



SCHOOL OF
ECONOMICS AND
MANAGEMENT

From commercial product to art piece: luxury in the search of virtual exclusivity

A conceptualisation of the communication strategy necessary for
luxury brand's artification

by

Leyre Hermana García-Agulló & Gvantsa Khabalashvili

31 May 2021

Master's Programme in International Marketing and Brand
Management

Supervisor: Mats Urde

Examiner: Veronika Tarnovskaya

Abstract

Title: From commercial product to art piece: luxury in the search of virtual exclusivity. A conceptualisation of the communication strategy necessary for luxury brand's artification

Date of submission: 2021-05-31

Date of seminar: 2021-06-04

Course: BUSN39 Degree Project in Global Marketing - Master Level

Authors: Leyre Hermana García-Agulló & Gvantsa Khabalashvili

Supervisor: Mats Urde

Key words: luxury, luxury brand, art, artification, cultural capital

Thesis purpose: The purpose is to identify what opportunities the approach to art on Instagram offers luxury brands to sustain their exclusivity in an age of mass production.

Theoretical Perspective: Pierre Bourdieu's (1984) cultural capital, legitimate culture and Kapferer and Bastien's (2012) anti-marketing rules and the artification of luxury are the main sources of theory used to develop the analysis.

Methodology/Empirical Data: This is a qualitative study using primary data collected through netnography, and secondary data collected through the existing literature review. The study is conducted through a discursive analysis.

Findings/Conclusion: Five micro discourses play a crucial role in redefining luxury as art through communication and developing the artification of luxury macro discourse on Instagram.

Practical Implication: The thesis provides managers and academics with the framework that serves as an analytical tool to evaluate the current communications of brands and plan further communication strategies with the brands aiming to reach the same purpose.

Acknowledgments

We would like to express our deepest and sincere gratitude to our supervisor Mats Urde for giving us the valuable insights, the right direction, inspired us with the wonderful works and most importantly, guided and supported us through the master thesis journey. And we also thank our classmates, families and friends for supporting us throughout the whole thesis writing process.

31.05.2021



Leyre Hermana García-Agulló



Gvantsa Khabalashvili

Table of contents

List Tables	7
List Figures	8
1. Introduction	9
1.1. Background & Problematization	9
1.2. Research Purpose	4
1.3. Research Limitations	5
1.4. Outline of the thesis	5
2. Literature/Theoretical Review	7
2.1. Luxury: the dream	7
2.1.1. The dream concept	7
2.1.2. Luxury Consumption	10
2.1.3. The value of exclusivity	12
2.2. Luxury: in the search of virtual exclusivity	13
2.2.1. What is art? Art defining features	14
2.2.2. The Halo Effect: Art Infusion	16
2.2.3. Virtual exclusivity through art	17
2.3. Luxury: an adaptive definition	18
2.3.1. Educating consumers: Bourdieu (1984)	19
2.3.2. Instagram as an educating tool (brand awareness & storytelling)	21
2.4. Literature synthesis: explaining the phenomenon	23
Positioning of the research	23
2.4.2. Instagram & Art	24
2.4.1. Art & Luxury	25
2.4.3. Luxury & Instagram	26
3. Methodology	28
3.1. Research philosophy	29
3.2. Research strategy	31
3.2.1. Qualitative research strategy.	31
3.2.2. Abductive approach	32
3.3. Research design	33
3.4. Sampling	34
3.4.1. Selection of cases	34
3.5. Data Collection Method	36
3.5.1. Netnography as primary data	37
3.5.2. Secondary Data	38
3.6. Data analysis	39
3.6.1. Theoretical approach	39

3.6.2. Practical approach	40
3.7. Validity and Reliability	42
4. Empirical Findings	45
4.1. Dior	45
4.1.1. Cultural Capital to understand heritage	46
4.1.2. Cultural capital about the Legitime culture	46
4.1.3. Cultural capital for the artification of the designer	47
4.1.4. Cultural capital to understand Timelessness	49
4.2. Dolce & Gabbana	50
4.2.1. Cultural Capital to understand heritage	50
4.2.2. Cultural capital for the artification of the artisan.	52
4.2.3. Cultural capital about the Legitime culture	53
4.2.4. Cultural capital to understand Timelessness	54
4.3. Louis Vuitton	55
4.3.1. Cultural Capital to understand Heritage	56
4.3.2. Cultural Capital of Craftsmanship	57
4.3.3. Cultural Capital about the Legitimate Culture	57
4.3.1. Cultural Capital to understand Timelessness	59
4.4. Gucci	60
4.4.1. Cultural Capital to understand Heritage	61
4.4.2. Cultural Capital to understand Timelessness	62
4.4.3. Cultural Capital about the Legitimate Culture	62
5. Analysis and Discussion	63
5.1. Timelessness	65
5.2. Heritage	66
5.3. Artist-Creator	67
5.4. Cultural Elite	69
5.5. Artistic Merit	71
5.6. Data Analysis Synthesis	72
6. Discussion	73
7. Conclusion	76
7.1. Theoretical Contributions	77
7.2. Managerial Implications	78
7.3. Limitations and Future Research	80
References	81
Appendix A - Dior	88
Appendix A.1- Coding Frame Dior	88
A.2 - Coding Sheet Dior	88
Appendix A.3 - Dior Visual Discursive Constructions as art.	103

Appendix B - Dolce & Gabbana	111
Appendix B.1 - Coding Frame D&G	111
Appendix B.2 - D&G Coding Sheet	111
Appendix B.3 - D&G Visual Discursive Constructions as art.	122
Appendix C - Louis Vuitton Coding Sheet	125
Appendix C.1 - Coding Frame LV	125
Appendix C.2 - LV Coding Sheet	126
Appendix D - Gucci	139
Appendix D.1- Coding Frame Gucci	139
Appendix D.2 - Gucci Coding Sheet	140

List Tables

Table 1. Overview of the sample and data sources used.....35

List Figures

Figure 1. Positioning of research	4
Figure 2. The luxury-rarity relationship (Kapferer, 2012a)	9
Figure 3. Art Infusion (Hagtvedt & Patrick, 2008)	16
Figure 4. Instagram & Art	24
Figure 5. Art & Luxury	25
Figure 6. Luxury & Instagram	26
Figure 7. The Four Rings Model (Easterby-Smith, Thorpe and Jackson, 2015)...	28
Figure 8. Luxury Artification Macro-discourse Framework.....	63

1. Introduction

*The introduction chapter presents the general overview of the luxury sector from ancient history to the current challenges the sector faces due to the increased demand. The chapter briefly presents three research fields: **luxury**, **art** and **Instagram**, and speaks about the key findings from the literature. The section continues with problematisation and ends with the research positioning figure followed by the research purpose, which alternatively leads up to three research questions and the aim of the thesis. The chapter ends with the research limitations and the thesis outline.*

1.1. Background & Problematisation

Historically, luxury has served to maintain and differentiate social hereditary hierarchies (Kapferer, 2014a), with some societies even having laws that prevented people from lower social classes from having access to it. Examples of this are Ancient Greece preventing the Spartans from owning gold and silver (Dubois, 2020); or the rules of French etiquette before the 18th-century revolution (Shovlin, 2000).

This close relationship between luxury and social hierarchies functions as an explanation for the social motives behind luxury purchasing (Dubois, 2020). It is a sector very much based on the symbolism maintained in the heritage of the sector: even when luxury is accessible to those who have enough money, regardless of the social origin of the user, it remains a symbol of social distinction (Shovlin, 2000). Its products function as social medals that denote the success of their possessor, i.e. by purchasing luxury you are buying self-distinction and social elevation (Kapferer, 2013).

A very important factor that helps to create this essence and perceived value of the luxury sector is exclusivity, as rightly pointed out by Kapferer (2012a; 2013). According to the author, exclusivity is defining and essential to luxury: in luxury, brand demand must always be higher than supply, because the more penetration there is in the luxury sector, the lower its perceived value because the lower the exclusivity.

For this reason, the author points to the simultaneous existence of four global driving forces, as the cause of a disruptive revolution in the luxury industry. The democratization, the increase in world wealth, globalisation, and the new ways of communication like the Internet and social networks are changing the rules of the game in this sector of such great heritage. The main reason is that these four forces are causing the penetration of luxury to grow enormously, as well as its customer base (Kapferer & Bastien, 2012). While in any other sector, an incredible increase in purchases would be good news, in the luxury sector, it calls into question its legitimacy by shaking the basic equation of its heritage: luxury=rarity/exclusivity; which

explains that the higher the penetration of a product, the more diluted its luxury status - crucial to maintaining its stratospheric margins - will be (Kapferer, 2012a).

The sector has moved from producing goods through a craftsman's work, requiring waiting time and the result of an exclusive product, often even designed specifically for the customer and therefore unique, to mass production and the delocalisation of labour (Mendes & Rees-Robert, 2015; Chailan, 2018). There is no real rarity or scarcity of supply; this is causing the need to evolve and reinvent its value promise towards a more symbolic and virtual one, focusing its efforts on creating the feeling of exclusivity (virtual exclusivity) rather than on exclusivity per se (real exclusivity).

As discussed in the literature, one of the sources of this exclusivity of luxury has been its approach to the art sector. Art is the sibling of luxury, both having always belonged to the elite, and although this sector is equally undergoing the same driving forces as luxury, its status remains unaffected. This is because, on the one hand, exclusivity is inherent to the art world: no matter how much you like impressionism, there are only a certain number of paintings of this movement and there will never be more (Hermana and Khabalashvili, 2021), because even the most perfect copy of a painting lacks the element of authenticity, which is its creation in a specific time and space (Benjamin, 1935). And, on the other hand, to its belonging to the legitimate culture: a socially constructed, socially accepted and historically transmitted culture, from generation to generation through education (for example, schools that test their pupils in art history or music) (Bourdieu, 1984).

This eternal exclusivity and legitimacy is what luxury aspires to, and is the reason why collaboration between luxury brands and art has been a common practice since the last century (Chailan, 2018) leading to such notable collaborations as Elsa Schiaparelli and Salvador Dalí's famous lobster dress. But, although there is some literature on this kind of rapprochement between sectors, there is not much on the luxury sector's claim to be understood as art, as belonging to that legitimate culture, and not as a commercial product.

Luxury brands want to be seen as works of art rather than as commercial pieces, but the question they have to ask themselves is "how can they achieve this", a question for which there is no theoretical basis to help managers answer and guide them in the decision-making process. Kapferer (2012a) points out that in order to successfully achieve the perception of exclusivity by consumers, luxury brands have to incorporate the art approach not only in the production of their products, but also in their communication, i.e. there is a need to convince their consumers that they are indeed works of art. Based on this argument, and the growing popularity of social media, our thesis aims to explore what opportunities the social platform Instagram presents to luxury brands to influence their consumers' perception of their products.

To fill this gap in the literature, this article will first delve into the meaning of art within society, as it is believed that a better understanding of this phenomenon will help to further study the transfer of meaning between the two sectors. And finally, it will delve into an empirical study

that shows the new opportunities that are emerging with social networks (in particular Instagram with millions of users) to help luxury brands define themselves as pieces of art.

Based on the rapidly growing popularity of social media, we concentrate our research on the opportunities of delivering the messages of virtual exclusivity through art-related content in visual communication platforms, Instagram, in particular. Through its concept, Instagram - the dynamic, engaging image-based social media platform with its popularity among young people according to Statista (2021) 70,1% of its audience is under the age of 34 - represents an opportunity for the luxury to reinvent itself. Through the platform, luxury brands build brand awareness and between target and non-target groups, collect millions of followers and get closer to younger people who, by 2025, will represent 55% of the market and will contribute to 130% of the market growth over the next few years ([Bain & Company, 2019](#)). Furthermore, the Internet and social networks are a perfect tool for the global management of the artification of luxury, by distributing content to millions of users, they are potential aligners of the global image sought by brands, completing the transition of luxury from a partial artification stage to a durable one (Shapiro & Heinich, 2012).

