants highlighted their attachment towards traditional art institutions, mentioning galleries, selling contemporary art and digital art as something uncertain in their minds, or they could not relate themselves to the “innovative” art consumption, naming its attachment to the traditional forms:

*“I do not know much, for example, about works that are digitally made and so on. I do not see much spiking popularity, I would say. That is, it is as if some kind of bubble, invented, that supposedly we want digital.”*

*(Appendix C.ii, participant 7)*

Overall, participants’ attitudes towards the art world showcased the disconnection of promoted by the sector and the kingdom idea of integrating innovations into the traditional institutes, naming art as a form of therapy and relaxation in such a fast-paced and uncertain world.

#### *4.2.2 Disconnection Between Art, Culture, and Identity in the United Kingdom*

While all participants acknowledged the personal and cultural value of art, particularly through visiting museums and theatres, most struggled to name British artists, or collaborations to contribute to the national cultural landscape. That revealed a perceived lack of presence of UK-based initiatives in contemporary culture and creative sector:

*“I have no knowledge of British artists, particularly from the contemporary era.”*

*(Appendix C,ii, participant 1)*

Some of the participants attributed that cultural invisibility to a broader identity disconnection, rooted in historical and socio-political factors rather than just global economic instability. Historical memory and British colonial formulated not only the heritage but created for the current generations to be disconnected. Instead of citing British institutions, many referred to Italy, naming it as a part of the DNA of their culture. The absence of cultural positioning was further emphasised by the difficulty in recalling British fashion brands:

*“I do not even know what kind of Unite Kingdom brands there really are. Victoria Beckham is not really a brand for me.”*

(Appendix C.ii, participant 7)

The sense of scepticism was accompanied by scepticism toward the commercialised part of the art world. Being aware of the financial struggles of the art sector, participants reinforce tensions between the authenticity of the art and market-driven support.

*SQ2: “How does Generation Z perceive the intersection between art and fashion?”*

Building on the previously outlined identity gaps, the SQ2 explores perceptions of the Generation Z towards the intersection of art and fashion, specifically, their attitudes towards fashion’s cultural initiatives to supportive art sector throughout collaborations with artists, exhibitions, and establishing its own foundations, being a venue for storytelling for them and for the artists to speak, overall named as art patronage, demonstrated into the Table 4.3.

Category	Codes	Sub-codes
<b>3: Luxury Fashion as a Tastemaker and Identity Former</b> (Bourdieu, 1977; 1979; Tajfel; Turner, 2979)	<b>3.1: Art as a Status</b> (Bourdieu, 1977; 1979; Veblen, 1918)	<b>3.1.1: Resistance to hyper-accessibility</b>
		<b>3.1.2: Devaluation through reproduction</b>
	<b>3.2: Financial Exclusion and Symbolic Aspiration</b>	<b>3.2.1: Spectatorship without access</b>
		<b>3.2.2: Art and Fashion as Symbolic Navigators</b>
<b>4: Fashion as an Unequal Patron in the Art Field</b> (Bourdieu, 1977;1979; Ajzen, 1991)	<b>4.1: Conditional Legitimacy of Commercial Partnerships</b>	<b>4.1.1: Strategic Support, Not Cultural Investment</b>
		<b>4.1.2: Lack of Cultural Positioning</b>
	<b>4.2: Fashion as a Supporter, Not a Peer</b>	<b>4.2.1: Fashion-specific Scepticism and Openness to other creative fields</b>
		<b>4.2.2: Threat to artistic integrity</b>

Table 4.3 SQ2: Thematic Analysis (Author’s own table, 2025)

#### 4.2.3 *Luxury Fashion as a Tastemaker and Identity Former*

Participants demonstrated ambivalent attitudes toward collaborations between fashion and art. While recognising the visibility such initiatives bring to the art world, many were critical of efforts to make art more accessible through commercial fashion products, particularly when artworks are reproduced on clothing or integrated into mass-market campaigns; these practices were often seen as diminishing the exclusivity and symbolic value of art, which participants still associate with status, distinction, and rarity:

*“There is no need to do art more accessible, art is already too accessible and lost its charm and aura.”*

(Appendix C.ii, participant 8)

Although none of the interviewees were prompted to focus specifically on the luxury fashion sector, all referred to it, suggesting its continued symbolic weight in shaping aspiration and identity among Generation Z. Even those who do not consider themselves luxury consumers described high-end fashion as a benchmark, reinforcing its function as a taste-making force rather than a utilitarian product category. Despite its unaffordable nature, luxury fashion was perceived as a space that reflects values.

#### *4.2.4 Fashion as an Unequal Patron in the Art Field*

Most of the participants criticise fashion brands for making strategic surface-level and commercial-based partnerships with the art world, doing it accessible; they appreciate the support of the brands but think that the art world needs more rights in such partnerships because now it is fashion that benefits from such collaborations, not artists, like fashion makes it vulgar, and not the right way. Even though art and luxury fashion are mentioned by the participants as the benchmark of creating their identity and identifying their community, they criticise fashion for making art more accessible and benefit from them, while art is not benefiting:

*“ would criticise nearly all of them (art and fashion collaborations) being financially motivated and attention seeking in times of decreasing performance of the brand, rather than true “patronage.”*

(Appendix C.ii, participant 4)

There is also the *lack of cultural positioning* in the United Kingdom recognised throughout the historical mentioned and the fashion market analysis; another big part of each conversation was an investigation of what form of art promotion is acceptable for that generation and if fashion seems like a good catalyst and driver for making a change for the art industry and for the cultural preservation. The participants' answers

showed the lack of British cultural positioning within the social discourse; none mentioned British fashion brands or the United Kingdom as examples of art and fashion initiatives. Italy and France showcased their strong positioning throughout the conversations; French brands were the most frequently mentioned; however, Italy was, anyway, considered as the most culturally involved and authentic, while French partnerships felt like a commercial, showcasing the considered authenticity and transparency, however, highlighting the fact that commercially valuable partnerships work better to bring awareness to the consumer's minds and shape attitudes towards the brand and shape consumers identities, the result is showcased through the positioning map (Figure 4.1).

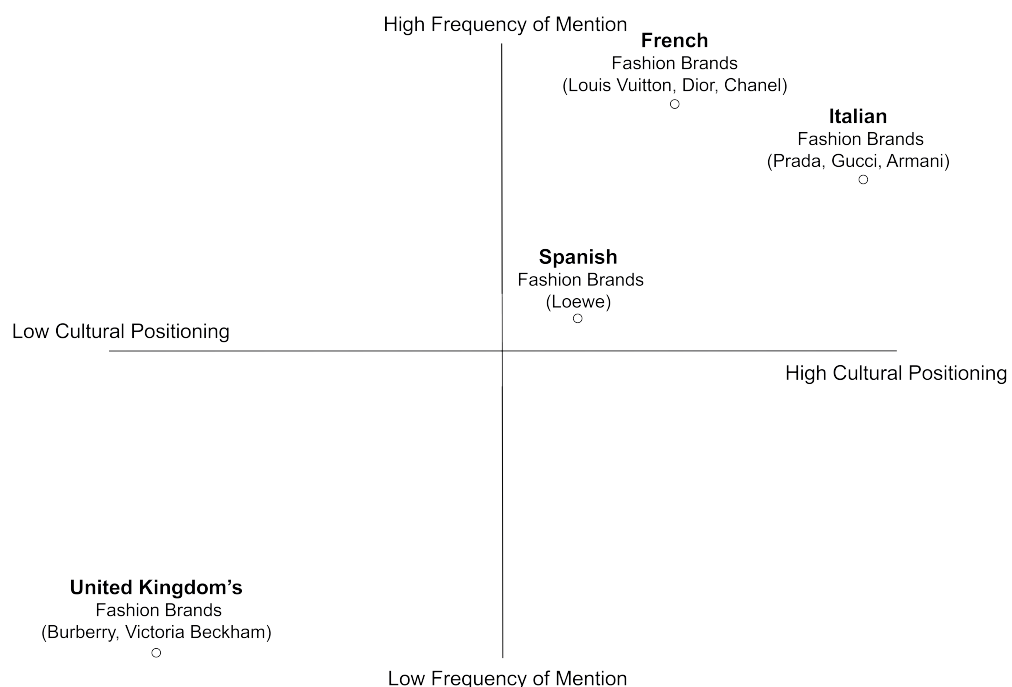


Figure 4.1 Cultural Positioning in the Global Fashion Field (Author's own figure, 2025)

Some participants expressed surprise at the limited cultural positioning of British luxury brands, particularly in comparison to their international counterparts. Several noted that non-British brands, especially Italian houses, appear more involved in preserving and promoting British cultural heritage than domestic brands. The most recent notable example is the Louis Vuitton Foundation's biggest exhibition of David Hockney's works (Appendix E), a prominent British artist. However, this observation was evident in reaction to Burberry's first significant partnership with the Victoria and Albert Museum. This perspective reflects broader tension in participants perspectives: while they critique the commercialisation of art throughout fashion, unlike other industries, such as interior design or architecture, fashion lacks genuine cultural commitment. Notably,

participants resisted equating fashion and art. Instead, they advocated for maintaining of distinct identities for each realm, suggesting that while collaborations are acceptable, integration should not blur boundaries. Consequently, interviewees are unhappy about British fashion brands that do not support cultural institutions.

*SQ3: “How Generation Z see the future of the creative industry of the United Kingdom and their impact as art investors?”*

Building on the identity disconnection and scepticism explored in the previous questions, the third and final research sub-question examines how Generation Z envisions the future of the United Kingdom’s creative sector and their potential role within it as cultural participants, collectors, and future art investors. This question aims to clarify the generational view of the future of the art experience so fashion can employ that information in its marketing (Appendix A) strategies and to indicate how it might evolve into more culturally sustainable frameworks through the coding of the interviews (Table 4.4).

Category	Codes	Sub-codes
<b>5:</b> Fashion as a Gatekeeper for the Cultural Preservation in the United Kingdom	<b>5.1:</b> Fashion as a Familiar Way to the Art Market	<b>5.1.1:</b> Reframing Art Through Lifestyle
		<b>5.1.2:</b> Trigger for artistic curiosity
	<b>5.2:</b> Cultural Relevance and Integration into the Realm of Art	<b>5.2.1:</b> Cultural Value Over Materialism
		<b>5.2.2:</b> Redefining the idea of art
<b>6:</b> Conflicted Narratives of Gatekeeping and Consumption	<b>6.1:</b> Desire for Belonging Without Commercial Mediation	<b>6.1.1:</b> Aspiration to Collect and Participate
		<b>6.1.2:</b> Rejection of fashion as guide or educator
	<b>6.2:</b> National Absence - Disconnected Creative Economy in the United Kingdom	<b>6.2.1:</b> Private Sector Replacing Public Support
		<b>6.2.2:</b> Lack of Government Support

Table 4.4 SQ3: Thematic Analysis (Author’s own table, 2025)

#### *4.2.5 Fashion as a Gatekeeper for the Cultural Preservation of the United Kingdom*

Even though luxury fashion brands are widely recognised among participants and embedded into their daily lives, even if they are not direct consumers, this does not

equate to engagement with the cultural narratives behind these brands. Participants frequently criticised fashion and art collaborations, which lacked depth and contribution to artistic institutions. However, despite this critique, participants named fashion as a valuable entry point for engaging with the art world, particularly for the young audience, who find traditional art consumption inaccessible. They perceive fashion as an interest initiator but not a problem solver:

*“Fashion can spark curiosity, but the real problem is in the education.”*

(Appendix C.ii, participant 1)

Even when participants were critiqued for their commercial motives, the majority named collaborations, such as those between Louis Vuitton and Jeff Koons, showcasing them as memorable and curiosity-provoking. For some, the distinction between fashion and art was blurred, as some participants stated, for example, the statement of a Vivienne Westwood corset, which could hold the same cultural weight as a traditional art piece (Appendix C.ii, participant 5). Therefore, in the context of the current creative economy state and focus described in Chapter One and Table 2.4, participants expressed a preference for traditional, tangible experience of art consumption over digital formats such as NFTs or online auctions, fashion, acting as a familiar and approachable medium and not playing the innovations game, makes the art world more comprehensible. Sotheby’s integration of luxury fashion items into its auctions, given as an example of art, integrating luxury fashion strategies, was met to increase relevance and societal connection. Fashion initiatives offering value to the cultural sector, such as Brunello Cucinelli’s initiatives in his hometown, Solomeo, were met with a greater openness by participants and showed their potential. They emphasised the importance of authentic, collaborative efforts contributing to cultural ecosystems rather than merely appropriating artistic aesthetics. Consequently, participants expressed a desire for the UK to build stronger cultural heritage narratives, similar to countries like Italy. They viewed fashion as a potential, though limited, cultural gatekeeper capable of supporting heritage awareness if integrated with sincerity and long-term vision.

#### *4.2.6 Conflicted Narratives of Gatekeeping and Consumption*

Participants preferred meaningful, long-term consumption over fleeting, trend-based purchases. Their perspective was influenced by financial limitations typical of younger generations, yet many still aspired to participate in cultural ownership; several expressed interest in becoming future art collectors or investors, mainly for a status, and noted the need for expert guidance to navigate this space. They state:

*“I also thought about the fact that I would still want a person who would really help me, an art advisor. This is in an ideal world. That is cool.”*

(Appendix C.ii, participant 7)

Despite fashion’s cultural prominence, it was viewed as a reliable heritage guardian. As discussed previously, participants acknowledged that fashion can attract interest and serve as an entry point to the art world. However, due to its commercial considerations, they questioned its ability to preserve cultural value authentically. Therefore, trust in fashion-led support was conditional, with participants valuing collaborations only when perceived as sincere, being their interest in art as an asset to showcase their status and to invest their money meaningful and not to lose them, making the purchase. Based on participants’ opinions, a primary concern for the art market and their only motivation to participate in the fashion sector is a perceived absence of government involvement in the cultural sector. Participants believed the lack of institutional support had forced the private sector, particularly fashion brands, to fill the gap, which was perceived as a “scream for help” of the art institutions, not an equal partnership (Appendix C.ii, participant 3). The majority articulated discomfort regarding the growing replacement of public cultural responsibility by corporate influence, viewing it as an indication of a profound disconnection between national identity, the UK’s creative economy, and, consequently, the desire for the younger generation into such an unstable entity in search of stability. Finally, while fashion was seen as a valuable facilitator of access, participants called for stronger public investment and leadership to preserve and promote cultural heritage inclusively and sustainably.

### **4.3 Summary of Findings and Analysis**

Chapter Four examined a notable convergence in the perceptions of Generation Z participants, regardless of their academic or professional backgrounds. Using probability sampling to ensure diversity of the perspectives, the findings uncovered alignment across themes such as emotional isolation in art appropriation, scepticism towards fashion-led cultural initiatives, and a shared sense of disconnection from British cultural identity. These findings indicate that the issue lies not in individual experiences but in a broader systematic fragmentation between the UK’s creative economy and national cultural narrative. Art was consistently valued as a traditional and emotionally meaningful form of expression rather than an industry that needed to integrate innovations, become faster or easier to understand and engage, as translated by the art and fashion industries, and aim to target the Generation Z audience. Therefore, fashion was described as a commercial, strategic, and branding-driven industry, capable of generating curiosity but not trusted to sustain or preserve

cultural heritage. While participants recognised the potential of fashion as a facilitator, particularly in democratising access to the art world, they resisted its authority as a cultural steward because of that function to make art more accessible, which is even considered its complex nature for the youngest generations, who as investigated value traditional forms, are not looking for simplicity, but just guidance into that complex world. Thus, collaborations between fashion and art were widely remembered but criticised for the lack of depth.