That is, starting from the apparent possibility that Instagram, as a platform popular among young people, may influence how future luxury consumers define the sector, our thesis looks at the intersection of three fields: art, luxury, and Instagram (Figure 1). As shown in Figure 1, the star represents the positioning for our research: we are interested in studying how luxury can be defined as art, and how brands do it, from a communication strategy point of view, on Instagram.

Although the prior literature gives a deep analysis of the importance of art for luxury apparel brands, no specific studies are available about social media platforms' role on how luxury brands discursively present themselves as art. Based on the opportunities of integrating art with luxury, the identified gap about the impact of social media, and the current challenges shaking the whole luxury sector, our research will initially delve into the insights of luxury consumption, the meaning of art within society and the relationship between those two sectors. And finally, through empirical study, the research will investigate the intersection of Luxury, Art & Instagram, in other words, the opportunities that Instagram gives the luxury to redefine itself as a work of art.

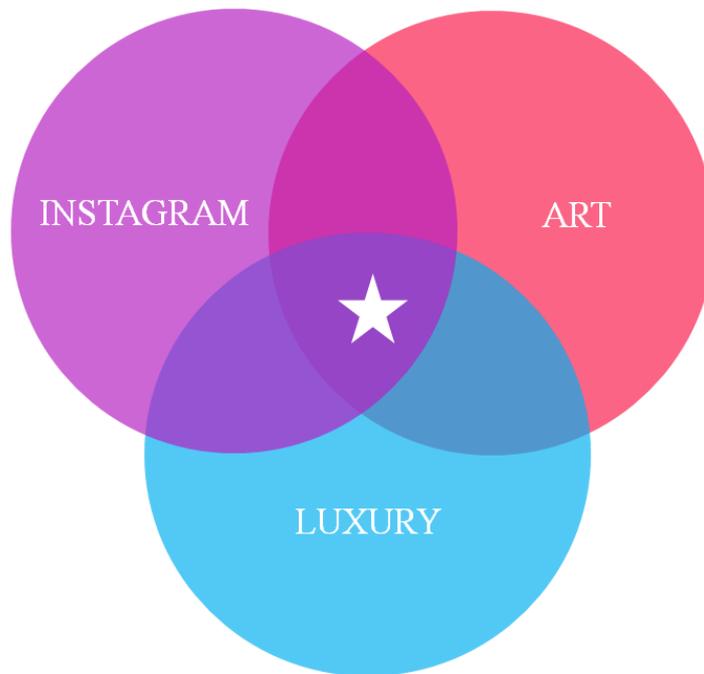


Figure 1: Positioning of the research

☆ Research positioning

1.2. Research Purpose

Our purpose is to explore the phenomenon of *luxury artification through Instagram* to better understand how association to exclusivity is built for luxury brands through the approach to art. Based on the research purpose, the following three research questions have been respectively formulated:

RQ1. Why is it important for some luxury brands to incorporate art in their communications?

RQ2. What is the phenomenon of integrating art, luxury and Instagram?

RQ3. How is the virtual exclusivity of luxury brands discursively constructed with art-related content on Instagram?

Finally, the thesis aims to provide a theory uniting *luxury, art* and *Instagram* with the objective to create the novel theoretical framework through which the above-mentioned phenomenon can be explained. And through which we will contribute to the ongoing academic discussion and provide managerial implications to the luxury sector practitioners about luxury brand communication.

1.3. Research Limitations

This study will explore the similarities of art and luxury sectors and the communication strategies of the four most successful luxury fashion brands: Dior, Dolce & Gabbana, Gucci, and Louis Vuitton. Hence, the study will be delimited to not exploring any other brands. The empirical data collected will include the netnographical research findings on Instagram accounts of the brands mentioned above. Moreover, based on the information provided above, the study will be delimited by analyzing only one digital image-based platform, Instagram.

1.4. Outline of the thesis

The master thesis consists of six main chapters and the following are the short descriptions of the information provided within each chapter.

Chapter 1. Introduction This chapter is an introduction to the luxury sector and the threats it faces today. It then moves on to the problematisation and research questions of this paper. Additionally, it presents the delimitations of this study and ends with an overview of the thesis structure.

Chapter 2. Literature/Theoretical Review Initially, this chapter will analyse the previous works about the specifics of luxury products consumption, the role of the dream concept, and exclusivity in increasing the demand and the value of luxury. The following section of the chapter focuses on the current challenge of creating virtual exclusivity and argues about the opportunities that the art sector can provide. Ultimately, based on Bourdieu's (1984) theory, we will present Instagram as a platform to serve luxury brands' ultimate purpose.

Chapter 3. Methodology This chapter comprises the methods of the chosen qualitative research consisting of the detailed information about the research philosophy, research strategy, data collection methods with the detailed description of the sampling strategies for each type of method, and data collection strategies, netnographical research of the chosen luxury brands and case studies. The chapter is further developed by highlighting the criteria for evaluating the research and its further limitations.

Chapter 4. Empirical Findings This chapter involves the extraction of the empirical data from the netnographic study, in which the first interpretative exercise is carried out by the researcher.

Chapter 5. Analysis This chapter discusses the empirical data and begins by presenting the main results of the study, which are presented in the Luxury Artification Macro-discourse Framework.

Chapter 6. Discussion This chapter elaborates the results of the research in a broader framework related to the existing literature.

Chapter 7. Conclusions This chapter concludes the thesis with a review of the objectives stated at the beginning of the paper, the theoretical and practical implications, and ends with a statement of the limits and the authors' recommendations for future research.

2. Literature/Theoretical Review

The following chapter focuses predominantly on the existing research in three areas. The first subchapter presents the specifics of luxury consumption, the dream value, leading up to the problem of dilution of exclusivity. The second chapter studies the opportunities of gaining virtual exclusivity through adopting art strategy. The final subchapter describes Bourdieu's work (1984) and cultural capital as a necessity to decode the art-related contents, and ultimately, the chapter highlights the potential of Instagram to create the collective dream aura among millions of active users. The chapter continues with the literature synthesis summarizing the potential results of the intersections.

2.1. Luxury: the dream

The first thing to understand about luxury is its powerful symbolic value. When purchasing luxury, consumers do not pay enormous sums for anything objective, such as the quality of the product (Kapferer, 2013). Instead, they buy unnecessary goods, which, outside a social context, is of no use to them either. For luxury to acquire meaning for the individual, it must first have meaning in society. The purchase motivations can be for the interpersonal effects pointed out by Vigneron and Johnson (2004), such as elitism, refinement and exclusivity; or for personal effects such as hedonism, quality or power, depending more on personal subjective aspects such as emotions and tastes (Vigneron & Johnson, 2004). However, both motivations only make sense because they mean something to others.

This is happening because the reasons for luxury consumption are socially-adjusted or value-expressive, such as self-improvement and transformation. Studies show that luxury consumer behaviours are related to the multiplicity of symbolic values offered by modern luxury brands: authenticity, refinement, exclusivity and elitism (Roux, Tafani & Vigneron, 2017).

2.1.1. *The dream concept*

The luxury theory, presented by Kapferer and Bastien (2012), represents the needs, desires, and dreams as the purchase drivers. While needs are intrinsically immediate and relatively passive, wants are active, more intense and comparatively long-lasting. Finally, the third and most important factor is that dreams are not time-bound, as they are likely to remain forever unfulfilled. Creating a dream is what luxury brands strive for, for by achieving it, their products acquire a symbolic value that lasts for decades or even centuries. As Kapferer and Valette-Florence (2016) mention, luxury becomes timeless, so it does not lose value over time.

However, what makes the dream so vital to the essence of luxury? Research by Kapferer and Valette-Florence (2016) shed some light on the subject. The results showed that both the value

of luxury and the "dream" of luxury were highly correlated concepts across individuals, regardless of market maturity or geographic/cultural aspects. In fact, as Kapferer (2013) correctly stated, luxury must be, by definition, international, as it functions as a medal of the individual in a stage marked by meritocracy. In order to play the role of the owner's social medal, there needs to be an immediate distinction of the luxury brand globally, regardless of the location.

Although the "dream" of luxury has to be understood globally, the values with which this dream is appealed may vary between luxury brands. The basic categorisations of luxury, such as price, craftsmanship or heritage, are not enough to create a dream aura around the brand. However, those unique characteristics of the brand, such as the inspirational stories behind them, or the brand's early characters, according to Kapferer and Valette-Florence (2016), can awaken the luxury dream.

Advertising plays a crucial role in nurturing luxury dreams. According to Kapferer and Valette-Florence (2016), rather than selling the product, the advertising strategies of luxury brands aim to recreate and maintain the dream, the main driver of the desire for luxury. As mentioned earlier, the luxury dream has to be global, so the luxury brand must communicate beyond its target to promote it. The reason behind it is to increase the number of people dreaming about the product medal but cannot purchase because that highlights the success of the medal's owner. Kapferer and Bastien (2012) call this characteristic of luxury communication *an anti-marketing rule*. While mass-market brands limit themselves to communicate to their current and potential target, luxury brands actively address audiences outside their core segment to create a collective dream (Kapferer & Valette-Florence, 2016).

In luxury communications, the dreams come first, and the rationalisation of unique selling propositions and product benefits comes later because communicating luxury is all about creating dreams. Furthermore, Amatulli, De Angelis, Picherri and Guido's (2018) research shows that luxury brand campaigns focus solely on images and signs. Since this type of visual communication without textual information leaves room for personal interpretation to the viewers, therefore, as mentioned above, it tends to create a more dream-like aura.

Dubois and Paternault (1995) highlight a close relationship between luxury products and the concept of dream. The authors created the so-called paradoxical "dream formula", which states that awareness increases the value of a dream while the penetration of a luxury product eliminates it. This equation presented by Kapferer (2012a) and based on Dubois and Paternault (1995) ' "dream formula", explains, on the one hand, that the perception of a brand as luxury depends on its penetration: the higher the penetration of a luxury brand, the lower its luxury status, in other words, as mentioned in the introduction chapter, $luxury=rarity$ (Figure 2, A).

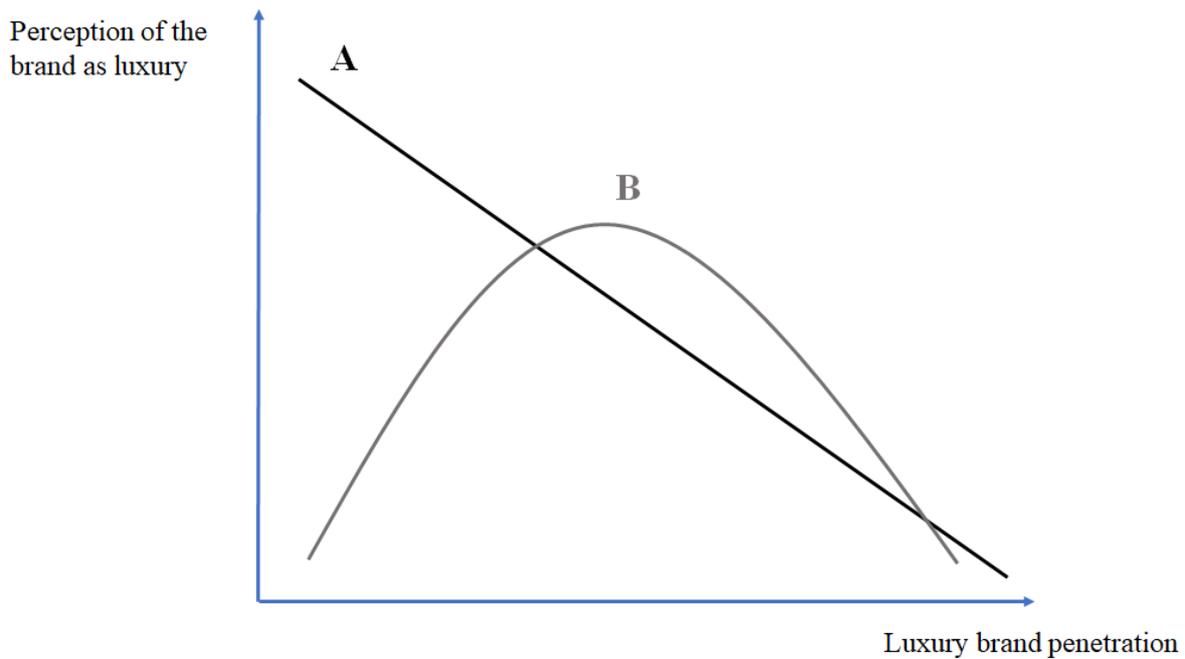


Figure 2: *The luxury - rarity relationship (Kapferer, 2012a)*

On the other hand, the article represents brand awareness as an initial step in developing consumer relationships and as a prerequisite to dreaming and, ultimately, purchasing luxury goods. Kapferer and Bastien (2012) mention that initially, to create the dream, a brand requires the awareness that helps build the symbolic power and provoke the *desire driver*. On the other hand, the distance between the people aware of the brand and people who can afford it creates the dream (Figure 2, B). So there is a need for some penetration of the luxury brand to create the dream and elevate the brand luxury status by making the brand visible and recognisable. However, there comes a tipping point where too much brand penetration no longer generates extra dream value but somewhat dilutes the dream. In order to reduce the diffusion of the brand and reduce the availability, it is necessary to create obstacles that can be achieved in the form of prices, which are constantly growing and remaining available for only those that see a true meaning behind it. The so-called "dream concept" requires an extensive awareness of a luxury brand to generate the dream aura around it (Dubois & Paternault, 1995).