Participants expressed a desire to engage with culture more meaningfully as future collectors, investors, or supporters but also highlighted the absence of institutional guidance and education. Their interest in art was status-driven, which contradicts to the translation of the accessibility of the art world into the fashion and art market discourse together. The disconnect was also reinforced by the absence of British cultural positioning in global fashion, with Italy and France frequently cited as a more authentic cultural models. Consequently, participants characterised fashion as a conditional gatekeeper, able to sparking interest, but ineffective as a sustainable patron of heritage. Their perspectives advocate for a redefinition of cultural responsibility. Initially, to reinforce the function of public institutions, promote intersectional collaboration, and incorporate fashion not a a replacement, but as a genuine and strategic cultural ally in safeguarding the UK's national identity.



# **Chapter Five: Research Discussion and Conclusion**



## 5 Research Discussion and Conclusion

Chapter five synthesises primary research findings with the theoretical foundations, aligning with the aim and objectives of the research paper. After analysing Generation Z consumers' attitudes towards art, fashion, their intersection, and engagement towards such partnerships. The main research question, "*How can art patronage be strategically employed in fashion marketing to engage Generation Z's identities and contribute to the cultural resilience of the United Kingdom?*" and the three sub-questions from the literature review (Table 5.1) are addressed by integrating empirical data with theoretical frameworks from Chapter Two, briefly reintroduced in Table 2.1.

<b>SQ1</b>	What is Generation Z's attitude toward the dynamics inside the United Kingdom art market?
<b>SQ2</b>	How does Generation Z perceive the intersection between art and fashion?"
<b>SQ3</b>	In what way does Generation Z perceive the future of the creative industry in the United Kingdom and their influence as art investors?

Table 5.1 Research Sub-Questions (Author's own table, 2025)

### 5.1 Relevancy

#### 5.1.1 Generational Detachment from Cultural Heritage of the United Kingdom

The study's findings identify increasing detachment between Generation Z and the United Kingdom's creative industries, particularly in fashion and art. That reveals a significant gap in how national culture is perceived and experienced by younger audiences, stemming from a misalignment between available offerings and what is considered meaningful and authentic by the younger generation rather than a lack of cultural offerings. This study is framed by global geopolitical tensions, cultural disconnection in post-Brexit Britain, the cost of living crisis, and reduced governmental support for the creative sector despite investments in IT.

Despite widespread access to digital and contemporary art forms, participants consistently expressed a preference for traditional, tangible experiences. Museums, galleries, and historical artefacts hold cultural significance for Generation Z not as nostalgic objects but as concrete sources of emotional and intellectual stability in a rapidly changing environment. The study illustrates the impact of the innovation-oriented institutional strategy (Table 2.4), wherein the United Kingdom's cultural economy has shifted its focus from traditional artistic forms to technical innovation and

investment in creative technology, as Outlined in Chapter One. Consequently, the institutional culture is losing its emotional relevance, as it fails to resonate with younger consumer's values and identity requirements.

Participants frequently mentioned the significance of long-term cultural investments, such as educational programs or museum sponsorships, over mere aesthetic collaborations, such as the latest Yayoi Kusama and Louis Vuitton partnership. McKinsey&Company (BoF, 2025) highlighted the necessity of establishing long-term strategies for luxury fashion brands to sustain in an unpredictable market, specifically within the United Kingdom, where younger consumers increasingly favour mass-market fashion brands over luxury brands despite still being influenced by them as a benchmark, as revealed in the discussions. Thus, the success of Italian brands, noted in the same report and perceived as naturally linked to national cultural identity, underscores the need for a domestic market focus in policy during the turbulent times rather than on external factors. This approach aims to preserve national identity and facilitate long-term cultural planning for British brands, which currently lack a precise cultural positioning (Figure 4.1) based on participants' responses. As illustrated by Kapferer's (2012) Brand Identity Prism (Figure 2.1), participants' inability to identify UK fashion leaders with a strong cultural presence indicates a weakness in the "culture" and "self-image" facets of British fashion branding, thereby limiting their relevance within national identity formation.

These observations have direct implications for branding and identity strategy. Keller's (1993) Customer-Based Brand Equity model (Figure 2,2) argues that relevance is established through meaningful associations and relationships. Brands that neglect cultural narrative or heritage involvement reduce their capacity to influence consumer loyalty, emotional engagement, and brand equity among young consumers. Generation Z's perspective showcases a demand for genuine and sustained value in cultural participation within the kingdom.

### *5.1.2 Norms, Identity, and the Psychology of Cultural Participation*

To comprehend how cultural relevance as internalised, it is essential to consider the influence of identity formation and behavioural motivation. Utilising Ajzen's (1991) Theory of Planned Behaviour, this study demonstrates that while Generation Z may express a desire to engage with the art world, their actual participation is influenced by overwhelming accessibility and a perceived decline of cultural significance. Participants noted that the absence of state support for the arts has caused many traditional cultural institutions to rely on private or corporate sponsorship. That transition was viewed as undermining the symbolic authority of the arts, making them feel more commercialised

and less prestigious. Fashion, interwoven with everyday life, was perceived to enhance this notion through collaborations that blur the boundaries between high art and consumer culture. These attitudes exemplify broader dynamics captured in Bourdieu's (1977) theory of distinction and Veblen's (1918) notion of conspicuous consumption, as participants pursue cultural engagement and consumption that provide symbolic validation and social differentiation within an increasingly accessible cultural landscape and market.

The findings also align with Social Identity Theory (Tajfel; Turner, 1979), which posits that individuals seek affiliation with cultural groups that mirror their self-image. The lack of a dependable cultural narrative in the United Kingdom excludes young individuals from engaging with the nation's symbolic capital. When institutions neglect to safeguard youth expression, symbolic participation becomes devoid of significance. Keller's (1993) CBBE highlights that perceived brand meaning and clarity of identification drive emotional loyalty from a customer behaviour perspective. Many participants struggled to articulate how UK fashion brands represented culturally significant values, consequently limiting their capacity to form lasting emotional connections. This underscores the potential of strategic art patronage to alter this pattern and re-establish cultural authority. According to WGSN (2025), in a volatile market shaped by the uncertain external environment (Table 2.4) and unclear consumer preferences, it is crucial for brands to establish themselves as tastemakers. Interview findings indicate that consumers lack complete clarity regarding their desires. Therefore, British fashion brands must not only analyse these emerging behaviours through the framework of the Theory of Planned Behaviour (Ajzen, 1991) but also actively shape them by utilising Social Identity Theory (Tajfel; Turner, 1979) and curated cultural experiences as a guideline. By doing so, they can provide a structured symbolic framework that validates developing identities. As Bourdieu (1979) notes, cultural power lies with those who identify taste. Participants expressed scepticism regarding curation by the fashion brands; however, they highlighted the significance of distinction and elitism within the art world. By adopting this classificatory role, fashion brands' initiatives can reaffirm their status at the apex of the cultural hierarchy, thereby restoring distinction through curated national symbolic capital.

## **5.2 Barriers and Drivers**

Table 5.2 summarises the key barriers and drivers affecting the perceived cultural significance and effectiveness of fashion brands' art patronage within the United Kingdom, derived from qualitative insights from Generation Z and supported by relevant theories (Table 2.1). Considering structural and perceptual barriers, fashion possesses capacity to function as a cultural catalyst when integrated into heritage-

driven collaborations. In the context of institutional retreat and identity formation, fashion can facilitate the bridging of cultural gaps, especially when associated with trusted partners and positioned as a symbolic guide rather than a mere commercial substitute.

<b>Barriers</b>	<b>Drivers</b>
Disconnected national identity following national historical memory and Brexit	Desire for emotional security and cultural grounding
Lack of governmental support and funding for arts	Success of Italian brand-institution partnerships
Generational pluralistic ignorance and cultural detachment	Art as a psychological support in uncertain times
Over-commercialisation of fashion-art collaborations	Consumer demand for heritage-based, long-term strategies
Geopolitical instability affecting cultural trust and investment	Opportunity for brands to fill institutional gaps
Concentration of cultural activity in London only	Government encouragement for industry collaboration
Distrust in technology- driven art models	Positive reception of sincere, traditional cultural initiatives
Distrust of the private sector as a legitimate cultural authority, even when public support is absent	

Table 5.2 Drivers and Barriers within the United Kingdom’s Fashion and Art Sectors (Author’s own table, 2025)

### 5.3 Final Conceptual Framework

The final conceptual framework (Figure 5. 1) demonstrates strategic model that connects the macro-level socio-pressures and cultural disconnection with the micro-level consumer responses in the fashion and art sectors of the United Kingdom. It positions national art patronage as a fundamental marketing strategy that enables fashion brands to establish symbolic authority, mitigate uncertainty, and engage Generation Z through trust, belonging, and cultural awareness. Grounded in relevant theories (Table 2.1), the model illustrates how fashion brands’ art patronage can reinforce brand identity and contribute to national heritage. By aligning emotional and symbolic values with consumer identity, brands can function as cultural catalysts rather than commercial disruptors. The framework offers a practical roadmap for brands aiming to stabilise their cultural relevance and market position through cultural support, particularly during the period of uncertainty and evolving generational values.

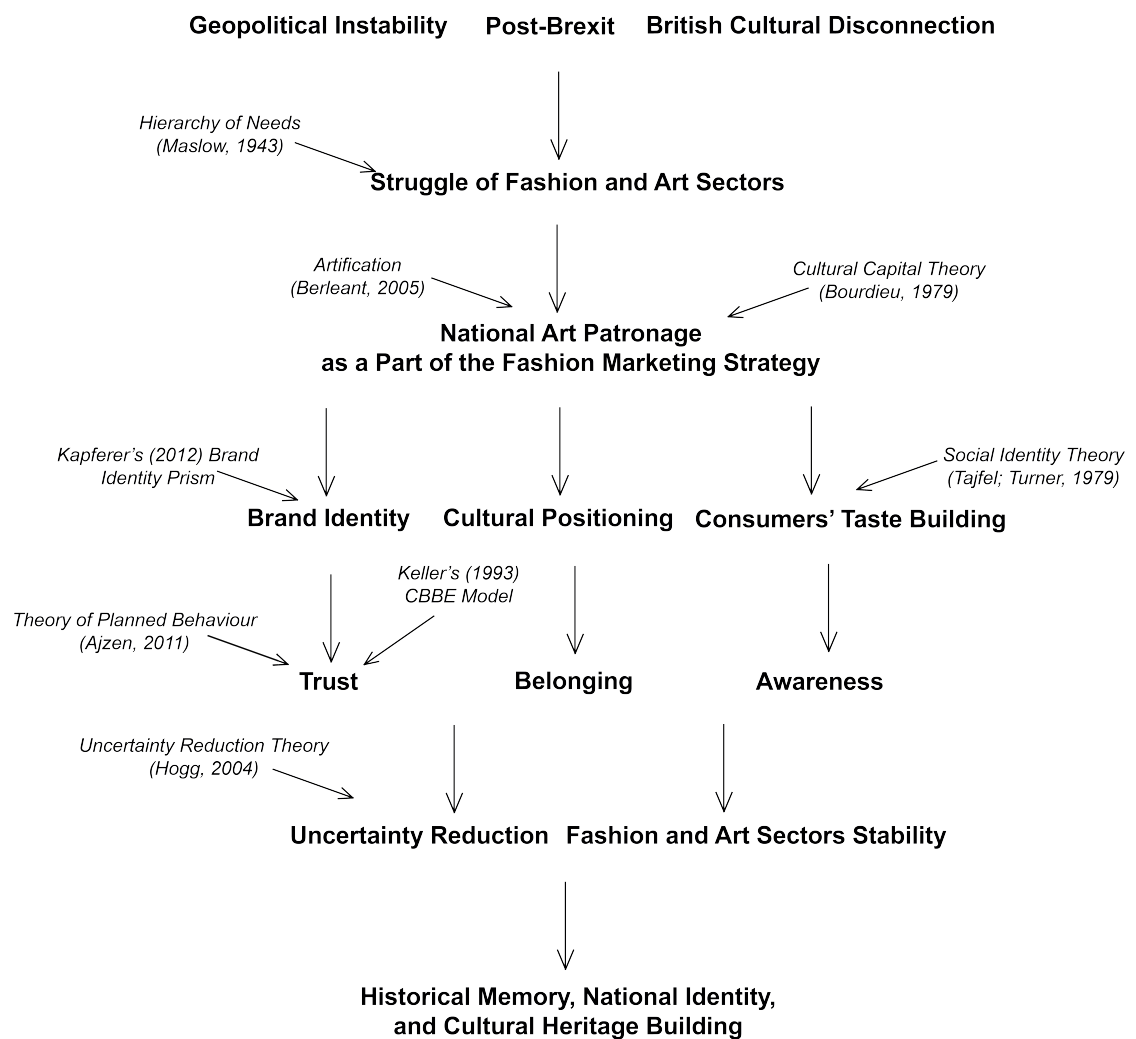


Figure 5.1 Final Conceptual Framework (Author's own figure, 2025)

## **5.4 Conclusion**

### *5.4.1 Implications*

Art patronage serves as a significant strategic tool for the United Kingdom fashion brands to sustain the resilience of the creative industries, especially within the interconnected realms of art and fashion. This is particularly relevant when engaging with Generation Z, a consumer demographic undervalued due to its perceived instability nowadays, as noted in the latest State of Fashion report (McKinsey&Company; BoF, 2024). However, as McNeal's (1992) theory of consumer socialisation underscores, early cultural and brand involvement plays a critical role in shaping long-term consumption patterns and loyalty. This underscores an opportunity for fashion brands to reposition themselves as long-term cultural investors. By integrating art patronage into their brand strategy, they can foster deeper symbolic resonance and contribute to the nationwide efforts in rebuilding cultural confidence and the creative sector. Furthermore, this aligns with Keller's (1993) model of brand equity, where meaning and trust are core to building lasting consumer relationships, especially with a generation in search of identity, value, and guidance.

### *5.4.2 Limitations*

While this research provides significant qualitative insights into the relationship between Generation Z and cultural involvement in the United Kingdom, numerous limitations must be recognised to contextualise the findings. The sample size was limited to eight participants, chosen through probability sampling, which introduces the potential of selection bias, as individuals with an existing interest in art and fashion are more likely to participate. This can restrict the inclusion of less culturally engaged voices, potentially limiting the diversity of the dataset's representatives. Furthermore, the study's temporal scope presents an additional limitation. The data reflect attitude during a certain socio-political period. Consequently, results may change when cultural policy, institutional presence, or branding strategies evolve (Braun; Clarke, 2006). Additionally, the researcher's subjective role and interpretive character of thematic analysis may affect the representation of findings. Finally, the findings are situated and limited to the UK setting and may not reflect dynamic in other nations.