2.1.2. *Luxury Consumption*

As mentioned above, the luxury market, once exclusive to the social elite and marked social hierarchies, has been growing steadily for more than 20 years (Nueno & Quelch, 1998; Roux, Tafani & Vigneron, 2017). The reasons for this growth include globalisation and the growth of global wealth, factors that have led to the entry of emerging countries into this very exclusive market. As mentioned above, this leads to a loss of meaning in the sector and reduces the "dream" aura of its products (see Figure 2, *The luxury - rarity relationship*). According to Kapferer and Bastien (2012), this is the main difference distinguishing luxury from premium brands. Because, while the latter is forced to continuously justify their prices with tangible characteristics such as quality, luxury brands, by selling their dream aura, have nothing to justify. Through this subchapter, we will delve a little deeper into the current situation of the luxury sector.

As mentioned above, the luxury market, a historical market of social hierarchy, has been growing steadily for more than 20 years (Roux, Tafani & Vigneron, 2017). Among the reasons for the market growth are globalisation and the increase in global wealth, which have led to the entry of emerging countries into this exclusive market (Nueno & Quelch, 1998). According to Bain & Company's 2019 report, Chinese consumers contributed to the growth of the global luxury market by 33% in 2018. In 2020, mainland China's luxury goods market alone would likely reach up to a 48% increase, accounting for RMB346 billion, which is equivalent to US\$53.267 billion, due to limited global travel opportunities (Bain & Company, 2020).

The fact that the customer base of the luxury market is constantly growing leads to a democratisation of the sector, defined by Kapferer (2014b) as the transformation of luxury into fashion, which completely changes the status of this sector in society. In other words, in the era of the democratisation of luxury, consumers focus more on the luxury product than on the aura that luxury brands create (Silverstein, Burman & Fiske, 2008), which according to Kapferer (2014b), could spread the magic throughout the product line.

What is behind this dramatic shift in luxury purchase motivation? The changing profile of its consumers (Kapferer, 2014a). Whereas, in the European market, the luxury sector has been established for centuries as belonging to an elite, who understand its meaning; luxury products function as medals in the historical moment of meritocracy (Kapferer 2013; 2014a), and their purchase is related to the previously mentioned symbolic values: authenticity, refinement, exclusivity and elitism (Roux, Tafani & Vigneron, 2017). In Asian countries, where significant wealth is being mobilised (in the Western world, wealth is rather stagnant), and most nouveau riche lives (Kapferer, 2013), people buy "luxury not to differentiate themselves but to avoid being considered socially below others" (Kapferer, 2014a; Jin Hoare & Butcher, 2007; Perry, Barnes & Ye, 2020). Asians have a low perception of exclusivity (Monkhouse, Barnes & Stephan, 2012), and their consumption behaviour has a lot to do with the asian cultural value of "*face*": is the recognition by others of an individual's social standing and position, which helps people to climb up the social ladder (Jin Hoare & Butcher, 2007; Perry, Barnes & Ye,

2020. This segment of consumers who understand luxury as something utterly different from the sector's heritage will continue to grow in the coming years—contributing to the growth of the global luxury market by 48% in 2020, equivalent to US\$53.267 billion (Bain & Company, 2020).

Luxury is defined by Kapferer and Bastian (2012) as the ordinary of extraordinary people and the extraordinary of ordinary people. The authors clarify that the sector needs both types of customers: the former give meaning to brands, and the latter make the sector grow (Kapferer, 2013). Extraordinary people, also known as the elite classes, act as taste connoisseurs. They are the first to try new products, enjoy the rarity, and get to know the exclusive know-how of the luxury brand. Moreover, for ordinary people, luxury has a more social meaning. Spending on luxury products is not limited to recognising that something is luxury, but also to the rest of society recognising it as such (Teil, 2005), i.e. for them, the magical meaning of the sector is reduced to social approval, which threatens the dilution of the sector's worth.

These different purchase motivations of the latter group of ordinary consumers fall into what Veblen (1899) introduced as conspicuous consumption, which the author defines as the purchase of luxury goods as a means to show society the owner's strong financial status. According to Leibenstein (1950), conspicuous consumption takes two different forms: the *snob appeal*, characterised with buying items that differentiate the owner from others, i.e. the more a product is bought by society, the lower the demand from consumers with a snob effect; and the *bandwagon appeal*, which is about buying the same items as the people with whom one tries to associate oneself, and the more a good is purchased, the higher the demand for it.

Amaldoss and Jain (2005) specifically highlight two segments among their consumers regarding these different forms of conspicuous consumption: *snobs* and *followers*. The *snobs* value the feeling of being a part of the exclusivity, so their purchase motivation is linked to the premises of rarity and exclusivity (Groth & McDaniel, 1993), and they are willing to pay considerable sums to stand out from the followers or conformists (Corneo & Jeanne, 1997). Furthermore, the *followers* or *conformists* want to consume the same brands as the snobs because they aspire to be identified with them, i.e. inclusively: they buy the luxury product to look like someone.

The concept of luxury is in danger because the followers/conformists are proliferating in the luxury market. These consumers see luxury goods as objects of inclusivity, just like Asian consumers, who, by purchasing luxury items, avoid a status socially left behind (Kapferer, 2012b). This growing demand from this segment that understands luxury as inclusive will affect the exclusivity essence of the sector, which will diminish the favour of its core segment of the cultural elite (luxury definers) and snobs.

To sum up, the main reason why the luxury sector faces the risk of losing its exclusivity is the difference between its customers: the majority of them consume luxury for reasons of inclusion, they want to be part of the upper-class society, while the relatively minor part of them, the *snobs* and the *cultural elite*, strive for exclusivity to distinguish themselves, to express

themselves (Griskevicius & Kenrick, 2013) since, as we have said before, the aim of luxury is not to satisfy any primary need. Therefore, the current goal of luxury brands must be to control the growth of the sector by filtering and trying to make their new consumers understand what luxury is and avoid diluting the meaning of their brands.

2.1.3. The value of exclusivity

Throughout the literature review, it has become clear that the concept of exclusivity for the luxury sector is essential. According to Kim (2018), a wish for exclusivity represented in consumption highlights the owner's superiority over the society. Hence, as mentioned in the previous chapter, consumers seek rare products, and because of the limited access, they put a more significant value on them. As Kapferer and Bastien (2012:458) mentioned, the perception of exclusivity is linked to self-transformation, making consumers feel special and superior, moreover, helping them stand out from others. This point of view has been shared by other authors as well. For example, according to Septianto, Seo, Sung, and Zhao (2020), exclusivity, together with authenticity, represents critical value appeals that modern luxury brands communicate to offer their consumers self-expression; moreover, exclusivity accounts for satisfying the wish for uniqueness. The authors further develop their idea by arguing that matching the emotion of pride with exclusivity luxury value appeal (and matching the feeling of prevention pride with authenticity luxury value appeal) can increase the effectiveness of luxury advertising messages.

Exclusivity is the irreplaceable part of the luxury concept, capable of influencing the luxury brands' preferability. Kim (2018) argues that any type of unavailability, regardless of the nature and specifics of the product or service, results in the increase of both its desirability and value. As De Barnier, Fallacy and Valette-Florence (2012) conclude, elitism and exclusivity dimensions help luxury brands become consumers' favourites more than other dimensions, such as quality, power, or hedonism. Furthermore, according to Roux, Tafani and Vigneron (2017), the dimensions of creativity, uniqueness, and distinction are linked to exclusivity, as they all play a significant role in standing out from mainstream brands.

Kim (2018) highlights the two types of desires for differentiation – horizontal and vertical. The horizontal differentiation implies that the consumer stands out based on one's taste and personality traits, while vertical differentiation requires demonstrating one's superiority over others. Luxury consumption serves the second differentiation strategy since through intrinsically rare products, consumers would show their superiority. However, it is important to mention that naturally scarce products are more valued by the consumers seeking exclusivity than those who strive for uniqueness (Kim, 2018).

The recent growth of the luxury market leading to the 'democratization of luxury,' together with the growth in an amount of financially strong class, has been tackled by the specific consumer behaviour mentioned above, such as the bandwagon effect analyzed by Leibenstein (1950). Conformist consumers from emerging markets purchase products labelled as superior, believing that it would lead them to the rise into the social class. Exclusive luxury products had

become a part of self-expression, while before, it was something that people could not access (Septianto et al., 2020).

As a result, luxury products became available to much more, and their exclusivity characteristics started declining. The growing lack of rarity can lead to luxury losing its central pillar among value appeals – exclusivity. It is worth mentioning that the concept of exclusivity is valued differently among the different segments. The luxury brands regularly use the sub-branding strategy for the downward extensions. However, according to (Monga & John, 2010), luxury brand consumers do not favour such behaviour since it endangers the brands with dilution, leading to the disappearance of the exclusivity factor.

This trend might gradually erase the fine line between luxury and upper-premium brands, and based on the snobbish consumption behaviour theory, it will lead to the gradual disappearance of luxury. Hence, the current challenge for luxury brands is to maintain exclusivity regardless of the growing demand worldwide.

2.2. Luxury: in the search of virtual exclusivity

With a steadily growing customer base, maintaining luxury status is a major challenge for luxury brands. This challenge shakes the sector's legitimacy, showing luxury brands the urgency to reinvent a more symbolic value proposition. The search for virtual exclusivity has, since the last century, led the luxury sector to look to the art sector for a transfer of meaning between industries.

Throughout this subchapter, several concepts will be developed. First of all, we are going to clarify what we understand as art throughout the thesis, a definition that seems necessary to us due to the ambiguity of the concept. This definition will be developed in point 2.2.1. From then on, readers will share with us the reference throughout the rest of the thesis. Subsequently, we will develop the theory of art infusion. This theory studies the capacity of art to provoke an association of meanings with brands presented close to it. And finally, in point 2.2.3, art infusion in the luxury sector will be developed.

2.2.1. *What is art? Art defining features*

A piece of art could be technically defined as a unique object handcrafted by an artist for decorative purposes only. But this technical definition is not enough to understand the singularities of this sector (Zorloni, 2013).

What is art? Because art is a product of an ambiguous nature (Zorloni, 2013), there is much debate when answering this question, and finding the concrete and correct definition of art is beyond this thesis's scope. This thesis will just focus on the symbolism of the art sector, and it will try to understand the singularities of this sector and its significance within society. To do so, one must first understand art within a legitimate culture established, reinforced, and perpetuated by history (Bourdieu, 1984). This legitimate culture was established by the higher social classes and has been perpetuated by society (e.g. families) and its institutions (e.g. schools have always taught the legitimate culture to students).