### *5.4.3 Future Research*

A significant emerging subject is the concept of pluralistic ignorance, stated initially by Allport and Katz (1931), when individuals misjudge the interest levels of their peers, leading to a misleading consensus of apathy. Participants frequently expressed feeling culturally isolated in their artistic engagement, believing their interests were unique and

not shared when, in fact, similar sentiments were prevalent throughout the cohort. This requires additional investigation to evaluate its psychological effects on cultural disengagement. Additionally, subsequent research should explore the variations in cultural perceptions among nations with comparably complex historical narratives, particularly those shaped by imperial or colonial legacies, and comparative studies with countries with a more cohesive or locally rooted cultural memory in shaping cultural participation. Consequently, this line of inquiry could clarify how historical memory shapes youth engagement with cultural narratives, allowing fashion brands to strategically leverage art patronage as a marketing tool for identity-building and cultural relevance.



# Chapter 6: Reference List



## 6 Reference List

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## 6.2 Image References (Supporting poster)

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Image 2. Victoria&Albert (no date) Visit the V&A [image] Victoria&Albert Museum. Available at: <<https://www.vam.ac.uk/visit>> [Accessed 9 May 2025].

Image 3. Burberry (2025) Burberry Partners with V&A Museum on Transformation of the Fashion Gallery, to Reopen as The Burberry Gallery [image] Burberry. Available at: <<https://www.burberrypc.com/news/brand/2025/burberry-partners-with-victoria-and-albert-museum-on-transformat>> [Accessed 9 May 2025].

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Image 5. Sotheby's (2025) Collected Wisdom: Victoria Beckham Collects to Bring Inspiration to Her Life and Fashion [image] Sotheby's. Available at: <<https://www.sothebys.com/en/articles/collected-wisdom-victoria-beckham-collects-to-bring-inspiration-to-her-life-and-fashion>> [Accessed 9 May 2025].

Image 6. Steavenson, W. (2024) How Miuccia Prada Sees the World [image] Vogue. Available at: <<https://www.vogue.co.uk/article/miuccia-prada-vogue-interview>> [Accessed 9 May 2025].

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Image 8. Pinault Collection (no date) The collector's gaze [image] Available at: <<https://www.pinaultcollection.com/en/collectors-gaze>> [Accessed 9 May 2025].

Image 9. Razzall, K. (2025) 'I thought I wouldn't be here' - David Hockney on his biggest ever exhibition [image] BBC. Available at: <<https://www.bbc.co.uk/news/articles/cx2g0vx7dkvo>> [Accessed 9 May 2025].



# Appendices



## Appendix A                      Glossary of Terms

The terms presented in the glossary have been selected and defined by with the conceptual framework of the study. While some of these concepts may have multiple interpretations, across different disciplines, the definitions provided here reflect how they are understood and applied within the context of this research.

<b>Term</b>	<b>Definition</b>
Arketing	New definition, created under the circumstances of blurred boundaries between the art world and the fashion industry in the beginning of the twenty century, created by Boche (2010, cited in Bai, 2017, p. 214).
Art	Being the universal language and the highest means of knowledge (Schelling, cited in Tolstoy, 1897), art, in the context of the creative economy, is a culturally vital commodity whose value is recognised through institutional validation, economic exchange, and external players of the world (Robertson, 2005). Art includes multiple forms, such as visual art, audio-visual art, multimedia forms, performance arts, and even extends to other activities such as storytelling; however, throughout the primary research the focus gone to the visual art only.
Art World	As Tolstoy (1897) noted, the art world can be compared to the big industries, such as the military industry. Therefore, the art world is not only a creator but also a network of individuals, institutions, and market structures that collectively produce, manage, and trade artworks, including artists, cultural institutions, curators, and critics (Robertson, 2005).
Art Patronage	Functionally, art patronage is the financial support of the artists and artistic institutions. However, beyond its functionality, historically, art patronage has been a tool to shape national identity, public imagination, and taste (Flora, 2012, p. 207).
Artification	Artification, as first described by Arnold Berleant (2005), is the concept of transforming everyday experiences into aesthetic phenomena through an artistic perspective. In other words, turning non art into art by moving the product beyond the functional level or through contiguity (Kapferer, 2014, cited in Bai, 2017, pp. 213-228).
Authenticity	A negotiable, socially constructed concept attached to an object, depending on its connection with its origin, isbroadly used in marketing (Clark, 2017, p. 279).

Creative Economy	Structure, including industries, has its origin in creativity, skill, and talent and a potential for wealth and job creation through the exploration of intellectual property (UK Parliament, 2025). This paper discusses only two actors of that economy: the art world and the fashion industry.
Culture	Based on Bourdieu's (1979) concept of cultural capital and Berleant's (2005) artification, culture is a constructed field through which fashion brands use art to build authenticity, emotional resonance, and heritage. As Tolstoy (1897) noted, forms change, but the transmission of shared meaning remains.
Cultural capital	According to Bourdieu (1977), it is the acquisition and transmission of cultural value and knowledge from the past, emphasising generational information flow.
Distinction	The concept created by Bourdieu (1979) describes how tastes in art, fashion, and culture define social hierarchies. Taste is not neutral, but shaped by society and cultural capital.
Fashion Industry	Fashion is a dynamic industry intricately tied to craftsmanship and the utility of decisions made by people aimed to gain profit (Becker, cited in Crane, 2012, p. 100).
Gatekeeper (Becker, 1982)/ Tastemaker (WGSN, 2025)	Individuals or institutions who define good taste within the creative economy (Becker, 1982; WGSN, 2025).
Pluralistic Ignorance	Pluralistic ignorance describes the case where individuals believe their personal views differ from the group, while in reality, many share the same belief (Aronson, 2016).
Social Identity	Individual's self-image is derived from perceived norms created by gatekeepers (tastemakers) (Tajfel; Turner, 1979).
Transmission Channel	Channels to transmit objects, values, and meanings within the cultural production framework (Bourdieu, 1979).

## Appendix B Research Ethics Forms

### B.i Research Ethics Approval Form

# ual:

### Educational Ethics Approval Form

Declaration to be completed by the student:	Please tick:
• I have read the <b>Educational Ethics Code of Practice</b>	Yes ✓
• I have accessed the <b>Ethics of Making</b> <a href="https://ethics.arts.ac.uk">https://ethics.arts.ac.uk</a> website and applied the learning to my work	Yes ✓
• I have reviewed the ethics resources on <b>Academic Support Online</b> to help me consider the ethical parameters of the Code of Practice	Yes ✓
• I have discussed my work with my <b>unit leader</b>	Yes ✓

<b>Applicant name:</b>	Milana Levasiuk
<b>Course Title:</b>	BA (Hons) Fashion Marketing
<b>Unit Title:</b>	Final Major Project

If you are a tutor applying on behalf of a student or student group, please give your name here:	
<b>Tutor name:</b>	Shahpar Abdollahi

<b>1. The code of practice sets out four key areas for ethical consideration. Which one or more of these ethical principles does this application for ethical consideration relate to?</b>	
a. An <b>ethics of care</b> is supported by the Educational Ethics subcommittee as a positive ethic that is the University's responsibility to foster in relation to students, educational content, educational process including material resources, and in students' relations with anyone who participates or interacts with their work.	Yes
b. The principle of <b>social justice</b> obliges the student to identify the risks and benefits of participation in creative or investigative practice. Any risks to persons participating should be weighed against any potential benefits – to the participants or the student, and also the wider benefits to society of the knowledge gained. As with the principle of respect for persons, there is a need to promote equality and racial justice and protect vulnerable groups.	Yes

<p>c. <b>Respect for persons</b> recognises the capacity and rights of all individuals to make their own choices and decisions. It refers to the autonomy and rights to self-determination of all human beings, acknowledges their equality, dignity, freedom and rights. An important component of this principle is the need to provide special protection to vulnerable persons, both students and in student activity involving others.</p>	<p><b>Yes</b></p>
<p>d. <b>Beneficence</b> is the principle of acting for the good and wellbeing of others. It requires students to serve the interests of others. In so doing, students comply with the principle of neither doing, nor permitting, any foreseeable harm as a consequence of creative or investigative practice. This is the principle of <b>non-maleficence</b>, it is the principle of doing no harm.</p> <p>The specific duties of promoting equality and good relations are assumed under these principles, as defined by the Equality Act 2010.</p>	<p><b>Yes</b></p>

<p><b>2. Please provide a 100-word summary of the ethical issues that relate to the work /enquiry that is planned. Please relate it directly to one or more areas of the code and resources above.</b></p>
<p>This study combines in-depth interviews with Generation Z participants within the United Kingdom to investigate fashion industry's influence on cultural engagement and art patronage. Ethical considerations include ensuring respect for persons through informed consent, voluntary participation, and the right to withdraw. The research also adheres to beneficence by minimising any potential harm or discomfort and safeguarding participant anonymity. The principle of social justice is upheld by inclusive recruitment and the acknowledgement of diverse perspectives. All data will be securely stored and anonymised in accordance with GDPR. No vulnerable groups or sensitive topics are implicated.</p>

<p>Does your work or enquiry require you to work with participants, or reuse personal data that has been obtained elsewhere? If people are participating directly, please ensure they fill in the participant information and consent template (Ask your Course Leader to provide these). If not, go to Questions 6 to 9.</p>
---

<p><b>3. Who will the participants be? Please tick the boxes as appropriate.</b></p>	
<input type="checkbox"/>	<p>Students at the University</p>
<input type="checkbox"/>	<p>Staff at the University</p>

<p>Other. Please specify: Participant will consist of individuals aged 18 to 27 who identify as Generation Z and currently live in the United Kingdom. That encompasses United Kingdom nationals, International students and immigrants. All participants will be over the age of 18 and able to provide informed consent. The study aims to gather diverse viewpoints among this group regarding their perceptions of art, fashion, and cultural preservation.</p>
---

<p><b>4. What will participants be asked to do and/or how will their personal information be used? Explain in terms appropriate to a layperson.</b></p>
---

<p>Participants will be invited to engage in a one-to-one interview, lasting approximately 1 hour, conducted online. During the discussion, respondents will be asked regarding their perspectives and experiences related to fashion, art, and cultural preservation. The conversation will be audio-recorded with participants' permission to enable the researcher to accurately review what was said. The recordings will be securely stored and only the researcher will have access to the data. Personal information, including names and contact details, will be excluded from the final report and all replies will be anonymised to protect participants' privacy.</p>
---

<p><b>5. What potential risks to the interests of participants do you foresee and what steps will you take to minimise those risks?</b></p>
---

<p>A participant's interests include their physical and psychological well-being, their commercial interests e.g. IP; and their rights of privacy and reputation. Please note that compliance with the Data Protection Act 2018 and GDPR is a legal obligation.</p>
---

<p>This study presents no risk to participants. No sensitive or personal topics will be discussed, and all participants are adults able to give informed consent. To protect respondents' psychological well-being, participants may skip any question or stop the interview at any time without explanation. Their privacy and reputation will be protected by anonymising all data during transcription and reporting. No personal identifiers will be included in the final work. All audio recordings and data will be securely archived on an encrypted device and deleted after the project is assessed. The research fully complies with the Data Protection Act 2018 and GDPR.</p>
--

<p><b>6. Does your project involve children or minors (anyone under the age of 18) or vulnerable adults (e.g. a person with a learning disability)?</b></p>
---

<p>No</p>
-----------

<p><b>7. What potential risks do you foresee to yourself and what steps will you take to minimise those risks? E.g. does your work raise issues of personal safety, impact on vulnerabilities for you (or anyone with whom you are collaborating), especially if taking place outside working hours or off University premises?</b></p>
---

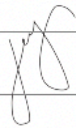
This research presents no risk to me as the student researcher. Interviews take place online. Interviews will be conducted via secure platforms. No visits to participants' private residences will occur. The study does not encompass emotionally sensitive subjects, and I do not anticipate any psychological or emotional impact. Appropriate boundaries and safety measures will be maintained through the research process.

**8. Are there other areas of ethical concern? How do you plan to manage these ethical considerations?**


No other areas of ethical concern.

**9. I confirm my responsibility to deliver the project in accordance with the Code of Practice on Educational Ethics of the University of the Arts London (the University)**

**If I am using personal data:** I will only store it on UAL-managed systems and will use the Participant Information and Consent Template to collect personal data. I will ensure I follow the [data protection principles](#) at all times.

Print name of applicant:	Milana Levasiuk
Signature of applicant:	
Date:	16.04.2025

**10. I support this project and have reviewed it with the applicant.**

Print name of Tutor:	Shahpar Abdollahi
Signature of Tutor:	
Date:	16.04.2025

## B.ii Participants Information and Ethics Consent Form

# ual:

## INVITATION TO PARTICIPATE IN A RESEARCH PROJECT

### PARTICIPANT INFORMATION

Project Title: "Fashion as a Catalyst of Artistic Preservation: Strategic Art Patronage as a Marketing Strategy, Its Impact on Generation Z's Identity and the Resilience of the United Kingdom's Cultural Heritage"  
Student Lead: Milana [Levasiuk](#)  
Email address: [m.levasiuk0120211@arts.ac.uk](mailto:m.levasiuk0120211@arts.ac.uk)  
Phone number: +447477273473

Dear XXX,

#### You are invited to participate in:

The research explores the role of luxury fashion as a catalyst for transformation within the United Kingdom art market, with a particular focus on how art patronage by luxury fashion brands can shape the cultural identity of Generation Z, the future investors, and participants in the United Kingdom's creative economy. It investigates whether such cross-industry engagement can encourage younger audiences to engage with or invest in the arts to address the structural funding challenges of the art sector and to strengthen brand positioning. Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate.

#### Why have you been approached?

As you are aged 18-27 and currently living and studying fashion marketing in the United Kingdom, your insights, as an emerging voice within the fashion industry are particularly valuable in helping to understand how fashion can influence attitudes towards art and cultural heritage.

#### If I agree to participate, what will I be required to do?

Participation involves a one-to-one online interview lasting 35 minutes-1 hour. You will be asked questions about your experiences and opinions related to fashion, art and cultural value. The interview will be audio-recorded with your consent.

#### What are the possible risks or disadvantages?

There are no anticipated risks or disadvantages associated with participation. The interview does not involve sensitive or personal topics. You are free to skip any question or stop the interview at any point. All data will be anonymised to protect your privacy.

#### What are the benefits associated with participation?

While there are no direct personal benefits, your participation will contribute to research that explores the future of cultural preservation and the role your generation play in it. Your insights may help inform how the fashion industry and cultural sectors engage young people more effectively.

#### What will happen to the information I provide?

# ual:

The information you provide will be used for academic research only. It will be recorded, transcribed, and anonymised. The data will be securely stored and deleted after the research project is completed.

## What are my rights as a participant?

- The right to withdraw from participation at any time
- The right to request that any recording cease
- The right to have any data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to be de-identified in any photographs intended for public publication, before the point of publication
- The right to have any questions answered at any time.

## Whom should I contact if I have any questions or want to withdraw my consent?

If you have any questions or wish to withdraw your consent at any time, please contact the student researcher: Milana Levasiuk, [m.levasiuk0120211@arts.ac.uk](mailto:m.levasiuk0120211@arts.ac.uk)

## PRIVACY NOTICE

Your personal data will be processed by UAL on its managed systems for research purposes with your explicit consent.

Your personal data will be anonymised and deleted on your request or by 8 May 2025 following the project's end date.

You can find more information about UAL and your privacy rights at [www.arts.ac.uk/privacy-information](http://www.arts.ac.uk/privacy-information).

## CONSENT TEMPLATE

1. I have had the project explained to me, and I have read the information sheet
2. I agree to participate in the research project as described
3. I agree to the items checked below:

- to be interviewed
- that my voice will be audio recorded
- that information obtained may be published in an anonymised form.

4. I acknowledge that:

- (a) I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
- (b) The project is for the purpose of research. It may not be of direct benefit to me.

# ual:

- (c) The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
- (d) The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

## **Participant's Consent**

'I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant: \_\_\_\_\_ Date: \_\_\_\_\_  
(Signature)

## Appendix C

## Semi-Structured interviews

### C.i Interview Protocol of Semi-Structured Interviews

#### Sub-Questions

#### Questions

SQ1: How does the Generation Z perceive the dynamics of the United Kingdom art market?

How do you define your attachment to the realm of art? To what extent do you consider art significant in your life?

From your perspective, does your generation place sufficient value on the preservation of the arts and cultural institutions?

Do you believe art and culture are insufficiently represented or undervalued in contemporary society and political discourse? Should this sector receive increased attention and financial support?

SQ2: How does Generation Z perceive the intersection between art and fashion?

Have you encountered fashion brands endorsing museums, artists, or exhibitions? Have any of these initiatives heightened your curiosity regarding the art world?

Does fashion enhance the relevance or accessibility of art for young individuals such as yourself?

What do you think explains the growing inclusion of luxury fashion items, such as Hermes bags, at art auctions such as those held by Sotheby's? Do you perceive this as a strategic method to engage younger audiences and recontextualise art within the contemporary consumer culture?

SQ3: How Generation Z see the future of the creative industry of the United Kingdom and their impact as art investors?

To what extent do you perceive fashion as a viable medium for introducing younger generations to art collecting and investment?

What role does fashion's involvement in the arts play in shaping your engagement with cultural institutions?

Do you see your consumption habits as a reflection of your values or a way of constructing your identity?

## **Introduction**

Thank you for agreeing to participate in the interview. My name is Milana Levasiuk, and I am conducting research for my bachelor's dissertation on the intersection of the luxury fashion industry and the art world in the United Kingdom. Your insights are crucial for gaining a deeper understanding of the role of art patronage by luxury fashion brands on Generation Z identity formation and preparing them as a future of the creative sector of the United Kingdom. Please be aware that this interview will be recorded to ensure accuracy, and all responses will be anonymised. Feel free to provide as many details as you wish. Your perspectives will be greatly appreciated.

### **Section 1: Art Perceptions and Cultural Significance**

**Q:** How do you define your attachment to the realm of art?

Follow-up: To what extent do you consider art significant in your life?

**Q:** From your perspective, does your generation place sufficient value on the preservation of the arts and cultural institutions?

**Q:** Do you believe art and culture are insufficiently represented or undervalued in contemporary society and political discourse?

Follow-up: Should this sector receive increased attention and financial support?

### **Section 2: Fashion as a 'Gatekeeper' of Cultural Engagement with Generation Z**

**Q:** Have you encountered fashion brands endorsing museums, artists, or exhibitions?

Follow-up: Have any of these initiatives heightened your curiosity regarding the art world?

**Q:** Does fashion enhance the relevance or accessibility of art for young individuals such as yourself?

**Q:** What do you think explains the growing inclusion of luxury fashion items, such as Hermes bags, at art auctions such as those held by Sotheby's?

Follow-up: Do you perceive this as a strategic method to engage younger audiences and recontextualise art within the contemporary consumer culture?

### **Section 3: Cultivating Future Art Patrons**

**Q:** To what extent do you perceive fashion as a viable medium for introducing younger generations to art collecting and investment?

**Q:** What role does fashion's involvement in the arts play in shaping your engagement with cultural institutions?

**Q:** Do you see your consumption habits as a reflection of your values or a way of constructing your identity?

#### **Closing Remarks:**

Thank you for sharing your valuable insights and experiences. Before we conclude, is there anything else you would like to add or any additional points you believe are important for understanding of the fashion industry's role on implication of the United Kingdom art market?

I may follow up with you if any further questions or need clarification on specific points. Your input has been greatly appreciated.

Have a nice day, goodbye!

## C.ii Transcripts of In-depth Interviews

<b>Interview 1:</b> Participant 1	<b>Education:</b> Fashion Marketing Student at Marangoni Institute	<b>Date:</b> 16.04.2025, 2pm <b>Duration:</b> 53 minutes <b>Location:</b> Microsoft Teams
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**I-Interviewer**

**R-Respondent**

**I:** How do you define your personal attachment to the realm of art?

**R:** I actually feel deeply connected to the art world. I graduated from the art school where I studied for 7 years during my secondary school, now I am fashion marketing student and usually draw my inspiration from artworks and other cultural initiations such as movies, books or theatre. However, I regularly go to exhibitions or theatre not only as a source of the inspiration, but as a habit to surround myself with art and cultural heritage of the place I live in, since I see it important.

**I:** So, art plays significant role in your life, right?

**R:** Yes, it is surrounds me constantly, I can even say that I see the world throughout the sense of art, especially by the old masters, because I am disappointed of the current dynamics of the art and the aesthetic culture overall, that is why I usually prefer to visit museums and not the galleries or even watch old movies, rather than the new ones.

**I:** Do you believe this negative dynamic is affected by the lack of attention to that sector in political discourse or society in general?

**R:** I would not say art is undervalued by the government in the UK, especially classical art, which is treated and valued highly, based on the royal collections. In my opinion, what is undervalued is contemporary art and living artists, because usually those who support art are older generations and they prefer something historically recognised rather than something new. That is kind of 'safe' strategy for investing and supporting. I think government and other organisations that support art institutions do not like to risk and do not know how the older society, which is still much wealthier than our generation and therefore more valuable for the government, will react, so it's harder to justify the funding of contemporary institutions. That is why I believe the importance of funding and attracting attention to the living artists, but understand at the same time the conservative government's idea. Furthermore, there are different priorities for them to focus on, such as economic instability, inflation, and healthcare. They have to allocate money to those sectors. However, especially during that difficult time, I think we need more cultural education.

**I:** Where do you think art preservation and cultural institutions placed among your generation? In your opinion, are these important media for Generation Z?

**R:** Honestly, even though my surroundings are quite culturally and artistically aware, because I am a fashion student, I don't think my generation values art, based on my general patterns. Visiting the exhibitions, especially those dedicated to classical art, for example, the Renaissance period, most of the audience is 30+; only around 5% are our age; while 80% are in their 60s or even 70s. However, I think that is okay for our age, we are still very young to be focused on such fundamental things as cultural heritage or preservation. We don't even have the financial capacity to truly support the arts as people in their 50s or 60s can.

**I:** Well, as you mentioned your relationship to the fashion industry, I believe you, as a fashion marketing student, have encountered luxury fashion brands supporting artistic institutions. Have any of these initiatives heightened your curiosity regarding the particular artist?

**R:** I would not say any of the artistic involvement of the fashion brands increased my interest in art, since I was already involved in that realm, but I really appreciate brands that take cultural responsibility, especially luxury brands, because I see their capacity to do that. For example, I respect Prada's and Gucci's preservation of their own archives in line with the heritage of their country. I really like Prada's Fondazione in Milan, as I visit that city often and even wanted to move there because I recognise Italy as a world's cultural hub, and moreover, Giorgio Armani's museum. I also remember hearing Bottega Veneta helped fund an exhibition dedicated to Black women artists. That kind of initiative is important for the brand itself and for me as a consumer.

**I:** You mentioned four examples of the cultural involvement of the luxury brands, but non of them are British brands, can you tell me more about that?

**R:** I have noticed active involvement of the Italian brands in art patronage; however, I cannot remember any of the British brands supporting art. Even non-local brands seem to me more involved in the UK art world sometimes. Burberry, as I see it, does not do nearly as much. I don't think luxury brands do it out of philanthropy but because they see art as an inspiration for their products, and sustainability and cultural responsibility align with the needs of the consumers, but the idea is not to support someone.

**I:** Does this involvement of the Italian luxury brands enhance the relevance or accessibility of art for young individuals? Did you know they have a law into the constitution obliging to support Italian heritage?

**R:** Wow, I didn't know about that law, to be honest, but it is seen even through their corporate world, but I don't believe it's going to change the situation rapidly. Cultural appreciation is coded into the Italian culture and society consequently. I don't believe fashion makes art more accessible or relevant to Gen Z. Take that LV and Jeff Koons collaboration as an example, where they used images of Van Gogh and Manet. It wasn't about art, as I see it — it was a marketing strategy. It didn't deepen anyone's understanding of those artists or their significance. It only benefits the fashion brands, but not artists; it's more about creating the hype. Gen Z chases hype, and brands know it. But it doesn't equal education or cultural appreciation.

**I:** What would a meaningful collaboration look like to you?

**R:** I think that is more important for the brands to engage consumers about the history behind the collaboration and not just create an image or employ artist's aesthetic but educate the society through events or lectures, for example. As I prefer traditional art, that is difficult for me to discuss contemporary artists and artworks as a potential partners for the brand. I don't understand it. I might be mistaken in my assumption, as it is possible that living artists can gain from such a collaborations. For instance, I was unaware of Yayoi Kusama, before the collaboration was announced. Furthermore, it is worth nothing that I have no prior knowledge of British artists, particularly those from the contemporary era. So, maybe that hype around them is beneficial.

**I:** Speaking about luxury brands and goods and the rise of its presence at art auctions, for example Hermes bags at Sotheby's, the United Kingdom auction house, do you see it as a strategy to attract younger audiences and recontextualise art in consumer culture?

**R:** I think people who can afford Hermes bags or attend Sotheby's auctions aren't Gen Z. They are much older; it could be their parents or grandparents, but not themselves. I believe these luxury items are a symbol of status, tangible evidence of their wealth. I

see it as borrowing luxury fashion strategies from art auction houses. It does not reach our population, as I believe, or reach those who have money or parents who have money.

**I:** So, you don't see fashion's role in preparing younger generations to art collecting and investment?

**R:** Well, I think fashion can spark curiosity about that context, but real engagement comes from education. I think art and fashion are entirely different worlds. They have different investors, different motivations, and different cultural roles. So, finalising, I recognise fashion involvement in the realm of art as a surface-level marketing strategy. I see problems deeper not only in the simple curiosity but in the whole educational process. Especially in the UK. If I get your idea right, I think Italian fashion can obviously be an example of art and fashion partnership, since I see a lot of them promoting Italian culture throughout custodianship. Maybe it's a good idea to create the same law of developing business in the UK with responsibility to preserve art, as Italy did, as you mentioned, but I'm not sure if it will change Gen Z's cultural code.

As Generation Z prefers simplicity, entertainment, and digital consumption over depth and conscious ones and does not want to understand art history context since it requires time and patience, fashion as an adaptable industry to the external circumstances can be quite influential for the young generation to at least get to know about some of the artists and can create a pace to preserve and support the British art market.

<b>Interview 2:</b> Participant 2	<b>Education:</b> Fashion Marketing Student at London College of Fashion	<b>Date:</b> 21.04.2025, 3pm <b>Duration:</b> 1 hour <b>Location:</b> Microsoft Teams
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**I-Interviewer**

**R-Respondent**

**I:** How do you define your personal attachment to the realm of art?

**R:** My attachment to art feels less like a choice and more like something that's just part of me like a language I was always meant to speak. Whether it is in poetry, music, or even a small moment between two people that says everything without a word, I see art in all of it.

To me, art is how I make sense of the world and how I feel most connected to it. It captures the stuff that's hard to explain the weight of longing, the lightness of joy, the quiet in-between spaces where life actually happens. I do not need it to be big or loud or perfect. I see art everywhere, in every sunset or even someone's laugh. That is art to me. That's where I feel most alive. So, I consider it to be very significant in my life, as art is very much present in everything.

**I:** From your perspective, does your generation place sufficient value on the preservation of the arts and cultural institutions?

**R:** From my perspective, it's a bit of a paradox. I think my generation deeply values the arts and culture, but not always in the traditional ways that institutions expect. We are constantly creating, sharing, remixing, and breathing life into art through platforms that did not even exist a couple decades ago. We turn to music, film, poetry, digital art, memes, fashion, all of it, not just for entertainment, but for healing, expression, resistance, and connection.

But at the same time, I do think the preservation of formal cultural institutions like museums, theatres, and classical spaces sometimes gets lost in the chaos of modern life. Maybe it is because we were not always taught to see ourselves reflected in those spaces. Or maybe it is because we are overwhelmed by survival in a world that constantly feels on the brink, climate anxiety, economic pressure, social injustice. It can make long-term preservation feel distant when the present feels so urgent.

Still, I believe the heart is there. My generation wants to protect art — we just do it differently. We value authenticity, accessibility, and inclusion. We want cultural spaces to evolve, to feel alive, not frozen. And if institutions are willing to listen and shift with us, I truly believe we will show up not just as visitors, but as storytellers, caretakers, and creators of the culture we want to pass on.

**I:** Why do you think the shift from traditional to an innovational form of participating in the art world has not changed? Is it because art is now politically neglected?

**R:** I do think art and culture are often undervalued in today's society, especially in political discourse. When conversations are focused so heavily on economics, policy, and power, art can be treated like an afterthought, something "extra" or nonessential. But to me, that completely misses the point.

Art is not just decoration, it is documentation. It is resistance. It is identity. It is how people make sense of joy, grief, change, and conflict. It's one of the most honest mirrors we have. So when it is left out of the bigger conversations, especially political ones, we lose a huge piece of what makes us human. We lose the nuance, the emotion, the empathy that numbers and policies alone can't capture.

That said, I think a lot of people, especially young people, are pushing back on that. We are using poetry, music, film, and even memes as forms of protest and storytelling. Culture does not live in galleries anymore, it is on streets, in our playlists. Even if it is

recognised by mainstream institutions, it is still thriving in the spaces we are created ourselves.

**I:** In your opinion, should this sector receive increased attention?

**R:** I think art deserves more recognition, as a vital part of how we shape the future, as a space to grow. That is important to understand each other and ourselves. It is where people turn when they need comfort. When they are angry, when in love, or trying to make sense of the world, and that along should be enough to give it priority. Beyond that art has always been a catalyst for change.

It sparks conversations that politics alone can not reach. It humanises issues, brings history to life, and connects generations across time. More attention to that sector also means more opportunities for young, diverse voices to be heard. There is so much more potential in the art that is not being seen yet, because it is coming from people without access or resources.

So yes, more attention, more support, more love. Because art is not a luxury. It is a lifeline.