This legitimate culture has historically belonged to the higher social strata (the cultural elite of the cultivated men), but during the 20th-century, access to it was democratised (Bourdieu, 1984). As the philosopher Suzanne Langer explains, in the past, the masses did not have access to this legitimate culture: art, music, painting, or even books. The democratisation of culture democratised access to art without losing its intrinsic meaning and value. However, due to the lack of primary education in art, the masses still could not get the same level of satisfaction as the upper class. Trying to explain this, Bourdieu (1984) states that a piece of art has a meaning and value only for those who possess the cultural competencies (cultural capital) to decode it.

Art is associated with cultural and social codes (Chailan, 2018) inherent to the historical culture of the society in which it occurs (Hagtvedt & Patrick, 2008). Hence, as Bourdieu (1984) explained, to decode art messages correctly, the viewers need cultural capital. *Cultural capital* is defined by Bourdieu (1984) as the knowledge, skills, abilities, attitudes that human beings develop based on their family and contextual experiences. It is developed from the educational capital given to the individual by institutions, such as family or school, or by a self-taught process (Bourdieu, 1984). Bourdieu (1984) states that even that cultural capital created in a self-taught way finds its reason in the educational capital because it is the institutions that generate the interest in the individual to build by his/her own that cultural capital (e. g. it is the school that creates the individual's interest in art, which will drive him to go to museums, to buy art books...). There is a direct relationship between cultural capital and the education of the individual: the more cultural capital he has, the more educated he will be about the subjects on which he possesses this cultural capital, and the more legitimate his taste, regarding the topic towards which he/she possesses the cultural capital, will be (Bourdieu, 1984).

In the middle of the 20th century, when advertising and marketing were in full swing, the role of art in society drastically changed. Marketers discover that contemporary art or its experience can become, with the appropriate branding effort, a commodity that can be sold for the sake of social prestige (Thompson, 2012; Hermana & Khabalashvili, 2021).

In agreement with all the above said, in this thesis, it is understood that this capacity of contemporary art to satisfy the prestige needs of its buyers is not understandable outside, on the one hand, its historical context: art finds, as mentioned above, its definition and meaning in history, a definition, and meaning of which society is aware. Nor, on the other hand, outside a social context. Therefore, after an extensive literature review carried out for this thesis, it has been decided that the following three points are defining features of a work of art:

- **Art is that which artists create as such:** An object becomes a work of art when the artist endows it with an artistic intention. There has to be an attempt on the part of the artist to create a work of art. Here the creativity of the producer is found (Bourdieu, 1984; Hagtvedt & Patrick, 2008; Zorloni, 2013).
- **Art is an object branded as such:** To become a work of art, an object needs a valorisation and branding exercise by different institutions and agents in the sector (Kapferer, 2014a; Thompson, 2008; Zorloni, 2013). In other words, for the viewer/consumer to value an object as an art, it has to have previously been valued by the sector and its agents: art experts, galleries, art auction houses, the artist, the media. When this happens, the artist and his work become a brand.
- **"Art is that which viewers categorise as such"** (Hagtvedt & Patrick, 2008: 380): For an object to become art, the viewer must understand that he/she is in front of a piece of art (Bourdieu, 1984; Hagtvedt & Patrick, 2008; Lee, Chen & Wang, 2015): the viewer must recognise the object the artist's artistic intention, exercise for which he/she needs cultural capital. As Bourdieu (1982) explains, the ability to appreciate what is seen (voir) is a function of knowledge (savoir), because "the observer who lacks the specific code feels lost in a chaos of sounds and rhythms, colours and lines, without rhyme or reason" (Bourdieu, 1984: 2).

In this way, throughout this thesis, art is not understood as a certain type of visual image, but as a discourse created and shared by society (Rose, 2001), within which it is the knowledge (cultural capital), the institutions (the school and the agents of the art sector), the subjects (the cultural elite) and the practices maintained and reinforced throughout history, which working together define what is art and what is not.

2.2.2. *The Halo Effect: Art Infusion*

The rapprochement between the luxury and art sectors is a co-branding strategy. A co-branding strategy satisfies the coexisting desires of a brand that seeks, at the same time, (1) to maintain its competencies, connotations, meanings, perceptions and so on; (2) to look elsewhere in search of other kinds of competencies that it lacks (Kapferer, 2012b). According to Uggla and Lashgari (2012), brand partners can be anything from people to events or products that have the desired reputation for the brand and pursue the objective of modifying the consumer's definition of the host brand (luxury) by generating associations of meanings.

That is to say, the co-branding practice is used to achieve a 'halo effect' (Kapferer, 2012b). In this paper, the 'halo effect' is defined as the ability of art, an artist, or a particular piece of art (partner brand), to have a spillover effect and influence consumer perception of the luxury brand (host brand).

The use of art in marketing is not a practice limited to the luxury sector. This strategy is used recurrently by many other industries. Because marketers have recognised art's positive influence on consumer perception, many existing examples done by many different brands can be found (Hagtvedt & Patrick, 2008). Hagtvedt and Patrick (2008) named this popular spillover strategy '*Art Infusion*' (Figure 3). Their theory explains how art produces a 'halo effect' on the product or brand to which it is related, influencing consumers' perception and evaluation of that product or brand.

Despite being a widely popular marketing strategy, the approach between art and luxury is far more relevant and meaningful than in any other sector. The more similar the parties are, the more successful is the transfer of meaning while co-branding (Kapferer, 2012b; Uggla & Lashgari, 2012). Both sectors are intrinsically tied to a heritage of high culture because of their historical background and are associated with elevating people because of their “connotations of exclusivity, luxury, and sophistication” (Hagtvedt & Patrick, 2008: 381).

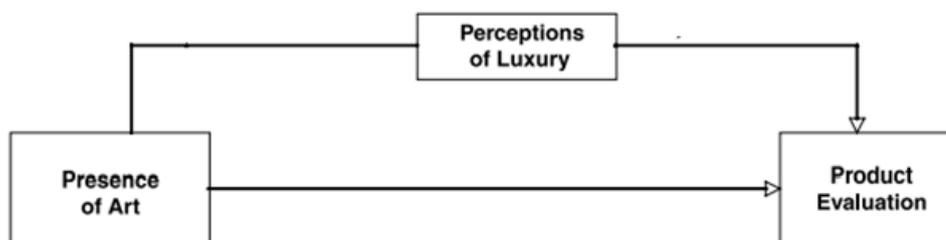


Figure 3: Art Infusion (Hagtvedt & Patrick, 2008)

2.2.3. *Virtual exclusivity through art*

Art, although historically sharing many characteristics with luxury goods, such as its belonging to the highest social strata, has achieved, in recent years, what luxury longs to find: the quality of timelessness and the fact that its value is far beyond function (Kapferer & Bastien, 2012). The value of art is timeless and increases over the years (Kapferer, 2014a). This value is maintained regardless of the penetration of the sector and the massive sale of its products (Kapferer, 2013). The art sector has achieved this timeless status because its existence, as aforementioned, does not fulfil any functionality and its benefits are principally symbolic (Kapferer, 2014a; Zorloni, 2013).

Contemporary art is based on the creation and communication of meaning-laden symbolism through an existing culture (Bourdieu, 1984) and acquired by the consumer without any commercial motivation (conspicuous consumption does not predominate in the sector) (Kapferer, 2014a). This quality of being a non-commercial sector is underlined by the results obtained in O'Reilly's (2011) study *Mapping the arts marketing literature*, in which the author identifies 1516 art-related research papers, of which only less than 8% (116 in total) related art to business. Art consumers are inspired by the look for beauty, depth, passion, culture. The art market is the pinnacle of human activity (Kapferer, 2014a), the result of developing a society whose needs have evolved sufficiently to leave behind transactions that have no actual functionality for human beings (Zorloni, 2013).

Art is devoid of functional capabilities, and its benefits are associated with the heritage of culture and prestige (cultural elite) and luxury. Art satisfies the social prestige needs of its owner, marking one's good taste and belonging to a cultural elite. By purchasing art, one buys symbolism - the owner becomes the part of the legitimate culture historically charged with a symbolism that fills it with value. Art is beyond need, and by buying art pieces, the individual demonstrates that he or she is above functional needs (Kapferer & Bastien, 2012).

When art is used in the product discourse, Hagtvedt and Patrick (2008) explain that the art connotations mentioned above are transferred to all products with which it is associated, regardless of the art piece. This is possible thanks to intertextuality, defined by Rose (2001) as the ability of human beings to understand a discourse, thanks to the previous understanding of others. Therefore, the meanings of the discourse (visual or textual) of any product do not depend solely on a product image (or brand), but also on the meanings associated with that to which it is related, in this case, art (Rose, 2001).

On the one hand, this transfer of connotations positively influences consumer perception and the brand image by endowing the brand associated with elitism, exclusivity, sophistication, prestige, and others (Hagtvedt & Patrick, 2008; Lee, Chen & Wang, 2015; Ochkovskaya, 2018). Moreover, at the same time, on the other hand, it creates barriers to entry among consumers (Chailan, 2018; Kapferer, 2013; Ochkovskaya, 2018), which also results in

exclusivity. Because to consume art, one has to understand it (Zorloni, 2013), and not everyone has the cultural capital to decode (understand) art as art (Bourdieu, 1984).

With the approach to the art sector, the luxury sector seeks to imbue itself with this timeless and symbolic aura that paradoxically justifies without explanation the mass art market and its high prices. Being related to art will create virtual exclusivity that will help the sector overcome the gap between maintaining its luxury status and continuous growth. Virtual exclusivity through art can be generated in two different ways at the same time:

- **By transmission of meanings ('halo effect')** - The transmission of art's qualities of being timeless, and being beyond functions and needs.
- **By creating distance** - Art is a sector related to social and cultural codes that require cultural capital in the individual to correctly decode them as art (Chailan, 2018; Kapferer, 2013; Bourdieu, 1984). The authors agree that this correct decoding is fundamental for the 'halo effect' with the art sector. The singularity of the meaning in this sector means that the definition of art depends on the context (psychological and social) and the observer (cultural capital) (Bourdieu, 1984; Lee, Chen, & Wang, 2015). If the message is not received by the audience capable of decoding it as art, there will be no spillover effect.

2.3. Luxury: an adaptive definition

"The opposite of luxury is not poverty because in the houses of the poor you can smell a good 'pot au feu'. The opposite is not simplicity for there is beauty in the corn-stall and barn, often great simplicity in luxury, but there is nothing in vulgarity, its complete opposite". - Coco Chanel, 1966 (McNeil & Riello, 2016: 1)

The definition of luxury is a contingent, subjective concept. It changes based on what is perceived as *beyond the expected, extraordinary* in each society. Hence it is no wonder that throughout history, different definitions of luxury goods existed. Coffee was a great luxury for 17th century England until it became popular and, as Chanel said, 'vulgar'. In the same manner, buying pepper and salt (Mortelmans, 2005) or gifting flowers out of season were perceived as extraordinary, expensive, and luxury-defining acts until the 1960s when international farming systems and goods transported by air became popular (McNeil & Riello, 2016). Numbers of such historical examples confirm that luxury has an adaptive definition, depending on the individual, the generation, and the society (Kapferer, 2013; McNeil & Riello, 2016).

Even if the appearance in goods and services that the definition takes on changes over time and population (Mortelmans, 2005), there is one thing about the definition of luxury that has survived history - the act of purchasing luxury and luxury itself is today, as it was in the past,

extraordinary. Luxury is extraordinary; it goes beyond the everyday and the mundane (McNeil & Riello, 2016). Luxury can be described as dreaming of something one does not have, but which is not impossible to have, just luxuriously expensive (Kapferer, 2013). Luxury is therefore dreaming of something seemingly unattainable, and the dream is tied, on the one hand, to the subjectivity of the individual dreaming and, on the other hand, to the creation of that dream by society (Dubois, 1995; Kapferer, 2012a): the individual can only dream of what he or she knows.