**I:** Speaking about broader support, have you encountered fashion brands endorsing museums, artists, or exhibitions? Have any of these initiatives heightened your curiosity regarding the art world?

**R:** Yes, I have noticed more fashion brands collaborating with museums, artists, or even sponsoring exhibitions, and honestly, I think it is a really interesting bridge between the worlds of high art and everyday expression, even speaking about luxury fashion brands, who anyway craft for everyday life. I consider fashion itself as an art form, so when a brand uses their platforms to spotlight visual artists, or cultural spaces, it can make those things feel more accessible, even for people who might not typically step into a gallery.

I remember seeing things like Dior collaborating with Louvre, or Louis Vuitton highlighting contemporary artists on their bags. Even things like merch drops inspired by exhibitions or capsule collections that tell a visual story, all of that definitely sparks my curiosity. It makes me want to look deeper into the artists behind the work, or learn the story behind a piece that might have just been on a t-shirt or a billboard at first glance.

What I love most is when it does not just feel like marketing, but like a genuine celebration of art. When fashion and art meet with real intention, it reminds me how connected everything is: how what we wear, listen to, look at, and create all live in the same cultural ecosystem.

**I:** Great, did this curiosity influence your perception of the brand or your purchasing decisions in any way?

**R:** Yeah, I think it definitely influenced how I saw certain brands. When a fashion label takes the time to highlight real art or support cultural institutions, it shows me they care about more than just selling clothes, they are participating in the conversation around creativity and culture. It makes the brand feel more intentional, more connected to something real.

It does not mean I am running out to buy something immediately, I am still very aware of price tags and sustainability, but it does stick with me. It makes me pay more attention to what they are doing next. I might follow the artist they featured, check out the exhibition they supported, or even just carry that moment with me creatively.

And when a brand aligns with values I care about, like supporting emerging artists, preserving culture, or making art more accessible, it definitely makes me more likely to support them in the future. Because at the end of the day, I am not just buying into a product. I am buying into a story, a feeling, a point of view.

**I:** So, fashion enhance the relevance or accessibility of art for young individuals nowadays?

**R:** Yes, I really do think fashion can make art feel more relevant and accessible, especially for people my age. A lot of us did not grow up going to galleries or studying fine art in school, so seeing it show up in the spaces we already move through on clothing, in campaigns and on our feeds makes it feel less distant and more personal. Fashion is such a powerful form of self-expression, and when it intersects with visual art or cultural history, it invites young people to engage with those ideas in a way that feels natural and even exciting. It turns art into something you can wear, feel, live with not just something behind a glass wall.

Plus, when artists and designers collaborate, it tells us that creativity is not locked into one category. That poetry can live on a hoodie, that sculpture can inspire a silhouette, that an exhibition poster can become a tote bag that starts a conversation on the street. It makes the art world feel less exclusive and more like a space we can all be part of not just admire from a distance.

So yeah, fashion definitely has a way of bringing art to people who might not have found it otherwise and honestly, that is kind of magical.

**I:** Well, the growing inclusion of luxury fashion items, such as Hermes bags, at auctions such as those held by Sotheby's is to attract people to the art world with the lack of cultural involvement?

**R:** I think it says a lot about how we are redefining what 'art' actually is. Items that were once seen as fashion or status symbols are now being recognised for their craftsmanship, cultural impact, or even historical, it becomes family heritage for example when grandmother present her daughter the bag of her young hood. A Birkin isn't just a bag anymore, it's a kind of artefact. It carries meaning: about luxury, scarcity, identity, and the time it came from. Furthermore, it is about how blurred the lines are now between art, fashion, and commerce. People are beginning to see it as a kind of investment as art pieces. As part of a larger cultural narrative.

And let's be real, prestige plays a role too. Auctions like Sotheby's are not just about selling; they are about curating desire. Including luxury fashion elevates the item's status even more, while also drawing in younger, fashion-savvy collectors who may not yet be buying million-dollar paintings, but are interested in owning a piece of that world. So it is this mix of cultural value, financial investment, and shifting ideas about what art can look like. It might be unconventional, but it is very much of our time.

**I:** So, that is a strategic move of the art world to attract more attention and investments throughout the fashion industry?

**R:** Yes, I do think this is a strategic move of both to engage younger audiences and to reframe what art can be in the context of contemporary consumer culture. Today, people my age are interacting with art in ways that are totally different from past generations. We are not just going to museums; we are seeing art on social media, in streetwear, in pop-ups, in our algorithms. So bringing fashion into traditional art spaces, like auctions, is a way to meet people where they already are.

It also challenges that old idea that art is only about paintings or sculptures in elite spaces. By including objects from luxury fashion, things that carry cultural significance, design excellence, and even personal identity, these auctions are acknowledging that the definition of art is expanding. And younger audiences, especially those raised in a world where aesthetic, identity, and consumer choices are all interconnected, are really responding to that.

But there is a dual edge to it too. On one hand, it can make art feel more accessible, more in tune with real life. On the other, it raises questions about how much of our culture is being shaped by wealth and status. Are we appreciating the artistry, or just the brand name?

**I:** Regarding your statements of art as a catalyst of change and fashion as an art form, to what extent do you perceive fashion as a mechanism to introduce

young consumers to art collecting, rather than being compared or equate with art as I historically accepted?

**R:** Being neglected by political discourse because of the current instability, I see fashion as a powerful entry point for younger generations to dip their toes into art collecting. For a lot of us, fashion is the first form of self-expression we engage with in a meaningful way, we wear what resonates with us, whether it is graphic tee with an artist's work, a limited-edition collaboration, or a luxury bag that becomes a status symbol. These are not things we buy, they are pieces that reflect identity, culture, and lifestyle. By seeing luxury fashion and art collide in collaborations or special editions, it makes the idea of art collecting feel less intimidating and more relatable. It starts to show that collecting can be about more than painting or sculpture, but experiencing art in various forms, and owning a piece of it in ways that are accessible. From investment perspective, that is feels secure to invest into something that holds cultural value and also that can be utilised, fashion pieces or houses offer it by partnering with artists and cultural institutions. So, fashion allows younger people the taste of the world of art collecting without the traditional context that might feel distant. And once they are in that mindset, it is easier to see how art and investment intersect in other spaces, like galleries, auctions, and digital art platforms.

**I:** What do you think of brands, partnering with art institutions?

**R:** Fashion's involvement into the art world make the art feel alive for me, as it is something that is happening right now, not just in the past. It makes it a part of my everyday life, which is important since I mentioned it before, that is important to be connected to art to understand myself and the world around. It makes it accessible, reachable. I think fashion speaks the language of my generation, so art is meeting me where I am, in a space I understand, it is like a shared language I can connect with.

**I:** What values are reflected into your consumption of luxury fashion items?

**R:** Being honest, I am not a target audience of the luxury fashion brands, however, I understand your questions. I definitely see my consumption as a reflection of my identity. I look for things that feel authentic, that connect with my personal tastes and beliefs, even in luxury fashion items I do not consume, since that is a benchmark for the fashion world.

**I:** In the movie 'The Price of Everything', one of the art collectors said 'The art world has a few leaders and a lot of followers'. Do you mean the same by speaking about luxury fashion as a benchmark for the fashion industry?

**R:** Exactly, that is what I meant, even if I am not a target audience, I am targeted by that sectors a lot, especially, when I see something that resonates with by view and believes. It is like shaping me believes, it helps me recognise people who share similar perspectives.

<b>Interview 3:</b> Participat 3	<b>Education:</b> Art Management graduate at Goldsmith	<b>Date:</b> 16.04.2025, 10am <b>Duration:</b> 1 hour 2 minutes <b>Location:</b> Microsoft Teams
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**I-Interviewer**

**R-Respondent**

**I:** What brought you into the art world?

**R:** I was greatly influenced by personal connections. The people I communicate with are very closely connected with art. One person is a collector, a very large one. The second person is an artist. So, probably, it is natural that I somehow came to the art industry.

**I:** How did your perception of the art world change once you became the part of it?

**R:** In general, when I went into this industry, I imagined cool art. But in reality, it turns out, there is a lot of bad, semi-art. And therefore this spoiled the impression a little. And if it concerns commercial art. I did not really expect that there are so many different communities built on art. It is not only fine art, but also different types of art, events, and so on. And how brands and big companies are generally very tied to art. And I think the success of those partners, companies, is very tied to the art world.

**I:** Interesting. But does art itself benefit from these collaborations?

**R:** I think we are now in such an age when people, the masses are not very interested in art. And I think that the fact that artist and cultural institutions are starting to cooperate with brands, it helps them to grow their audience and generally attract people to something higher and smarter. And I think that their benefit here is not material, but more like attracting an audience and expanding the horizons of the masses. But companies, brands that cooperate with this, they maintain their status. I think this is the very first story. And the status is also directly related to more luxury services and products. Those partnerships confirm that the company feels confident, that they have some more understandable goals, higher goals than just consumption and sales. And they build these good relationships with their clients. Because, let's say, I will tell you about banks. If a bank collects its private collection and holds art events, then they are more likely to attract new clients, young people, who want to get into high society.

**I:** You mentioned that masses are not very interested in art, can you tell me more about Generation Z?

**R:** In general it seems to me that, probably, this whole trend, the tendency that the younger generation is interested in art, is probably still false. And this is, in general, a misconception among us. Because if everything was so good, then, probably, art or institutions really would not turn to commercial organisations, such as fashion brands, for help. And, probably, it could even be that now the focus of people in general, the population, and especially generation Z, is still more directed towards fashion, particularly clothing. And therefore, maybe, this can still be counted on as cool collaborations, but at the same time, it seems a bit like a cry for help. I can probably even explain this. In general, it all probably comes down to a banal Maslow pyramid, that we now have very big crises and very big problems in the world. And people need stability at minimum basic levels, especially the youngest ones, who only graduated from the universities or started their careers. Art and fashion have never been primary needs. And that's why now, probably, by the way, maybe fashion is not doing very well together with art, because objectively, people... People just think about what to do, how to feed their families, how to protect them. And that's why I think that all these luxury hobbies are fading into the background.

**I:** Regarding luxury fashion and art collaborations, what kind of partnership come to mind for you?

**R:** I immediately remembered the Loewe foundation where they support craft, artists, and the second thing that came to mind was the Dior showcase in collaboration with Otani Workshop, in general, I closely associate myself with fashion and pay attention to such collaborations, especially when I see the result of them on the streets — it is interesting and attracts attention — you want to look at such showcases more than boring ones with mannequins, such as Chanel's showcases usually look like.

**I:** What do you think of Generation Z as conscious consumers, who based on multiple reports moved past older theories like Bourdieu's distinction theory — where taste and luxury consumption reflect social class?

**R:** Do you know what? In general, when people are young, our generation now, which is starting to earn very well, especially generation Z, they still want to confirm their status, because status is a fact. It exists. Historically, art is status. And when new money appears, it no longer gives status. Status is given by the circles you move in and what you are interested in. But I noticed that if our generation, have some spare money, and they are saturated with some material goods, like clothes, a car, an apartment, and so on, then they already want something new, something interesting. And art is just one of these spheres that provides something unusual, and it brings not only products, but also a community, associations, connections. However, I still believe that our generation is the culprit behind the change in art market. For example, the older generation likes to go to museums, go around in circles, roughly speaking, walk around the whole city to look at art, buy art, and so on. It seems to me that we are lazier. And everyone understands this perfectly well, and we want to get the coolest thing while sitting on the couch. And I think that the emergence of online galleries, and all these platforms, and some events that do not require extra energy, they are becoming more popular. I think that yes, the way of consumption is really changing, but it has not yet been formed. That is, it is as if brands and companies are really trying to find how to attract more attention from Generation Z.

**I:** During the interviews, I have noticed that no one I have interviewed so far has brought up examples of British art — everyone always mentions Italy or France. Why do you think people don't refer to British artists, designers, or cultural figures as much?

**R:** I think Italians have art in their DNA — it is deeply rooted in their cultural code. In contrast, in the UK, contemporary art is a relatively recent movement. Historically, the British collected art from around the world, but their local art scene only gained real momentum in the 1970s–80s with the rise of the Young British Artists (YBA) like Damien Hirst and Tracey Emin. That's when a new "British art cult" began. This movement is still young, so it hasn't fully entered the national identity. Yet, there is a strong appreciation for contemporary British artists like Bacon, Freud, and Hockney. Major exhibitions of their work — especially at places like the National Gallery — draw large crowds. So yes, the British do love and support their art. However, unlike in Italy, where art and fashion naturally intertwine, British brands often don't engage with the art world as actively. This could be due to broader societal distractions, but perhaps it's also an opportunity — a chance to revive interest and emphasise the importance of preserving culture.

**I:** Do you think art is neglected into the United Kingdom?

**R:** Regarding state funding, especially under the Liberal Party — I am not sure how things stand now, but the Conservative government really damaged the creative industry in the UK. They made things tough. And honestly, I do not think even the liberals today are actively supporting or financing the kind of collaborations we're seeing. It doesn't feel like brands are working with the state at all. These initiatives seem to come from the brands themselves, or from institutions like museums and

auction houses. And I kind of get why. If we forget profit for a moment — these collaborations just look cool. They are fresh, creative, and exciting, especially for people in the industry. But of course, profit is always part of the equation. Take Sotheby's, for example — they have been facing serious financial challenges lately. So now, they're trying to make art feel more accessible and relevant. Maybe they thought: Why not bring art into fashion spaces? Like in Victoria Beckham stores — art on the walls suddenly feels stylish, desirable. It's marketing, but smart. At the same time, even art itself has started feeling more conservative — maybe because of the people who dominate the space now. So these collaborations are also a way to shake things up, to attract new audiences. As for museums, I think their involvement is important, but honestly, it should've happened earlier. Burberry, for instance, is a deeply British brand. The fact that its first real collaboration with the V&A — one of the most important fashion museums globally — only just happened is surprising. Still, it's the right direction. But I doubt the state played any role in that.

**I:** And finally, why do you think there's still so much elitism in the art world toward fashion, even though fashion often brings new audiences and funding? For instance, on Victoria Beckham's Instagram, people praise her Sotheby's collaboration, but on Sotheby's post, people mock her.

**R:** Of course, in society's minds, art should never stoop to the level of material goods —commercialisation feels wrong. But it happens. It's part of creating some kind of stability, even though it feels like a compromise. I can actually give an example — not from the UK, but from Russia. At some recent Russian art fairs, there were several booths not just with art, but with products from local brands. Fashion people and marketers were thrilled, saying how great it was that art was getting this kind of attention. Because art, after all, is supposed to be above everything else. But artists and gallerists were frustrated. They felt it devalued the work, turned it into background decoration. And that's the core of the problem: art is becoming more commercial, and no one quite knows how to deal with it. On one hand, art needs funding and visibility, or it risks disappearing. On the other, it's not supposed to chase trends or money. It's a contradiction that no one has solved. At the heart of it, I think this says something about how society is changing. People don't value art the same way anymore. A century ago, someone might have lived in poverty just to write poetry or paint. Now, that kind of dedication seems rare, because it's not profitable. It's not just a UK issue — it's a global shift in perception. Even the art market reflects this. I know a very well-known art dealer who used to sell to collectors who genuinely loved art — Russian billionaires, Europeans, whoever. Now, most of her clients are from China, and they just want investment pieces. They ask, "What will grow in value?" not, "What moves me?" She said it makes her feel like she's no longer selling art for art's sake, but for the sake of money. So yes, it's a massive issue. Art is still here, but the way we relate to it is changing. And not necessarily for the better.