With the emergence of the information society, this dream is enhanced: individuals know the life led by global celebrities because they can access it through magazines, television, and the internet. The ease of exchanging information makes the dream of luxury a much more globalized definition: for example, before buying a car or a house was a dream for a young Spanish student, now this student can also dream of the luxury life led by celebrities in Los Angeles, as he or she can access it by following their profiles on social networks (eds. Wiedmann & Hennigs, 2013).

Throughout this subchapter, the fundamental role of social networks (in particular Instagram) will be analysed with their millions of users in creating the luxury dream and, therefore, in the definition that the sector will have for generations of future customers. Moreover, Bordieu's (1984) theory about the hierarchy of taste and the role of legitimate culture in dividing society into social classes will firstly be explained to understand how brands and their managers can create the future definition of luxury.

2.3.1. Educating consumers: Bourdieu (1984)

As mentioned above, Bordieu (1984) understands painting as part of a legitimate culture (to which other arts such as music, painting and literature also belong). This legitimate culture is a social construction maintained historically through institutions (such as the school or the family). In other words, the sociologist understands the definition of art as art within a historical and social context. A large number of authors agree with this characteristic of the definition of art. Benjamin (1935) understands that the uniqueness of a work of art is irretrievably linked to tradition, which is dynamic and changing and shapes the individual's sensory perception. This justifies the fact that, over the centuries, understanding what art is and the agreement among the society on how it is to be understood and valued has changed (Benjamin, 1935).

Goodman (1997) also understands the context as an essential aspect in the definition of art, as the context that gives art a particular use within society, responsible for creating its essence. Thus, for example, art used to be linked to the ritual of belief (in prehistoric cave paintings). Later, its role was linked to the service of religiosity, creating earthly representations of gods to be worshipped; later in the Renaissance, art freed itself from these religious roots, and its special use in society changed to that of art as a cult of beauty. These examples support the theories of Bordieu (1984), Benjamin (1935) and Goodman (1997) on the necessity of social context to define art as art.

A more recent author, Thompson (2012), goes a step further by talking about the importance of this context in the definition of contemporary art. The latter author speaks of the possible "artificial" creation of the context by the agents of the art sector. That is to say, Thompson (2012) defends that different agents in the art sector can drive this context in which art is valued; and that it is their efforts converging in an exercise of branding that make the work of art, or the artist, become a brand in accordance with the symbolism that art consumers look for in this sector.

This need for a context that justifies art as the art makes the art sector ambiguous and has an adaptive definition (Zorloni, 2013). Thus, throughout history, new types of art and new ways of perceiving art have appeared (Benjamin, 1935). Consequently, to this dynamic reality of art, the process of *artification* is made possible in other sectors considered non-artistic in the first instance. Artification, as Kapferer and Bastian (2012) define, is the purpose of transformation of an object initially conceived as non-artistic to its conception as art.

Shapiro and Heinich (2012) identify different stages in which we can find the process of artification: *durable* (i.e. all those fields that today are already defined as art, such as painting or music), *partial* (cases of half-way artification, such as architecture, which would need favourable conditions to continue developing), *ongoing* (cases of new arts that critics have already recognised, and their process of artification is developing, for example, outsider art or raw art) and *unattainable*. Luxury would be in the second group, partial artification, being partially recognised as art, only by a portion of the industry targets such as the cultural elite mentioned above, who understand luxury, admire it, and have educated their taste to the maximum around it (Kapferer & Bastian, 2012).

Since artification, as Shapiro and Heinich (2012) explain, is a process that is at once *material*, *symbolic* and *contextual*, the definition of luxury as art has to do with both the luxury products themselves (*material*) and the symbolism co-created from the interaction within society and brands (*symbolic* and *contextual*). Zorloni (2013) seems to agree with this when she states that in a sector as loaded with symbolism as art, its value lies not only in the creation of that symbolism but also in its communication. In other words, the value of art resides in the process of communication, and this, in turn, requires a capacity for decoding on the part of consumers in order for them to understand this value (Bourdieu, 1984).

At this point, one returns to what was previously mentioned in section 2.2.1. of this thesis: the ability to see (*voir*) is a function of knowledge (*savoir*); luxury is already understood as art by the knowledgeable segment of society, but this is not enough to be defined as such. It is necessary to give society the ability to understand a luxury product as artwork and not as a commercial product. To this end, luxury brands need to carry out branding (Thompson, 2012) in which, through interacting with the society (Shapiro & Heinich, 2012), they provide it with the cultural codes (cultural capital) that Bourdieu (1984) points out as necessary to decoding a work as a legitimate artwork and a part of the legitimate culture.

The diffusion obtained through the Internet and social networks function as the perfect channel to carry out this exercise in the artification of luxury. Through it, luxury brands have a greater capacity to disseminate cultural capital among society, granting the ability to decode a luxury product as a piece of art (Bourdieu, 1984). Moreover, this ability to decode luxury as art is enhanced by the tendency to align all individuals' stances towards art. Because, as Benjamin (1935) stated regarding the new media such as film and photography, when art is exposed to the mass public, the mass response to that object influences the individual response to the object (the work of art). That is to say, the moment the responses to the art object manifest themselves, they are likely to control each other so that the perception of art as art becomes global, not individual. Moreover, social networks are a perfect tool for the global management of the artification of luxury because, being so widely distributed, they are potential aligners of the global image sought by brands, completing the transition of luxury from a partial artification stage to a durable one (Shapiro & Heinich, 2012).

2.3.2. Instagram as an educating tool (brand awareness & storytelling)

Social media has changed the marketing landscape, allowing brands to engage with consumers in a completely new way (Stokes, 2018). The brand promotion is no longer one-sided, as in traditional media, but becomes a conversation. Immediacy makes it necessary to constantly renew and optimise content in the formats that suit the platform. Interaction has made it necessary for the customer to be present in the marketer's daily decision-making process because today, consumers are co-creators of the brand and co-define the meanings (Seung & Jin, 2012; Stokes, 2018).

In 2017, social networks already absorbed a total of 30% of the world's total time spent online (Stokes, 2018:237), reaching more than 2.7 billion users that year (Stokes, 2018). For all these reasons, it seems logical to affirm that a large proportion of the luxury brand's market is found among the users of these networks (Stokes 2018).

The importance of social networks in the consumer journey has also been increasing in recent years, to the extent that they have acquired a fundamental role in the consumer's purchasing decision-making process (Vinerean & Opreana, 2019), making from the *online research, offline purchase* behaviour a recurrent phenomenon (Seung & Jin, 2012). This framework is causing brands to have an online presence if they want to stay relevant and competitive.

At first, luxury brands were reluctant to have a presence on social media. The brands were afraid that the platforms' seemingly anti-luxury qualities, such as immediacy, versatility, the democratisation of content, or their unpredictable and interactive nature, would damage the luxury status and bring them closer to fashion brands (Kapferer, 2014b; Oliveira & Fernandes, 2020). Nevertheless, the growing pervasiveness of social media convinced luxury brands to create an online presence (Arrigo, 2018). Luxury brands have to be very careful when managing social media accounts due to the challenge of maintaining the balance between

growth and maintaining exclusivity (Vinerean & Opreana, 2019; Oliveira & Fernandes, 2020). Furthermore, they need to understand what opportunities social media offers to help them manage their luxury essence (Arrigo, 2018). These opportunities offered by social networks come in two different ways: (1) because of the help that these networks offer for the management of dream value and, as mentioned above, (2) because of the role they play in defining the luxury of future generations.

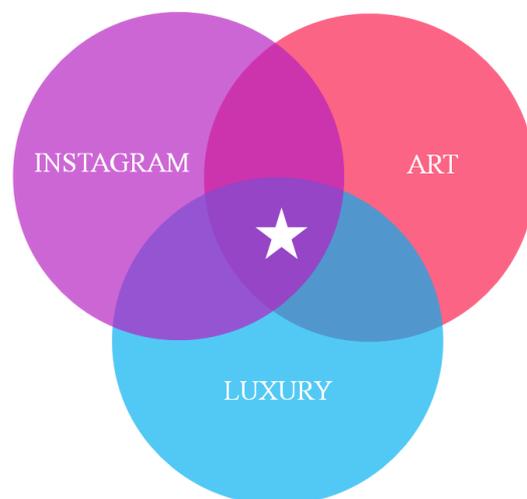
Each social network has its peculiarities regarding the type of content that works or does not work on them. As from each platform, users look for different benefits (Stokes, 2018), brands get a chance to engage their consumers in various ways (Vinerean & Opreana, 2019). In this context, Instagram has become very popular among luxury brands (Vinerean & Opreana, 2019). On the one hand, its ability to reach and influence billions of people offers these brands numerous opportunities to create brand awareness and thus, develop the dream value of luxury because when the brand's awareness leads to spontaneous inferences from individuals (Kapferer, 2012b: 21). On the other hand, Instagram becomes essential for the luxury brand because of the type of formats as a visual platform (Oliveira & Fernandes, 2020). Vinerean and Opreana (2019: 145) quote the vice president of Dior perfumes as saying, "the best way for luxury brands to inspire consumers has always been through storytelling. As Instagram is a visual storytelling platform, the link is a natural fit".

The luxury sector is, as the art sector, highly symbolic. Its symbolism needs to be created, sustained and communicated; that is why, among Kapferer's anti-marketing laws of luxury, the luxury brand needs to communicate far beyond its target to stimulate the dream value (eds. Wiedmann & Hennigs, 2013). Instagram is the perfect tool for this, as it allows brands to generate brand relevance to an audience of millions of users by catching visual content (Stokes, 2018).

In social media, luxury is one click away from the fashion sector, and poor management of social media can blur the gap between the two sectors, putting an end to the dream value and stratospheric profits of luxury (Kapferer, 2014b). As in traditional media, luxury communications on Instagram should not aim to sell the brand's products but to celebrate its existence (Kapferer, 2013; eds. Wiedmann & Hennigs, 2013). The luxury brand does not have to use social media to increase impulsive buying but to educate its followers on what luxury is all about. As aforesaid, the definition of luxury is adaptive, and social media plays a fundamental role in defining the sector for the younger generation as they become consumers. Luxury brands need to take this opportunity to legitimise their position in society by educating their followers on the concepts of heritage, taste and legitimate culture.

2.4. Literature synthesis: explaining the phenomenon

Following the literature review, this sub-chapter explains what happens when each of the three pillars presented in Figure 1. interacts with the others. This process is done through an exercise of literature synthesis and extraction of the key concepts from the literature review. Moreover, it establishes the research question among this existing literature, clarifies what is to be investigated throughout this thesis (the phenomenon), and guides the next chapter: the methodology.



☆ *Positioning of the research*

2.4.2. Instagram & Art

Social networks in general, and Instagram in particular, represent a change in the artistic sector for several reasons (Figure 4):

- **New artistic styles:** the Internet and social networks are a new medium for artistic creation, as is any new medium that appears in history (for example, art is immediately made with photography or the moving image as soon as they appear). With the Internet, artists have begun to make net art, the indigenous art of the digital age (Hermana & Khabalashvili, 2021).
- **The democratisation of access to legitimate culture:** as we have already seen, during the 20th century, with the appearance of other media such as television, there was already initial democratisation of the legitimate culture (including art), but due to the greater penetration of social networks, this democratisation of access to art is a much greater phenomenon: social networks play a significant role in the life, the form of interaction and, therefore, in the learning of the younger generations.
- **Dissemination of cultural and educational capital:** The ease and immediacy to access information effortlessly from the Internet. Social network users can access the latest works of the most well-known artists from the comfort of their home and even take a guided tour of a museum from the museum's Instagram profile.
- **The proliferation of artists and the change in the art sector value chain:** as the Internet is a new medium with millions of users, it is easier for new artists to make their work known and be recognised without the need for the intervention of the sector's agents (galleries, art fairs, auction houses) previously mentioned, which changes the sector's value chain a little. A great example of it is Banksy, an anonymous artist who has made fun of museums, art galleries and the entire art sector in general. The artist described his work as "accessible and public", and his influence has grown thanks to digital media. Moreover, in 2010 he was chosen as one of the 100 most influential people in the world by Time magazine (Ellsworth-Jones, 2012).
- **The democratisation of artistic work:** as we have already said, Banksy's work is accessible and public, which also creates complications for artists: the content is public when someone does something revolutionary, it can be copied immediately. As social networks work to bypass the value chain of the art sector, of the branding process carried out in this sector (Thompson, 2008), before you have a name as an artist, your content can be replicated. Then the rule that a fake artwork is worth less than the original because it lacks the added value of the artist-brand, explained by Don

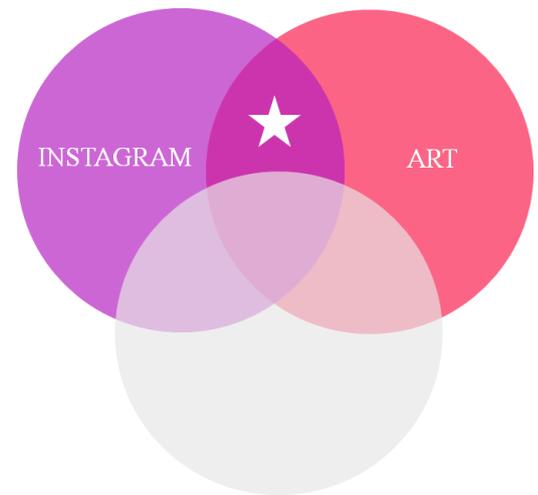


Figure 4: Instagram & Art

Thompson (2008), Benjamín (1935), and the interviewees in our pilot study (Hermana & Khabalashvili, 2021), do not work.

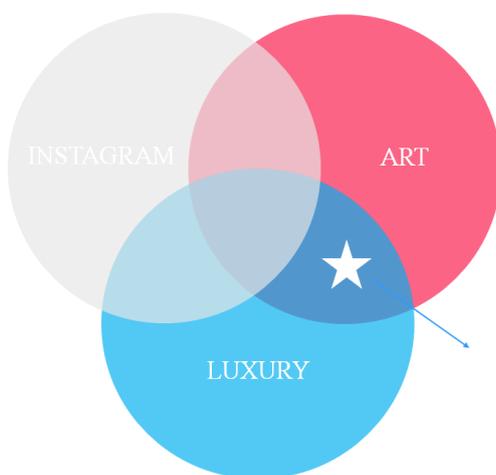
2.4.1. Art & Luxury

As seen throughout the literature review, the relationship between the art and luxury sectors is secular. Both sectors share origins in rituals and a similar historical trajectory, a target of the highest social strata; both are also highly symbolic sectors, so the purchasing patterns and the benefits that society seeks in their consumption are also very similar.

In addition to all these similarities, the luxury sector has had the art sector in the spotlight since the last century because of a difference in the last period of development of both sectors: while in the art sector, the democratisation of access to legitimate culture (i.e. mass access to the sector) and the mass sale of works of art, have by no means meant the dilution of the symbolism, meaning and value of the sector. In the luxury sector, these same variables - the democratisation of access and mass sale - threaten to dilute its essence.

Therefore, in order to maintain their exclusivity and, at the same time, satisfy the need of millions of people, not only the extraordinary but also the ordinary public, luxury brands in an attempt to enact virtual exclusivity (the consumer's feeling of exclusivity, not real exclusivity), through constructing themselves as art. This approach to the art sector aiming to transfer the meaning between sectors (Art Infusion) has been followed by the vast majority of luxury brands through different strategies such as patronage or collaborations with artists.

The result of this strategy is a win-win situation:



- On the one hand, art helps create virtual exclusivity for the luxury brand due, firstly, to the transfer of meaning between sectors (Art Infusion) and secondly to the creation of distance, because not everyone possesses the ability to decode art in order to appreciate it.

- On the other hand, the luxury brand helps to legitimise the artist (or the work of art) by making him known among his followers and causing them to admire what he does.

Figure 5: Luxury & Art

2.4.3. *Luxury & Instagram*

In social networks, luxury brands find a double-edged sword because, while on the one hand, they represent everything that goes against the essence of luxury: such as the democratisation of content, the conversation between brand and client (when the historical relationship between luxury and its clients has always been vertical) or ephemerality, characteristics that blur the difference between mass-market brands and those of the luxury market.

But, on the other hand, this social network presents an incredible opportunity for luxury in terms of its capacity for dissemination:

- **Opportunity to influence the definition of luxury:** luxury has always been a vertical sector, a sector in which its brands did not care about what customers were thinking. But at a time in history when they are going through such a revolution, at a time when the vast majority of their customers do not understand their secular essence, Instagram (with its millions of users) becomes a critical opportunity for these brands to educate these customers on what luxury is all about.
- **Opportunity to generate brand awareness:** Instagram's ability to reach almost one billion users and influence their perceptions serves the luxury brands' purpose to create enormous brand awareness (the primary prerequisite to generating the Dream Value, according to Dubois and Paternault (1995) and generate brand relevance by catchy visual content (Stokes, 2018).
- **Opportunity to create a collective Dream Aura:** As we have seen above, the purchase of luxury products and their symbolic benefits only make sense in a social context. Moreover, one of the fundamental issues in the purchasing process is the existence of a collective dream for the brand. If a brand and its products are socially recognised as objects of dreams, the essence of luxury and consequently its value increase; on the other hand, if they are not recognised as such, luxury loses its defining characteristic and ceases to be luxury. With hundreds of millions of users, Instagram is an opportunity for these brands to increase the collective dream and, consequently, increase their value.

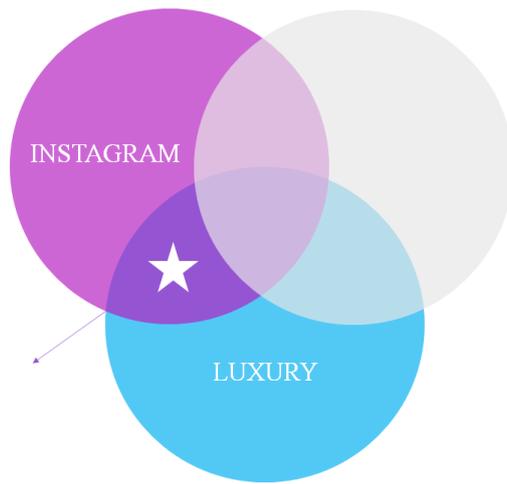


Figure 6: *Luxury & Instagram*

3. Methodology

Up to now, we have reviewed and analysed the existing literature concerning the three fields of study: art, luxury and Instagram. This has helped us understand, firstly, that the problem of mass production and sale of luxury brands is fundamentally due to the misunderstanding of the sector's essence on the part of its consumers. Secondly, to see in the art sector, which is so similar to luxury, a successful strategy with respect to the same problem of mass-production. And thirdly, to understand Instagram as a real opportunity for luxury brands to explain their essence to those consumers who do not understand it. With all this, we have shed light on the RQ1: Why is it important for luxury brands to incorporate art in their production and communication?

In this new chapter, we will make decisions regarding the methodology. First, we will argue about the chosen research philosophy that will guide the whole of our research. We will then explain our choice to follow a qualitative strategy and an abductive approach. We will then explain the chosen multi-mode, through which we will study several brand cases employing a netnographic analysis. Finally, we will present the discourse analysis, which will help us make sense of the large amount of data obtained by netnography.

To extract interesting insights and answer the research questions, it is necessary to elaborate on a research process. For its design, this thesis will follow the four rings model presented by Easterby-Smith, Thorpe and Jackson (2015) with a visual metaphor of a tree. In this model, the authors symbolise, in the trunk of a tree, four fundamental features in the deployment of a research design: ontology, epistemology, methodology, and the methods and techniques followed by the researcher.

They explain that the uppermost layers of the tree are the most obvious and most straightforward to see in a project. However, they rely on the innermost layers: the assumptions made in the ontology (assumptions about the nature of reality) and epistemology (assumptions about how is the best way to approach and enquire that reality) and the combination of techniques chosen by the researchers and used in the research of the phenomenon (Easterby-Smith, Thorpe and Jackson, 2015).

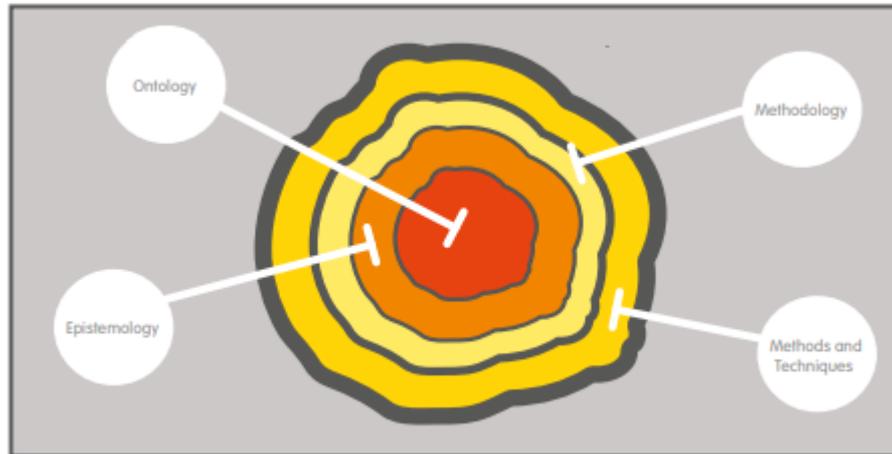


Figure 7: The Four Rings Model (Easterby-Smith, Thorpe and Jackson, 2015)

3.1. Research philosophy

The research philosophy refers to the “development of knowledge and the nature of that knowledge” (Saunders, Lewis, & Thornhill, 2007:101). Understanding the different existing research philosophies is tremendously important for the researcher (Easterby-Smith, Thorpe, & Jackson, 2018). Research philosophy speaks to the philosophical assumptions of the researcher in the way they view the world, the research process, and the object of study (Saunders, Lewis, & Thornhill, 2007; Burrell & Morgan, 1979). These philosophical assumptions are what will justify the research strategy chosen and the methods used (Saunders, Lewis, & Thornhill, 2007), so they have a direct influence on the quality of the research and the results obtained, as well as on the criteria used to evaluate the research (Easterby-Smith, Thorpe, & Jackson, 2018).

Following the four-ring model of Easterby-Smith, Thorpe, and Jackson, (2018), research design must begin with the research feature positioned in the deepest ring: ontology. Ontology are the assumptions the researcher makes about what reality is like, about its nature, and how it works. Philosophical ontological assumptions can understand reality, on the one hand, in an objectivist way (Saunders, Lewis, & Thornhill, 2007), that is, as something external and independent to the individual, to which the researcher has access through the research, in this case, the research is, as Habermas (1968) rightly explains, one-sided: it is about the researcher trying to understand reality and the laws that govern it. Or, on the other hand, reality can be understood by the researcher with subjectivist aspects (Saunders, Lewis, & Thornhill, 2007). Subjectivism assumes that the laws governing reality do not exist externally and independently of the individual, but are created or influenced by the individual (Easterby-Smith, Thorpe, & Jackson, 2018): social phenomena are created by individuals, their perceptions and their interactions (Saunders, Lewis, & Thornhill, 2007). In this way, the research process is about a

dialogue, something continuous (Habermas, 1968): as the social phenomenon is in continuous change, readjusting itself by social interactions; the research process, to study and understand this dynamism, is also in constant readjustment.

The assumptions of objectivist ontologism are more suited to the natural sciences (Habermas, 1968), where the object of study is inanimate; but for the social sciences, in general, when studying a dynamic phenomenon such as society, it is the subjectivist assumptions that are often taken as a guide. Within the subjective ontological currents, we can find relativism and nominalism (Easterby-Smith, Thorpe, & Jackson, 2018).

In this study we have acquired a nominalist ontological point of view. Nominalism denies the existence of absolute truth, and speaks of social reality as a creation of people through language.