**I:** I even saw a UBS bank ad at Zurich airport that said: "Understanding your portfolio is enough. The real art is understanding your world." They used the word art metaphorically. What do you make of this shift in how "art" is used in popular discourse?

**R:** Yes, it is true. This is probably even a confirmation case.

<b>Interview 4:</b> Participant 4	<b>Education:</b> Fine Arts, UAL Chelsea College of Art	<b>Date:</b> 21.04.2025, 11am <b>Duration:</b> 35 minutes <b>Location:</b> Microsoft Teams
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**I-Interviewer**

**R-Responent**

**I:** As an artist, how would you describe your personal connection to art? Has creating changed its meaning for you?

**R:** Across a long period, probably 6-7 years of course changed the meaning of creating. And with every year the process just accelerates. Probably has to do something with our life tempo, I like any other human consume more and more information and ideas at much faster speeds now. Sometimes it becomes a problem, by moving so fast I don't always have time to overthink all the details and concepts, which I do enjoy doing. I hope at some point I'll be able to stop and just move at the pace I want, rather than the pace given to us.

**I:** Do you think people in the UK, especially Generation Z, value art and cultural heritage — or is it being overlooked?

**R:** Personally I think Gen Z is a little cooked... popularism and hype creations are overweighting what actual valuable art was prior, cultural heritage... what cultural heritage... if you visit any type of museum somewhat connected to cultural heritage in the UK, most visitors are over 45 years old. Unless they were brought there with a school group which doesn't really intersect with their actual interest in the area.

**I:** Who do you see as your ideal audience and collector? Given your opinion about Generation Z, Do you even see Generation Z as part of your audience?

**R:** It does not matter whether I see them as my audience or not, I do not have a particular choosing, we cannot control who we attract, therefore some percentage even a little one would put them in that position. Ideal, would be identities who share or intersect with my vision of the world, and can appreciate developing art. People who are not fed, but are rather on a self cognitive path to exploring art.

**I:** Do you think the government gives enough attention to the arts? Or does it feel like art now depends more on brands, institutions, or private support?

**R:** In the United Kingdom at least, I think the government gives enough attention. More than some other countries with plenty of arts and cultural heritage.

**I:** Do you remember any examples of patronage from the fashion world towards art, for example, through collaborations or other forms of support, that stood out to you in any way? What do you think of them?

**R:** I do remember a couple of examples, however I would criticise nearly all of them being financially motivated and attention seeking in times of decreasing performance of the brand, rather than true "patronage".

**I:** Could you give some specific examples of these partnerships? And are there any you actually find interesting?

**R:** Louis Vuitton Masters Collection by Jeff Koons, as a lazy example, Dior by Kenny Scharf... Imho the collections are purely driven by lack of imagination and creative process rather than developing fashion and concepts. If there are any I would find interesting I will happily share it with you.

**I:** Can fashion act as a catalyst for Gen Z's engagement with art and culture, or is it mainly driven by commercial interests?

**R:** Sure it can, cause as mentioned before Gen Z is a bit cooked and will consume anything fed to them, mostly because of the internet era. And the point of commercial context is present as always. Declining sales = seeks for attention by any means, Gen Z is just a new consumerist.

**I:** Do you think art loses value when it's used in fashion or commercial contexts?

**R:** I do not think art itself loses value, because good art will always be appreciated. However it changes in the eyes of newcomers, to whom this might be one of the first times experiencing it. The interpretation is completely different. Therefore the ideas and contexts get mixed up, which is not a good thing.

**I:** Would you be interested in collaborating with a fashion house as an artist? What would that look like for you, and why would it matter?

**R:** Fashion in the sense of clothing, most definitely not. I have art on walls lol, no need to have it on clothes. Unless it's some sort of furniture, which I'm not sure is what you mean, intertwined with fashion or not. And even then would have to be carefully curated. Why would it matter? It would not. It would just be... four walls, and a piece of furniture standing alone or in small groups like cacti in the desert.

**I:** Would the brand's philosophy matter to you — or is it more about having their support and creative freedom? And if you were to choose a brand to work with, which one would it be?

**R:** The brand's philosophy would definitely matter, or at least not be too arrogant and idiotic. However the creative freedom would be the priority, working within four walls or in any major restrictions would push me away, and minimise my thought process. So support and freedom is the way. If I had to choose it would probably be something like... I do not know to be honest, it is a difficult question, I need more time...

<b>Interview 5:</b> Participant 5	<b>Education:</b> Artificial Intelligence for Biomedicine and Healthcare, UCL	<b>Date:</b> 16.04.2025, 12am <b>Duration:</b> 46 minutes <b>Location:</b> Microsoft Teams
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**I-Interviewer**

**R-Respondent**

**I:** Given your STEM-oriented educational background, how do you relate to the art world?

**R:** Even though I came from a non-art background, my connection to the arts is deeply rooted in my upbringing. I was surrounded by a creative environment: I attended weekly art lessons, visited museums and galleries regularly with my mother, and was taken to see ballet and theatre. These experiences shaped my aesthetic sensibilities and instilled a lasting appreciation for artistic expression. Later, studying Art History at school gave me a more formal lens through which to understand and contextualise what I had always felt instinctively. So art holds significant place in my life. It is not just as something I observe, but is a source of emotional depth, inspiration, and reflection. Exhibitions are my most immediate way of engaging with art from me, and I attend regularly. I try to stay up to date with what is happening in the world of art but have a stronger attachment to the artists of the past. Performance arts also is important to me, ballet and theatre evoke emotions in me that are not comparable to other experiences. One day, I hope to own art myself - not as a collector, but as a way to live in daily dialogue with the artists and movements that have shaped my worldview.

**I:** If you was to rate the significance of the art in your life from 0 to 10 (10 being the most significant thing in your life), what would you say?

**R:** I would say 7. My attachment to art is on a lot more of a personal level. Since I am operational manager into financial structure now, I do not spend as much time studying it as I would want, however I do find the time to regularly visit shows, exhibitions and watch culturally significant cinema.

**I:** You seem to have a strong personal connection to art. Do you notice similar trends among your peers, especially within MA program?

**R:** From my perspective, my generation *does* place value on the preservation of the arts and cultural institutions. But we express that value in ways that are often misunderstood. Gen Z has grown up in a digital world, which has fundamentally changed how we engage with art and culture. Instead of only preserving culture through physical attendance at galleries or performance, many in my generation celebrate and disseminate art through social media and digital storytelling. These tools democratise access to the arts and allow young people to participate creatively, not just as passive viewers. That said, there is a tension: while we value culture, we are also a generation deeply affected by financial instability. This economic pressure can make traditional engagement with the arts feel inaccessible. However, it doesn't mean we value the arts less — it just means we're more likely to support community-led spaces, online archives, and independent creators rather than elite institutions. Overall, I would say that Gen Z still puts significant importance on Arts but not enough importance on cultural institutions. Speaking from my own personal experience, cultural institutions may seem inaccessible since they were created by a different generation and are held up by rigid views. However, making this argument I also think that it is important to conserve these places that are reflective of the past and the history without artificially making them align with the current movements in culture.

In short, my generation values the preservation of the arts — not only for tradition's sake but as a living, inclusive, and dynamic force that continues to shape who we are.

**I:** Do you believe that art and culture are insufficiently represented or undervalued in contemporary society and political discourse?

**R:** I try to stay informed about global events, and from my perspective, art and culture are indeed underrepresented in contemporary society and political discourse. What stands out to me is the gap between how influential art has historically been as a catalyst for reform, revolutions and cultural shifts and how it is often positioned today, more as a luxury or form of escapism than a force for change.

Personally, I find it difficult to see how art currently shapes or frames political conversation in any direct or visible way.

Instead, in the face of ongoing global crises, I often turn to art as a form of emotional refuge — a way to process and cope. But I also recognise that this might reflect more about how I choose to engage with art than about its actual capacity to influence. Historically, art has been inseparable from major social movements: from protest posters and revolutionary theatre to radical manifestos and performances. Today, that legacy feels somewhat fragmented. Therefore, there is a disconnect between knowing the power of art and experiencing it in the present moment. This might be due in part to how art is positioned in public discourse. It is often sidelined in political agendas, reduced to cultural programming, or limited by market forces. Art retains its quiet, persistent influence shaping public sentiment, preserving memory, and offering alternate visions of the future. Maybe the contribution of art is more diluted by the noise of contemporary life.

**I:** So, you believe that should this sector receive increased attention?

**R:** Yes, I believe the arts and culture sector deserves more attention - both in terms of public discussion and institutional support. Beyond its aesthetic or entertainment value, art plays a crucial role in shaping collective memory, identity, and imagination. It gives form to emotion, challenges dominant narratives, and offers new ways of seeing the world. Especially, in times of political uncertainty or social unrest, art can act as both a mirror and a provocation.

At the same time, increased attention should not mean more visibility — it should involve deeper integration of the arts into education, policymaking, and everyday life. That could look like more funding for cultural institutions, better support for emerging artists, or making art more accessible.

For my generation, particularly, where digital noise is constant and attention is fragmented, art offers a rare kind of depth. It invites slowness, reflection, and complexity. These are qualities I think society needs more of, not less.

**I:** Have you encountered fashion brands patroning museums, artists, or exhibitions? Have any of these initiatives heightened your curiosity regarding the art world?

**R:** I can think of several examples off the top of my head. I can think of Louis Vuitton Foundation opening an art space in Paris. Similarly, Louis Vuitton collaborations with artists like Jeff Koons, Yayoi Kusama, and Takashi Murakami have brought iconic artworks into everyday visual culture - blurring the line between fine art and fashion. I have also noticed the increasing presence of fashion and jewellery houses within major art institutions such as Chanel, Dior, and Cartier at the V&A. Outside of the direct endorsements, fashion houses are no longer just sponsoring art and artists but are creating art themselves. Other examples include Prada commissioning Ottessa Moshfegh to write short stories for them. Considering the readership of this author this feels like a direct attempt at making the brand feel more relevant to Gen Z. I see the mutual benefit of such collaborations where the fashion industry is transformed by the artistic element and the widening of the reach of contemporary art to bigger audiences. It

has increased my interest in some contemporary artists. It does, however, make me concerned since it feels like mere cultural acquisition.

**I:** Did this influence your perception of the brand or your purchasing decisions in any way?

**R:** I prefer the manifestation of art in fashion rather than in the digital world. However, I'm not sure I'm completely sold on the commercialisation of art through collaborations. I think my perception of the brand is improved when they take the initiative to sponsor exhibitions or up and coming artists. Personally, fashion houses that have intersections with the art world feel more interesting and relevant to me since it is a direct attempt to participate in the cultural narrative rather than building of the historical legacy alone. This is however, based on my limited knowledge of previous intersections of brands and artists since neither exists in isolation and there's a lot of mutual inspiration.

**I:** Do you see your consumption habits as a reflection of your values or as a way of constructing your identity?

**R:** I see my consumption habits as both a reflection of my values and a way of constructing my identity. The choices I make are often guided by a desire for intentionally, quality, and meaning. I gravitate toward brands that align with principles I care about, such as sustainability, craftsmanship, or cultural thoughtfulness, which reflects a value-driven approach. At the same time, these choices also help express who I am and how I see the world. Consumption becomes a kind of language. This is a new way to curate aesthetics, signal belonging, and shape a personal narrative that feels authentic to me.

**I:** Does fashion enhance the relevance or accessibility of art for young individuals such as yourself?

**R:** Yes, fashion absolutely enhances the relevance and accessibility of art for young people like me. Fashion is a familiar, lived medium — it is how many of us first engage with visual culture and self-expression. When fashion intersects with art, whether through collaborations, exhibitions, or curated collections, it makes the art world feel less distant or intimidating. It gives curiosity, offers cultural context, and bridges the gap between perusal identity and artistic appreciation.

**I:** What do you think explains the growing inclusion of luxury fashion items, for example Hermes bags, at art auctions such as those held by Sotheby's?

**R:** First, the boundary between fashion and fine art has become increasingly fluid. Certain luxury fashion objects — especially those produced in limited quantities, using atonal techniques, or associated with cultural milestones are now viewed not just as functional items, but as collectible, significant works in their own right. A Birkin bag, for instance, is no longer just as symbol of status, but also a symbol of craftsmanship, design heritage — qualities we typically associate with art. Second, the rise of fashion items in auction reflects a broader trend of diversification in the collectibles market. Investors are increasingly looking at tangible assets that hold or grow in value over time — not just art, wine, or watches, but now handbags and couture. Hermès bags, in particular, have demonstrated remarkable stability and appreciation in value, sometimes outperforming traditional investments such as when compared to SP500. Third, we live in a time where cultural capital is often as important as financial capital. For many, collecting luxury fashion is about storytelling — about aligning oneself with a certain lifestyle.

**I:** Do you perceive this as a strategic method to engage younger audiences and decontextualise art within the contemporary consumer culture?

**R:** Yes, certainly. Traditional art institutions and auction houses like Sotheby's and Christie's have historically catered to an older, more elite demographic. But as generational wealth shifts and younger audiences become increasingly influential both culturally and economically, these institutions are adapting their language, offering and even their values. We don't necessarily see a divide between a Damien Hirst print and a vintage Vivienne Westwood corset; both can carry historical meaning. It's a redefinition of what we consider "collectible" or "museum-worthy." But as I continue to think about this reframing of fashion, I still have questions. Are we elevating fashion to the status of art, or simply aestheticising consumption? How do we balance cultural meaning with market-driven value?

**I:** Addressing your questions, to what extent do you perceive fashion encouraging younger generations to collect art as a cultural contribution rather than just a financial investment?

**R:** It is a great positioning, to be a cultural contributor on the luxury fashion market and brings consumers and broader curiosity to the brands which is beneficial for both purposes — financial and cultural, therefore, fashion can be a highly effective entry point for younger generations into art collecting and investment. Limited-edition pieces, collaborations with artists, and the growing resale market help frame fashion as both a creative expression and a tangible asset offering a gateway to understanding value, rarity, and curation in the broader art world.

**I:** What role does fashion's involvement in the arts play in shaping your engagement with cultural institutions?

**R:** When museums and galleries showcase fashion, whether through designer retrospective, collaborations with brands, or exhibitions exploring the cultural impact of style, it draws me in and creates a more personal point of entry. Fashion bridges the gap between everyday experience and high culture, and seeing it positioned within institutional space affirms that creativity in all forms is worthy of critical attention. It encourages me to see these spaces not just as repositories of the past, but as evolving platforms that reflect current aesthetics, identities, and social narratives.

<b>Interview 6:</b> Participant 6	<b>Education:</b> Structural and Architectural Engineering, University of Bath	<b>Date:</b> 20.04.2025, 10:30am <b>Duration:</b> 35 minutes <b>Location:</b> Microsoft Teams
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**I-Interviewer**

**R-Respondent**

**I:** How you as an architect, define your personal attachment to the realm of art with the engineering and artistic background?

**R:** Throughout my life art has always been there since quite a young age for me. And art and artists they have formed my life decisions and for example that is why I chose to study architecture because I wanted to have this artistic and creative aspect throughout my life.

**I:** It seems that art take significant role into your life, right?

**R:** So I think it does play quite a significant role particularly for me.

**I:** From your perspective, does your generation place sufficient value on the preservation of the arts and cultural institutions? Please elaborate on the reasons for your viewpoint.

**R:** I think not. I do not think our generation values or thinks about art as much as older generations or generations of the past. Just because I do not think it is as significant anymore as it used to be and majority of our time is taken up by social media and other aspects so specifically of my generation because it is Gen z and yeah I just do not think it thinks about art anymore near as much as it would have in the past.

**I:** Do you believe that art and culture are insufficiently represented or undervalued in contemporary society and the political discourse?

**R:** I think they are insufficiently slightly insufficiently represented. I do agree with that. Maybe they are also undervalued. I would say yes, they are. It just comes to that people, they are not so interested to it, of it, of art, just because they do not need to be, because it is a very difficult thing to think about and to understand why art is important, why people might like it. It is either a hobby or a job, I think. So, it depends if people are interested or work in it or not, there is not a middle point in it, I think most of the people are just not interested.

**I:** Have you encountered fashion brands endorsing museums, artists, or exhibitions? Have any of these initiatives heightened your curiosity regarding the art world?

**R:** I have encountered, I would not be able to recall them, but I have encountered fashion brands and like endorsing museums and artists and sometimes I guess holding shows in the museums that is quite interesting. It is quite an interesting merger between those two. I would say as I am more interested in the art than the fashion I would say it is the other way so if I hear something about a certain artist or certain something that has to do with fashion I am more curious about the fashion more, but it is always interesting to see the the reason behind the decisions that fashion brands make to represent or endorse a certain artist or a museum or represent an exhibition that also could suggest a lot about the fashion brand for example their company image, their company vision and other values it is just an interesting relationship so did this curiosity influence your perception of the brand or purchasing decision anyway. Specifically if I know a certain fashion brand would choose a certain artist to represent that would and then I do some research and look into it I would sort of see maybe the company values are and then those will affect my purchasing decisions and also like if a brand goes to such depth or does something like this it makes it interesting I think it it

makes it stand out for sure so I think purchasing decisions increase in a way as maybe It is also a marketing strategy so then sales go up and purchasing decisions go up as well.

**I:** Does fashion enhance the relevance or accessibility of art for young individuals such as yourself?

**R:** Personally, for me, I do not think fashion has enhanced accessibility of art. I do not know, because I am already interested in art, it does not work that way, but I suppose if you are very interested in fashion, since fashion is much more accessible to the wider population than art, so if you are an individual who has more vivid perception of fashion than art then you can discover art through fashion, but personally I see sort of difference between those two realms and then I view art involved in that whole new thing it does not resonate with my vision of the art world. Even though, I am a luxury consumer and I really like to spend my time shopping at Harrods and Bond Street I cannot see the intersection of those two realms as a traditional way to support each other. That is something unrecognisable for me and new, I separate those two realms in my head and lifestyle, I prefer everything traditional and has a conservative perception.

**I:** What do you think explains the growing inclusion of luxury fashion items, at art auctions such as those held by Sotheby's?

**R:** Personally, I do not know much about it. There is yet, has not been anything so memorable for me that I remember. And I would be like, 'Oh, okay, fashion, did the collaboration with this artist or auction, boom'. I do not think I will have much comments on this question.

**I:** As an architect, would you like to collaborate or patron any of the artists or art institutions? And if so, what would that collaboration look like for you?

**R:** Well, of course, I would love to be involved in something like that, that is really cool to be a participant of the art world. But honestly, I feel more confident talking about an interior design, answering that question. For example, I know that prints are often created for things like wallpaper, cushions, etc., sometimes as part of a collaboration with an artist.

When it comes to architecture, it is a bit different, because architecture is kind of its own art form with its own logic. But sure, you could image something like taking the colour palette or the atmosphere of a painting and working it into the architectural concept. You could also pair architect style and particular artist style to bring those together somehow, so it is more about inspiration in the world of architecture.

Speaking about gallery or museum spaces, building for art specifically, that is another point of view. It is very precise. When you are designing for art, you really have to consider a lot of specific things.

Finalising, I would definitely love to collaborate with an artist, however it is tricky, because every artist has their own voice, and you do not want to just copy someone's work, you know?

**I:** Well, returning to the fashion, do you see your consumption habits as a reflection of your values or as a way of constructing your identity?

**R:** I guess, well, for example, the way I dress and the things I buy is probably a reflection of my values for most, but also that in a way constructs my identity. I guess not my identity but my image, then that is the right word so I think my consumption habits and the things I buy the things I wear does highly reflect my values, I would not buy something unless I believe that it did something for me, for example, I would not buy it just because it is a trend, the same way I do not think I would buy something to construct my identity like build something else out of myself.

**I:** Do you see yourself as an art collector in the future?

**R:** I want to become one because I see my relatives acquiring art. For example, we tried to find a gallery to buy an artwork for my boyfriend's mother. She lives in Dubai, and it was pretty challenging to find something, so we could not find the art piece she liked. So, I also see myself there, primarily when I work with the interiors - artworks are essential for someone to put for the decor. Furthermore, I would like to draw something one day. I am unsure if I will sell it, but that is an essential craft for me as an architect.

<b>Interview 7:</b> Participant 7	<b>Education:</b> Economics, UCL	<b>Date:</b> 24.04.2025, 8pm <b>Duration:</b> 1 hour <b>Location:</b> Microsoft Teams
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**I-Interviewer**

**R-Respondent**

**I:** You as a person with financial-economic background, who seems to be far from art, How do you feel about the art world?

**R:** Listen, to be honest, I am quite interested and I think that this is, knowledge that everyone should have. This is such a broad-based knowledge that can move you forward to some interesting conversations, can develop you from different sides that you did not know, can inspire you with something, you know? I am saving it, because of my studies, you know, for the future, when I have free time. This will be something that I do when I have free time that I want to spend usefully, I will say that.

**I:** And have you ever had any contact with the art world?

**R:** Of course, firstly, with school, secondly, as a participation of various theatre plays, well, my personal participation. Well, these are school theatre, how can I say it? theatre actions, let's say. Well, and also trips from school to see classics, ballet and so on. And in general, naturally, I also read poetry books from a young age. But since I have Russian roots, even though I have lived my whole life in the UK. It is more ingrained in our country, in Russia, it seems to me, from a young age. In my family, my parents love it very much.

**I:** If you look, for example, at your classmates or at your environment in general, specifically in the UK, what do you think, has any opinion about art been formulated by our generation? Is it interesting to our generation?

**R:** That's a good question, because I am thinking about it now, you know, when you, for example, have dinner with friends and so on. For example, at the institute, right? It is quite rare, in fact, that we discuss art of any kind in our free time, probably except for the film industry. It is still more that I have a small circle of friends who understand this and who are really interested in it, with whom I can communicate and I can get information and so on. But what I want to say is that we do not communicate much about art. More about, you know, all sorts of news. Or various scandals, you know. Something that is easier to perceive, roughly speaking. That is, something else, for example, I think that art needs to be analysed. Sometimes, it is like I am too lazy to analyse.

**I:** Is there a real lack of art, or is this normal, like now in the modern world?

**R:** In the modern world, I think, because art is starting to play, well, perhaps a less important role than before, and there is a big shift now to other industries, to other points of view and so on, then I think this is not a problem, it is like an adaptation to the modern world, but it is definitely a fact that we concentrate less, discuss, consider. Even visiting the same museums, galleries.

**I:** Well, how often do you personally go to museums, galleries, theatres?

**R:** I went to galleries almost every vacation. I like museums in my free time, I then, let's say, almost every month, every other month, yes, exactly. Theatres not so often, for example, two or three times a year.

However, you can see how many people and at what age visit the museum. I do not see many museums closing because of the people visiting, so it is still important. And when I go, I see a lot of young people. Oh, and another fact, I think that schools are still trying to develop that. You know, all sorts of trips, different objects, and so on. Develop

love, develop knowledge towards the art world. And I do not know much, for example, about works that are digitally made, and so on. I do not see much spiking popularity, I would say. That is, it is as if, some kind of bubble, invented, that supposedly we want digital. Yes, it exists, but just not that popularised. And what do they mean by digital art? That is, I do not have, as if there is no such request in reality. As if it is invented. You just understand, people still go to the gallery for the experience, that is, not only for the works, but for the absorption itself, for the atmosphere itself, for the scale. That is, it should not be a certain nation, well, the nationality of writers, in fact.

**I:** How do you feel about art as a market? To what extent is it real or unreal? Because, for example, I know a lot of people who invest in art as an investment.

**R:** Art is an investment, because it can rise in value over time, so to speak, that is, it is one of the investments, another reason why art is a very good investment is because you cannot impose any taxes on it, and you cannot, for example, you bought, say, for a million, you bought a painting for a million, yes, and in the future it is quite difficult to impose, like, a number. And then therefore it is impossible to say what your inheritance is or something like that. The industry itself, the sale of art, I believe that it is very difficult to enter because of the high initial costs. Do you understand? But it is profitable, and you know, an association with, for example, a woman who is involved in exhibitions and so on, an association right away that yes, there is money there. And how are you going to impose taxes if you do not know exactly, for example, the value of the painting right now?

**I:** Would you even see yourself as the owner of some piece of art then?

**R:** Yes, I also thought about the fact that I would still want a person who would really help me, an art advisor. So that my tastes would be recognised. And I, for example, had a house, because I don't want just one house. I wanted each house to have something special. Because each house would be different. This is in an ideal world. Damn, that is cool. I also think that art is a very nice gift. Yes, by the way. I would think so. I think that this will be another big exchange among, well, again, you see, it's all among the Upper Class of society. Yes. It still seems that art is something for the upper class. Precisely high, but, for example, when you walk along the streets, they sell all sorts of paintings. Yes. They sell them there for 5-10 pounds. On the embankment of Montenegro they sell for 12 euros. Yes. And you can find a diamond there among them, a diamond in the earth, I will say so. As if at the highest levels it is more necessary, when you have more money, you do not know what to do with it, you know? Well, I say, art is something vast for me, that I cannot put a period on and say that this is exactly the definition of art, you know? Perhaps there is a definition. Of course, people have a definition for everything. That is it. And about the financial world, if we are talking about art. The very first thing that comes to my mind, which is connected with economics, is the bidding process. It is a very economic process of raising prices. This is pure economics, pure. Because economics is a social science, a science of human behaviour. And there you clearly see in this bidding process how you can raise the price of some product, in a few minutes or even seconds. Just by human emotions. I think auctions are not rational at all. Do you understand? Because economic theory implies that people are rational. That we make the best decision for us, that we maximise our satisfaction for every pound we pay. I think, for example, look, you come to an auction, you say that I am ready to spend 300 thousand, I will not go more. But then someone offered 350, and you are like, well, let's do 370. So you are already going beyond the limits you set for yourself, and in the end you get this thing. Yeah, maybe it was worth it, but I do not know.

**I:** What do you think about collaborative nature of the art world in terms of the economics background of that capacity to enrich every industry they partner with? What do you think about fashion and art, that is, these two structures, when they collaborate, how do you see it?

**R:** I think that they do not collaborate with art, but they take from art. So you think that they only, you know, fashion brands, roughly speaking, win in this? They steal. Yes, if they do not edit the explicit or some part. They can borrow from art, and people did not know about it, because we discussed that less is going on about art now. And about brands much more. They can take and Yes, it is beautiful, yes, people like it, but they do not know where it comes from.

**I:** Could you give an example of the fashion brand, collaborated or supported an artist, museum, or made some exhibition?

**R:** Well, I am more sure that if there are some run shows, then it is from places, but I cannot tell you exactly, it just shows how much credit the fashion industry gives to art. That is, they probably consider themselves art, to be honest. Therefore, maybe they say that we have our own form of art, this is how we see it, this is how we understand it, we did not take anything from anyone, but, that is, they either take, either on different occasions, or they create, but I do not think that they give anything to art.

**I:** So you do not think that they can support art world, but steal form them?

**R:** Perhaps they can financially support or raise people's knowledge of something related to art, but I do not think that they can create. Yes, that is, we all need to wear some clothes, and maybe there is a greater chance that some of us will enter into fashion interests. But not all of us need to absorb art. That is, you say, it is around us, but we may not notice it and not call it art, and we just live among all this. Let me think about collaborations. Well, maybe it is not a collaboration, there was a brand who painted Mona Lisa on bags. I cannot remember the brand...

**I:** Yes. Well, it seems to me that what you are saying about Mona Lisa, Louis Vuitton did it with Jeff Koons in 2017.

**R:** It is the first thing that came to my mind was some kind of Mona Lisa. Yes, it was Louis Vuitton, I remember it now. Well, to be honest, I do not like it when some kind of art is painted on clothes or bags, as if for me it is a little bit, you know, some kind of vulgarity. Is not that so? It is still, you know, just art, it should not be owned by everyone, I will put it this way, I do not know how to comment on this. If everyone has a bag with Mona Lisa, then Mona Lisa loses its prestige, not even prestige, but loses its idea. It is Mona Lisa, everyone knows about that artwork, you know? And now when you go to a museum to see it, there are just millions of lines. That is it. But people probably did not understand the art itself.

**I:** And why do you think brands do it? For profit?

**R:** Well, because I think that all economically rational businesses make all decisions for profit, or when they simply lose their profit, which they made, for example, on some, just because some manager wanted, you know, on unnecessary expenses. But I do not think that these expenses can be so big. Especially in such a market, where there are so many competencies. Yes. Well, they do it to increase their price, precisely as if value, well, to show people that yes, we are responsible, yes, we are sustainable. Yes, we are prestigious, yes, we value art, and as if, well, so that there is some kind of dialogue between the consumer and the business. That is, all the same, as we have already said, art is a tool that allows us to conduct a dialogue with any culture, with any language.

**I:** In short, can fashion still be some kind of catalyst for the development of culture, the preservation of culture specifically for our generation?

**R:** I think it can, but not like before. It just would not be, apparently, like before. Perhaps. Because, you know, everything changes. Over the years, people's interests change, and how they express them also changes. And, perhaps, there will still be

some kind of digital, even more shift. Art can lose its identity, I think, in the future. It will be preserved in both ways. I do not think it can ever die like that, what is it? It just took on a different form and can lose its identity.

**I:** But would you like this shift? From traditional I would say, to digital/innovational?

**R:** I will tell you honestly, I like it now, to physically have the opportunity to go somewhere, to observe art in real life. If there is some kind of shift, I will be upset, of course. However, there are many people, I know who will like that change. I will adapt to every change, because this is not my main goal in life. This is not my main. Yes. Not my main interest.

**I:** What I noticed is that I ask everyone who lives in the UK, and no one has ever mentioned the UK brand in any example. And even you, the person who lives here for your whole life.