Nominalism has become increasingly relevant in the last 40 years, due to the "*linguistic turn*", through which great philosophers of the last century showed that language was more than a reflection of reality, as it played an active role in the construction of reality (Phillips & Hardy, 2002; Easterby-Smith, Thorpe, & Jackson, 2018; Willig, 2015). Language was the tool through which society shaped its individual and collective imagination (Phillips & Hardy, 2002; Easterby-Smith, Thorpe, & Jackson, 2018; Willig, 2014). An easy example that shows this active role of language in the reality perceived by each one, would be the fact that if you ask a Spaniard and a Lithuanian to give a name to the moon, in their answer, while the Spaniard will call the moon Ana or Maria (a woman's name), because in his language the moon is feminine ("*luna*", a female deity), the Lithuanian will decide on Mats or Peter (a man's name), because in Lithuanian *the moon* is masculine ("*Mėnulis*", a male deity).

As we are focusing on such symbolic sectors as art and luxury, the nominalist point of view that "the object is not what it is but what is assumed to be" (Domínguez Ruíz, 2007: 164), seems appropriate to understand that the definition of these sectors is not only based on the creation of such symbolism, but also on the communication of it, and its understanding by society.

Moving on in the order of the four-ring model, the next research feature to be discussed is epistemology. While ontology is assumptions about the nature of reality, epistemology is assumptions about the theory of knowledge (Easterby-Smith, Thorpe, & Jackson, 2018). Epistemology talks about the researcher's assumptions about how is the best way to inquire about the reality being studied (Easterby-Smith, Thorpe, & Jackson, 2018), i.e. it sets out the researcher's view of what is relevant to the study (Saunders, Lewis, & Thornhill, 2007).

Having adopted a subjectivist ontological approach in this thesis, it has been assumed that reality is socially constructed and does not exist independently of the individual, therefore, a later positivist epistemological point of view would not fit, since its central idea is that social reality is objective and totally external to the individual, so that its study does not have to be influenced by subjective notions (Easterby-Smith, Thorpe, & Jackson, 2018).

By aiming to analyse the potential redefinition of the luxury product as a piece of art and not as a commercial product, this thesis is taking a social constructivist epistemological position, assuming that it is the exchange of ideas between individuals that causes them to form interpretations that shape reality (Easterby-Smith, Thorpe, & Jackson, 2018). Social constructivism is one of what Habermas calls “interpretive approaches” (1968). Social constructivism is closely related to the intellectual current of symbolic interactionism, which explains how an individual's understanding of the world is conditioned by interactive and communicative processes with society (Saunders, Lewis, & Thornhill, 2007). This social constructivist study, with symbolic interactionism nuances, aims to study how the association of a luxury brand with art can lead to a transfer of meanings between sectors if it manages to reach a sufficient number of individuals. In order to do so, the potential of Instagram as a tool to bring the two sectors closer together has to be studied.

With the constructivist assumption that there is more than one reality, in order to ensure the quality of the data, this thesis carries out a process of triangulation through a combination of methods (Easterby-Smith, Thorpe, & Jackson, 2018; Saunders, Lewis, & Thornhill, 2007): case studies, netnographic analysis, and the previous interviews with gallery owners done during the Pilot Study (Hermana & Khabalashvili, 2021). In order to gather different opinions and perspectives from different individuals.

3.2. Research strategy

3.2.1. *Qualitative research strategy.*

Qualitative methods can be defined, on the one hand, by their non-numerical form, i.e. as all those methods whose findings the researcher has not arrived at through statistical procedures or other quantitative methods (Nilsson, 2021). On the other hand, by the data collection processes: in the qualitative process, the data is not obtained directly from the method, but rather the method provides the researcher with raw information, which is then analysed and used to create the data after an interpretative effort (Easterby-Smith, Thorpe, & Jackson, 2018).

These characteristics of qualitative methods make them more exploratory in nature than quantitative methods, and therefore, be a better option for working with more open questions and for generating a more detailed and deeper understanding of the phenomenon studied (Easterby-Smith, Thorpe, & Jackson, 2018). This aligns better with the explanatory need of the research question on how a luxury brand constructs its definition as art through discourses to create a perceived exclusivity (virtual exclusivity) in consumers.

Furthermore, qualitative methods also are more closely related to the research philosophy that this study has taken as a guide, as it has been understood that there are many different realities

(from a subjectivist ontology) and that these realities are co-created by individuals (from a social constructivist epistemology).

3.2.2. Abductive approach

The research approach determines how a research study uses theory and the type of reasoning carried out by the researcher. Commonly, there have been two different approaches used for research, inductive and deductive (Bryman and Bell, 2015; Saunders, Lewis, & Thornhill, 2007). In the inductive approach, inference to theory is generated through analysis of the data collected, while the deductive reasoning develops propositions from current theories and designs the research to test those propositions, i.e. whereas the inductive approach is about building theory, so it is closer to qualitative design; the deductive approach is about testing theory so it is more suitable for quantitative methods (Bryman and Bell, 2015; Saunders, Lewis, & Thornhill, 2007).

However, in the late 19th and early 20th century, the philosopher Charles Sanders Peirce developed a third type of reasoning that lies between these two research approaches and is the first step in the development of theories, abduction. This reasoning process involves a constant interaction between theory and empirical observation so that the development of both is simultaneous (Bryman and Bell, 2015; Dubois & Gadde, 2002). In the abductive approach, inference takes place because the similarity between the observed facts (data collected) causes the researcher to develop the hypothesis (theory) that best explains this similarity (Peirce, 1998).

For this study we have chosen the latter type of reasoning, abductive, for two main reasons: Firstly, because the continuous interaction between the theoretical and the real world makes this type of reasoning very suitable for the case studies on Instagram, as it facilitates the constant interpretation of the observed situations. And secondly, because of the novelty of the chosen topic and its exploratory nature. Peirce explains that this type of reasoning is the perfect approach for the development of new theories because, although abductive inference cannot give rise an absolute truth that generates a new theory (Nilsson, 2021), an approach based on both empirical and theoretical procedures can provide interesting and totally new knowledge that "looks very much like the truth" (Peirce, 1998: 105).

Therefore, by using abductive reasoning, we aim to provide new and interesting insights into the opportunities that Instagram offers to luxury brands to generate a new definition and virtual exclusivity through art-related content. This allows us for the extension of the framework created from the literature review and introduced in point 2.4.3 of this paper, by shedding light on its center, where the research question is positioned.

3.3. Research design

The next research feature contemplated in the model of the four rings of Easterby-Smith, Thorpe and Jackson (2018) is the methodology. The methodology is the way in which the researcher is going to achieve the objectives proposed by the research and how the research question will be answered, it is divided into two parts: the research design and the data collection (Saunders, Lewis, & Thornhill, 2007).

The research design “embodies choices about what data will be observed and how” (Easterby-Smith, Thorpe, & Jackson, 2018: 92) and aims to enlighten the reader on the following questions (1) What data is to be gathered?, (2) How is the data to be gathered, (3) From where is the data gathered, (4) How is the data analyzed? and (5) How well does it answer the research question? (Nilsson, 2021). These questions will be answered below, throughout this subchapter and the followings.

In order to develop new insights into the interconnection of the three chosen fields (art, luxury and Instagram), and to be able to answer how Instagram can help luxury brands in their redefinition as art among their consumers, with the aim of recovering their virtual exclusivity; we want to highlight that the choice of a case study is the most correct approach. Case studies are defined by Robson (2002:178) as “a strategy for doing research which involves an empirical investigation of a particular phenomenon within its real life context using multiple sources of evidence”, this type of research is extremely successful when seeking to answer the how of a phenomenon, as their nature is more explanatory than explorative (Saunders, Lewis, & Thornhill, 2007).

In a case study strategy, the object of analysis can be one or several organisations that are going to be studied in depth (Easterby-Smith, Thorpe, & Jackson, 2018; Saunders, Lewis, & Thornhill, 2007). In our case we have chosen to study multiple organisations, in particular four, whose choice will be explained in the following subchapter. Multi-case studies have several objectives: descriptive, theory-generating or theory-testing objectives (Eisenhardt, 1989). The objective here is descriptive, as we are looking for an explanation to answer how the luxury brands studied are approaching art to redefine themselves and gain virtual exclusivity. The purpose of using a multi-case study is the possibilities it offers for better explanations and more in-depth descriptions than single case studies (Miles & Huberman, 1994).

Before continuing with the design of our study we would like to highlight the anecdote that for the development of theories in multi-case studies, Eisenhardt (1989) especially highlights the advantages of being more than one researcher. According to the author, this gives creativity to the study, as each researcher will have different, but complementary insights during data collection and analysis, thus providing richer data and “increasing the likelihood of surprising findings” (Eisenhardt, 1989: 538) In the course of this research, we have been able to verify the veracity of this statement.

3.4. Sampling

3.4.1. Selection of cases

Sample is the group of entities through which the data is collected, as defined by Easterby-Smith, Thorpe and Jackson (2015). Several sampling designs can be considered while choosing the sample for the research. Based on the purposes of our studies, we have settled down with the purposive sampling strategy for the case-study research method. The purposive sampling is the sampling design that is widely used by qualitative researchers that have clear criteria for choosing the sample and know exactly what sample units are necessary to fulfill the purpose of the study (Easterby-Smith, Thorpe & Jackson, 2015). This form of sampling is often used for research where samples are very small, such as case studies (Saunders, Lewis, & Thornhill, 2007), in order to make the sample as informative as possible (Neuman, 2000; Patton, 2002). Therefore, the reasons for choosing the sample will depend on the research question and the objectives of the research, and the researcher will choose the cases that are most informatively rich, which differentiates this type of sampling from those used in quantitative methods where the sample is intended to be statistically representative (Patton, 2002). The additional reasons for choosing this approach will be discussed within the following paragraphs.

Our thesis aims to create a theory based on the selected cases of luxury brands communication. According to Eisenhardt & Graebner (2007), building theory is achieved by identifying and logically arguing about the recurring patterns across several cases, where each case is utilized as an individual prototype with its distinct features. For our research, there was not a choice between single-case or multiple-case approach. We had to answer the research question by proposing several successful examples of the strategy to relate luxury with art; hence the multiple-case approach was chosen. Moreover, Eisenhardt & Graebner (2007) state that a multiple case approach leads to a more substantial theory and more solid argumentations based on varied empirical data. Based on this reasoning and the limited timeframe, we chose to analyze the four luxury brands. Each of them possesses its unique brand personality and uses different art direction or sectors to achieve exclusivity in coherence with its core values, positioning, and targeting strategy.

The other primary criteria for the case sampling strategy were the following. The initial limitation for sampling was geographical. The sample was limited to only French and Italian luxury brands. These countries possess the largest market share of the luxury sector by accounting for more than 50% of worldwide luxury goods purchases (Chailan, 2018). The second limitation was the brands' financial value – it must have fallen within the 50 most valuable luxury brands globally (Brand Directory, 2020). As our research was aimed at luxury apparel brands, this also served as another limitation. As Beauoye (2021) discusses, 'Relevancy is the new Legacy' – luxury brands make shifts in their brand strategies to remain in the centre of attention for modern consumers and actively engage in digital environments. That is why another criterion for sampling was the most significant number of Instagram followers since it indicates both the relevancy and the degree of online attention the brands

receive. Furthermore, to get back to the last criterion for sampling was the brand's close connection with art in their communication strategy and provided content. After researching the top Instagram accounts and skimming their content, the sample of chosen cases ultimately narrowed down to Gucci, Dolce & Gabbana, Dior and Louis Vuitton.

All chosen brands strive for exclusivity and have a long history of integrating art within the production of goods and communication. For example, influenced by the creative director Alessandro Michele, Gucci (44 million followers on Instagram) has been integrating art both in its collections and advertising, numerous collaborations with contemporary artists (Artrights, 2020), furthermore, together with covering the younger generation with producing genderless fashion pieces and boasting with the sustainable supply chain, the Italian luxury brand has been the most popular luxury brand online by its constant drive to innovation and excellent digital storytelling capabilities (Beauloye, 2021). The author of the article further mentions that Gucci's social media mentions exceed almost every counterpart, and its average monthly engagement equals over 10 million.