**R:** Yeah, I do not even know what kind of UK brands there really are.

**I:** Well, Victoria Beckham, for example. Or Burberry.

**R:** Victoria Beckham so not really a brand for me. Yeah, I know about her popularity, but I know her primarily as a singer. Her brand, for me, her brand is her second job, you know? I have free time, I have money, I have nothing to do, I am going to create the brand. That is why I do not perceive it that much. Well, UK, in fact, we recently discussed in class, nationality itself is becoming weaker and weaker, you know. For example, yesterday was St. George's Day. I did not even notice it. But who noticed? Apart from one flag in England above Gymshark, I did not notice anything. And because the teacher there told me, whose name is George, he said, why do not you tell me Happy St. George's Day? And we discussed this, and in general, because Britain itself, it is England, Scotland and so on, right? But England itself, well, there are, of course, multinational things, like food there, maybe some, yes, but we are so integrated with the whole world, this is also connected with colonisation, with history, that in England the culture itself, it is disappearing. Well, for example, you are walking through London. Okay, London is one of the most global cities in the world, so I will not translate well. You are walking through Oxford. Yes, there are ancient buildings in central Oxford. But what exists in these buildings? There are all sorts of Carrie, Korean Shops, Seoul Shops. Where are the English ones, for example, fish and chips? None of this is English. Because for us it is just, again, all connected to history. The country is so developed. You see, without global connections, without global sales, there would be no such development. England is even an open country. And you understand what kind of inflation there was, for example, of migrants after the war, when there were no people, they had to close it down, and it came in through, yes, when there were not enough, for example, doctors, there were not enough builders. They took people from past colonies. Also past colonisation. The British Empire, it was one of the biggest empires. At one point it controlled something like two-thirds of the world or something like that. So what? And now they're paying for it, because people are coming. Yes, they're trying to restore it through visas and so on, but. That is, you see, now there is a large, very large group of migrants, this is, naturally, India, Bangladesh, Pakistan, Poland and, I think, Albania, yes. Listen, you know, even everything that is in museums, it is all stolen. I want to study this topic very much, because Analisa, my friend who studies anthropology and art constantly talks about this. So we went to the British History Museum, she was like, why did they steal this?

**I:** Now I understand, why Italy was cited as an example, because Italians seem to have some kind of, you know, cultural code. That is, they were initially set up to preserve their heritage. While Britain was set up to do something slightly different.

**R:** Yes, to absorb, to develop, to be rich. British culture is actually such a controversial topic, you know. Because I am doing a whole topic on geography called "Diverse Places". It is all focused on Britain and different conflicts, on "Rural Britain", on "Globalised Britain". On different histories of Britain. These are the so-called waves of immigration. It is very interesting. What impressed me most, actually, is that, Britain itself is so divided. So, I need to explore more about that from a perspective of art and culture, you with your interview made me curious about that topic even more.

<b>Interview 8:</b> Participant 8	<b>Education:</b> Interior design, UAL	<b>Date:</b> 24.04.2025, 5pm <b>Duration:</b> 45 minutes <b>Location:</b> Microsoft Teams
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**I-Interviewer**

**R-Respondent**

**I:** Being a part and the future voice of the creative economy of the United Kingdom, how close are you with the art world?

**R:** I have a very strong belief that not everything can be considered art. I think as me, an artist myself in the past, I think if you do not put the effort in or a thought cannot prove zero effort, that is my view on art. and I do not think that people should take art, like, it is good that the new things are explored, but I feel like people are also now taking advantage of everything being art, and putting less effort in, just putting a few smart words next to it, and considering it art, which is very controversial, a lot of people are not going to agree with me, but that is just my personal opinion, that is my art preference. I would not go out of my way and see it and watch it. I would rather go and watch something that is extremely old and that is extremely valuable in the way that brings me back to the ancestors or brings me back to the people who used to live. Because people used to, put a lot more effort into art. Which is also, again, very controversial. Why do people have to put a lot of effort for it to be considered art? But I think it is just coming from the perspective of an artist myself.. It is not easy or hard, but it is just, I know how much time and effort people were putting into art back then. And now when I see art that is extremely like quick or like if it is two, three lines, I am like, maybe you put loads of thought in it. But at the same time, for me, art is a skill. And I think if you do not have skills, you can I think there should be a separate branch for I guess it is called modern art. But I feel like loads of modern artists are actually putting so much effort into their work. So when I see something extremely simple next to it and just a few more words, I would rather go and watch something that is actually put effort in because I just know the background of it.

I think with the fast-paced life today that you need loads of effort to go to the museums or it just seems like this to me because I think going to a museum is good. I probably feel inspired after but to actually get myself to go to a museum it seems like it is a bit much effort. I do not think it is advertised enough or maybe it is just not on my ads. I feel like it is not accessible to people as much uh as if like you see tik-toks about or anything else i think it is on depends on what type of tik-tok on what you are interested in but i feel like people who are interested in art get tik-toks about food in London, but people interested in food do not get um tik-toks about art if you know what I mean.

**I:** What is your opinion on the today's art world, specifically the British one?

**R:** The dynamic of the market seems to me negative in England, maybe because historically Great Britain colonised a lot of countries, in terms of the fact that they collected a lot of countries, well, I hope you understand what I mean, and because this country was absorbing other countries, they brought a lot of stuff to themselves. Because of this, it's British art, like, Turner, for example, by the way, 250 years old, he recently had. It seems to me that it is just starting to be forgotten because... I think Britain wants to attract other countries, so they will bring, something from others to installations. I think they just want... I think they do not have their own, so they put out something else that they stole.

Furthermore, it is negative overall, maybe over like the past 10-15 years, because people go to technology. I do not know if it's a good or a bad thing. But I feel like people consider art everything now. Which in my opinion is not what art is. I am more to like conservative in all ways. So I think it is just people stopped putting effort into art. And because of it, it became so accessible. I think a different type of art. So I do not know how is it possible to calculate if people are like more invested into art or less invested into art, just because I think art is just everything at this point. So people could

consider, like a photography, it is also considered as art. So I think it is just the way you look and see art and that is what makes it like... like I do not know how to calculate if it is negative or positive because I think it is just that art is changing its perspective and changing its um... appearance. I think fashion is a good idea to bring art to the younger and younger, because I think a lot of people are more into fashion than art now, but I do not know if that is possible, because obviously I feel like artists are not as famous as brands, so to have it collaborate with art. Like, I think people should be extremely careful when they do it, because I think the brands consider their own pieces also like a type of art.

**I:** So, you think art is neglected by the society or by the tech-savvy generation?

**R:** In my opinion, today's society, they're trying to get into art, but art became and is more like a trend. It is more of a people going because their friends think that it is cool if you go and see an artist or post a story. I really do not. Maybe I am coming from my own perspective that sometimes I do go because, my friend said or it looks good or whatever. but at the same time after me as an artistic person I come out with loads of inspirations and I think I do not really realise in the moment that that is the inspiration, but then I bring it out as... I think it is just it comes to me after so in the moment I do not appreciate as much but after it just like comes up at me in like random moments when I need it for something. Anyway, I just think that it is very sad how art feel, like people just did not have access to anything else but considering London is such a diverse and there is so much stuff in London that people forget about art as even though it is a big part of it, so I think the good idea about art is like the installations they do mid-city, so I just think that it just has to be a bit more accessible to people but at the same time I am a very strong opinionated person about the fact that museums should still be there as an option I feel like it is not advertised enough, but at the same time it depends who you are.

Today's society, I think it is definitely people are just into different types of arts. There is loads of anime and it is just if you are considering classic art, I think there is a negative correlation and that everything is going down. People are not visiting museums as much. It is more like tourists. I do not think people in their own countries visit museums. But that is just normal life. As if you go somewhere else. You see it. I think London and England in particular. It has so many very valuable pieces. That people come all over the world just to see stuff in London. But it is mostly I think. I do not know. A lot of people consider anime art at the moment, so anyone who watches animated films what are they watching art. If you think about the classic paintings I think it went down and people are not seeing it enough, but if you think about art as a bit more on a bigger scope I feel like it is still present very much in very high in high demand in our society.

**I:** What is your attitude towards the fashion involvement into the art world?

**R:** I am not really super included in fashion, because I am like a person who... I like fashion, following it, but I have never gone deep into brands, I have never gone deep into everything that is trendy or not. It just somehow coincides that when I see a trend, very often I follow all the trends very closely, but I have a person who lives with me, for whom fashion is her style, she sees everything in it herself, and she does not like trends, she thinks that why repeat after everyone else, well, and she does not really understand me in this regard, but I personally do not... I follow trends, I do it naturally somehow, because I do not try, I do not search, I do not look at what... I do not have such a... I just look at what I like, and I choose something from the trends. there are some trends that I do not accept at all, and then I find out that these are trends, it turns out that I really do not like it. Or, on the contrary, what I have is already becoming a trend.

Regarding fashion and art, I think it is very interesting, but unfortunately, fashion and art, in my opinion, have recently become very close... Because art has gone somewhere into modernism and into some very extravagant things, that the trend now is for naturalness, for... It seems to me, well, it stands now and all these 'healthy' vibes, they stand higher than expressionism. But because of this, now everything that is a

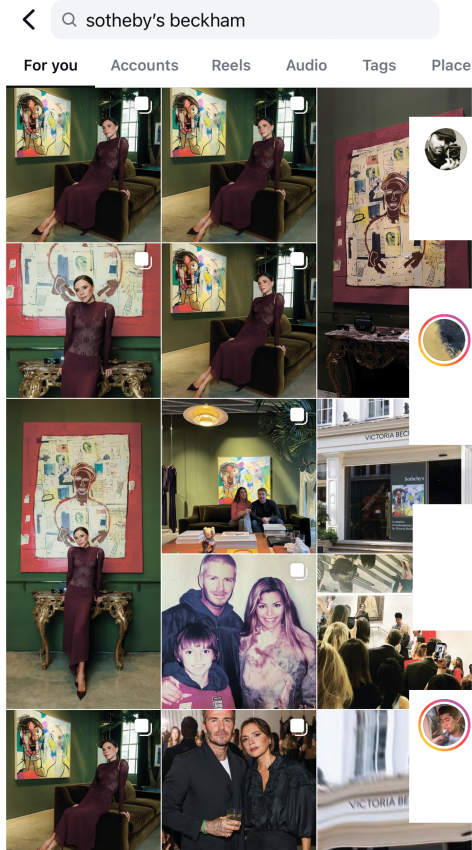
collaboration with art is like targeting the people who want to express themselves. But that is just my opinion, I think overall maybe I am wrong, I have not considered facts or I am not connected with fashion collaboration with art. I just think that it is fashion. If something like that. I do not know. The only thing that comes to my mind is brand collaborations with fashion. I do not know if you can consider it as art. But personally I cannot think of any examples of fashion and art being a mix of the two because I personally am probably not as deeply involved in it as other people, but I cannot really, like nothing comes to mind when it is really like the only, like very simple things that are not even expensive or it is just images from art or art images on t-shirts or, I think there is a lot of collaborations in fashion, like materials and, I think some of the factories. I just think like that, but I cannot think of any special ones.

**I:** Do you consider yourself as a future art collector?

**R:** I personally do not feel like a future art collector because I just do not consider art to be part of some... I have just encountered it now because I started working in my profession, and our task is to look for art because my style of working with the woman I work with is modern, she is looking for modern art but I do not think many brands have that. We collaborate with artists a lot, we look for new artists, we are always interested in new artists and I think it is just with personal interiors because you want people, we work more with contemporary art and contemporary artist, which for me personally, like, I do not think, I live with, it should not bring emotions to you, but I think it depends on when, and it is very personal, so it should resonate with you, unless it is commercial or somehow x-ray or something like that. In my profession, we bring a lot of artists into homes and into art projects, but I think it depends on what type of interior you want, what type of people you are targeting. I was on a project where the owner of the house is an art collector and we integrate our fittings into her art. We build the interior based on her art creations. It is very interesting and very appealing. But personally for me, I do not see myself having art at home because I just, I do not see as much value in it. I like going and looking at art as an artist myself. I would probably have art if someone drew it for me. I don't like plain walls, but at the same time, I would not have any collections and like really expensive art. Maybe it changes, maybe I see something that I extremely like, but for now, in my 21 years of my life, I have never walked by something and was like, oh my god, I cannot leave without this being in my house. If someone gifts it to me, it is a different story, but I will probably hang it. But at the moment, this is my opinion.

# Appendix D

# Observations: Art and Fashion Audiences Comparison



amindidouh\_art 5w  
 Vitoria! What do you know about artwork? Are you serious???

23

gorinaart 6w  
 All of this lady's collections are made with Beckham's husband's money. As a designer, she's a complete failure.

1

wild.heather.at.heart 5w  
 And yet another celebrity shows us their bare breasts 😬

1

rianmichelle 6w  
 \*BREAKING\* Super Rich Celeb googled T contemporary artists of the last decades exhibits them in her fashion store

sothebysstyle

Sotheby's Style  
 308 posts 20,9K followers 174 following

The world's premier destination for luxury.  
 @Sothebys  
 @SothebysJewels  
 @sothebyscollectibles... more  
[linktr.ee/SothebysStyle](https://linktr.ee/SothebysStyle)

Followed by j.ki, maria.beregova and 3 others

Follow Message Email

cheriebeautyglobal 14w  
 Stunning 😍 love the outfit and art combination  
 An artist at work 😍

7

rachelkennedyart 14w  
 Would be a dream to create some art for you sometime

5

confoundingexpectations 14w  
 Amazing choices.

1

maryleaf\_ 14w  
 Wow Victoria! This is super cool 😍 love the artworks and love your outfit ❤️ you are glowing 😍 you look amazing in maroon 🌸🌸

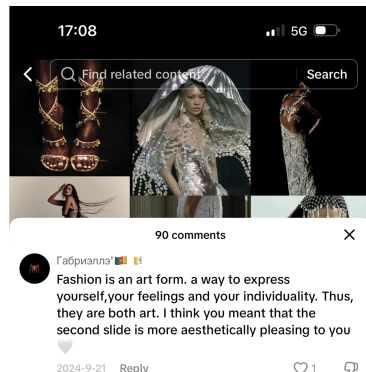
17

swan  
 fashion is art

xuvy  
 They are both fashion but in their own way is like art

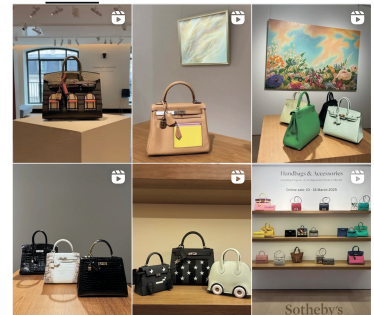
vale  
 difference between TRENDS and fashion.

cony  
 they are both art



ART Audience

fashion Audience



claudia.mag 22w  
 A nightmare to open it, a nightmare to close it.

19

touchedbyarts 16w  
 I'm sorry, where is the art here?

5

michaelthecanadian 11w  
 Could this be the year we stop hearing about these bags 😬

7

**Appendix E**

**Observations: French Art Patronage**

David Hockney, 25 Exhibition at Louis Vuitton Foundation, 26 April 2025