Secondly, Dior (Over 35 Million followers on Instagram), which boasts even higher online engagements equal to 13.2 million (Beauloye, 2021), has produced dresses influenced by artists such as Jean Cocteau, Walter Scott since the foundation of the fashion house (Dior, n.d.a). The brand's experimental digital strategies and creating specific campaigns for Snapchat and even Wechat, the Chinese central social media platform, such as releasing the capsule collection in the digital boutique, put the brand in the top positions with its digital exposure (Beauloye, 2021).

Thirdly, Louis Vuitton (44 Million followers on Instagram), famous for its collaborations with artists such as Jeff Koons, Yayoi Kusama, Damien Hirst, and most importantly, the Fondation Louis Vuitton, an infamous art museum of the brand (Morgan, 2019), together with the 18% increase in sales, it boasts with its leading position at Forbes' most valuable luxury brands index and its fifth position among the top 15 popular luxury brands online in 2021 provided by LUXE Digital (Beauloye, 2021).

Lastly, Dolce & Gabbana have recurrently been inspired by art as well. More surprisingly, the pieces of the brand's high couture collection Alta Moda were exhibited with classical artworks in London's exhibitions centre back in 2019 (Van Den Broeke, 2019).

Company	<i>Louis Vuitton</i>	<i>Dior</i>	<i>Gucci</i>	<i>Dolce & Gabbana</i>
Founded	<i>1854</i>	<i>1946</i>	<i>1921</i>	<i>1985</i>
Country	<i>France</i>	<i>France</i>	<i>Italy</i>	<i>Italy</i>
Instagram page	<i>louisvuitton</i>	<i>dior</i>	<i>gucci</i>	<i>dolcegabbana</i>
Instagram Followers	<i>44 Million</i>	<i>35 Million</i>	<i>44 Million</i>	<i>25 Million</i>

Table 1: Overview of the sample and data sources used

3.5. Data Collection Method

As mentioned above, the methodology ring comprises the research design and the data collection method. Having explained the qualitative multi-case research design followed throughout this paper, we proceed to explain which methods have been used for data collection.

As Our research comprises several data collection methods, providing the answers to the three research questions mentioned above, and contributes to the paper with several types of information gathered from multiple sources. According to Easterby-Smith, Thorpe and Jackson (2015), qualitative data collection is rather a process of data creation than a direct collection of data since the researcher impacts the data creation process. The gathered data content is based on the planning and execution of the collection process, and most importantly, on the interaction between the researcher and individuals participating in the research. Generally, most researchers collect qualitative data through language and textual information, however, we have also incorporated the visual/image formats of data. Image data has been gaining more and more prominence among qualitative researchers over the last decades due to the great importance that visuals are acquiring in contemporary culture (Rose, 2014).

Following a multi-method strategy in the data collection process is very popular in research management, as it avoids the dependence of the research on a single method, and helps to increase the credibility of the results obtained (Yin, 2014). Eisenhart (1989) also recommends multi-method research in multi-case studies, as it aids the theory-building process by avoiding idiosyncrasy (Miles & Huberman, 1994).

In line with all these arguments, we have followed a strategy of combining different data collection methods. Initially, to investigate the similarities in art and luxury consumption, and to obtain insights regarding branding in the art sector, within the pilot research, semi-structured interviews have been conducted with prominent gallerists from Madrid, Spain and Tbilisi, Georgia (Hermana & Khabalashvili, 2021). With the aim to study how luxury brands can define themselves as art to sustain exclusivity, based on the sampling strategy provided in the previous subchapter, a combination of three data collection methods has been employed. Initially, each brand was partially studied through the secondary data gathered on the brands' official websites and other trustworthy sources. And the process was followed by the netnographic research of the chosen brands' official Instagram accounts, that provided the actual footage of how each brand discursively constructed the message of exclusivity through the help of contents with explicit and implicit connection with art or its characteristics.

3.5.1. Netnography as primary data

The method of netnography is ethnography (or fieldwork) that takes place on the Internet and other digital platforms. As with ethnography, in order to develop a deep understanding of the subject under investigation, netnographic study requires a long-term investment on the part of the researcher (Bertilsson, 2021).

The interest we have found in netnography is, first, its function as a bridge between cultural and geographical boundaries, allowing us to analyse the global discourse of the brands that are receiving each and every one of the millions of followers on Instagram (Kozinets, Dolbec, & Earley, 2014). Second, the relevance it is acquiring in the luxury sector, since, according to Bain & Company (2019), by 2025 all purchases in the sector will have been influenced by consumers' contact with brands on online platforms. And finally, in its ease of access, as a public and unlimited source of valuable information (Kozinets, 2002; Bertilsson, 2021). From the Instagram profiles of luxury brands, we have had access to the communication strategy followed by these brands, access that we have found completely impossible through interviews. Moreover, netnography is extremely cost-effective and time-efficient approach (Xharavina, Kapoulas & Miaoulis, 2020)

Being an unlimited source of information, the problem faced by the netnographic researcher is endless amounts of information. Because of this, it is pertinent for the researcher to have interpretative skills, otherwise data elaboration becomes an impossible job (Kozinets, 2002). The researcher must be clear about what question he wants to answer and what search, analysis and sifting criteria are necessary for his specific research: he has to know on which platform to search, what kind of information to analyse and how much of this information will be relevant for the data production (Bertilsson, 2021). In coherence with this, the following paragraphs will elaborate on the decisions made with regard to the platform chosen and the selection of the empirical material to be collected.

For the choice of Instagram, we based ourselves, on the one hand, on the recommendations made by Kozinets (2012) that (1) the platform could offer us relevant information to answer the research question; (2) that it had a large number of posts; (3) that it had a large number of users; and, finally, (4) that it was possible to extract a large amount of detailed and descriptive information from it. And on the other hand, by the arguments given during the literature review, of which we can highlight firstly, the fact that Instagram, as aforesaid, is the most popular platform among luxury brands because of its storytelling formats, which are perfectly aligned with the type of communications of this type of brand. (Vinerean & Opreana, 2019). And secondly, its young audience, from which 70,1% are under the age of 34, according to [Statista](#) (2021). This characteristic makes this social network essential to influence young people's future definition of themselves when they become consumers in the sector.

Regarding the selection and collection of the empirical material, we have guided our selection of the visual and textual information by the following criteria:

- The post were published by the different brand's verified Instagram's account
- The posting day is between 1 September 2020 and the end of May 2021.
- The chosen information (textual and visual) was directly (verbalization) or indirectly (by meaning) related to the artification of luxury, i.e. to the approach of the luxury sector to the art sector

3.5.2. Secondary Data

Secondary textual data is defined by Easterby-Smith, Thorpe and Jackson (2018:130) as "written sources of information produced for a purpose other than research but with some relevance to a given research project". Secondary methods are often used by the researcher to complement and contrast the information obtained from primary methods (Easterby-Smith, Thorpe, & Jackson, 2018).

With this type of method, as the data has been obtained for a different purpose than that of the research carried out, and the information that exists is infinite, it is very important that the research question guides and frames the secondary data (Ghauri & Grønhaug, 2005), and that the researcher carries out a filtering exercise regarding the type of secondary information needed, and the credibility of the secondary information, because this will ensure the quality of the final data (Easterby-Smith, Thorpe, & Jackson, 2018).

Among the advantages of using this type of data are that it helps the management researcher to answer or partially answer the research question, and to create relevant insights, especially during case studies (Saunders, Lewis, & Thornhill, 2007); it is also extremely useful in saving resources, especially costs (Ghauri & Grønhaug, 2005).

The use of secondary data has been of particular relevance to this research, as it has given us historical perspective, unattainable if we relied solely on primary data collection methods (Easterby-Smith, Thorpe, & Jackson, 2018); and a deeper knowledge of the three different

fields that concern our subject matter (art, luxury and Instagram), which has provided us with insights without which this research would not have been possible.

The previous chapter is therefore the result of the collection of ideas and theories of numerous different authors from the 20th and 21st centuries, including philosophers, sociologists, economists, professors, etc., and a subsequent analytical and interpretative exercise on our part, which has resulted in the previous pages, which are fundamental for answering our research questions.

3.6. Data analysis

As aforementioned, the qualitative researcher has a more active role in the data collection process than the quantitative researcher. This is because the qualitative method only provides the researcher with a great amount of raw information, requiring an interpretative process on the researcher's part to obtain relevant data (Easterby-Smith, Thorpe, & Jackson, 2018). This need for interpretation of the information obtained for the creation of data is one of the qualitative netnographic researcher's main challenges (Kozinets, YannDolbec & Early, 2014).

When conducting a netnographic study, there is an excess of information. Therefore, Kozinets, YannDolbec and Early (2014) warn of the need for the rigorous setting of study and sample boundaries and careful analysis to cope with such a copious amount of information. Once the former task has been completed in the previous points, we define how the data analysis is to be carried out.

3.6.1. *Theoretical approach*

By following nominalist ontological and social constructivist epistemological perspectives, we understand the importance of language in the joint construction of reality. Especially for such symbolic sectors as the ones studied, whose definition, as has already been proven throughout the literature review, is very ambiguous and adaptive.

The discursive analysis aims to make the reader understand that, through language and its creation of a common discourse, meaning is granted to reality (Phillips & Hardy, 2002). Discourse is defined by Rose (2001:136) as “a group of statements which structure the way a thing is thought, and the way we act on the basis of that thinking” and by Watson as “a connected set of statements, concepts, terms and expressions which constitutes a way of talking

and writing about a particular issue, thus framing the way people understand and act with respect to that issue” (1994:113).

In other words, the discourse would be Bourdieu's (1984) cultural capital that shapes the *savoir*: knowledge through which an individual is able to *voir*, to put it another way, thanks to that discourse (*savoir*/knowledge), an individual shapes (*voir*/structures) the reality.

Through Rose's (2001) definition, a discourse shapes the way we understand things (*understanding*), and therefore, shapes the way we behave towards it (*behaviour*). Bourdieu (1984) states that consumption is a process of communication. If luxury brands wish to be consumed as works of art (*behaviour*), firstly, they must be understood as such (*understanding*). Furthermore, to be understood/decoded as such, their consumers must have the necessary cultural capital that enables them to decode the message correctly.

The aforementioned problem of the growing segment of luxury customers who do not understand the concept of luxury and consume it for inclusivity purposes threatens the sector's legitimacy (see point 2.1.2, *Luxury Consumption*). The discursive analysis allows us to understand how luxury brands construct their definition as art among their followers through the diffusion of cultural capital, recovering their legitimacy and meaning in practice.

Discourses are articulated through visual and textual images that together create the imagery of society. Implying that by analysing what is being said (textual image, visual image or their combination), and the implementing discursive practices, that is, the production and consumption of those micro-discourses, it is possible to access the social practice (Fairclough, 1992).

Due to the multitude of forms a discourse can take, it is imperative to take intertextuality into account in order to understand it. As Rose (2001) defined, intertextuality implies that the meaning of an image or discursive text cannot be understood in isolation but within the existence of a multitude of texts and discursive images of the society in which it occurs, namely, within the collective ideology. The relevance of the discursive text's interconnection with the discursive context is crystallised in another concept explained by Rose (2001) and very important for our study: the discursive formation. The author defines *discursive formation* as the way how different meanings are connected to give rise to discourse. Moreover, the relevance of discursive formation to our paper is creating discourse by the luxury brand through a discursive formation that links the meaning of luxury with the meaning of art existing in society.

3.6.2. *Practical approach*

Alvesson and Kärreman (2000) speak about two different types of discursive objects of analysis in organisational studies. The first is the study of social texts, i.e. what is said and written in

different social contexts; studies of this discursive object would be, for example, studies of internal communication in times of crisis. The second is the study of social reality discursively constructed and maintained over time. This latter approach is the one we are going to adopt in this study.

By analysing art-related publications on Instagram, the aim is to study how the different luxury brands are discursively constructing their artification. To put it another way, we want to analyse what luxury brands tell their followers (what cultural capital do they disseminate), intending to influence the sector definition.

In this type of study, Alvesson and Kärreman (2000:1127) identify a common problem, related to “how to move beyond the specific material, typically linguistic and address discourses with a capital D - the stuff beyond the text functioning as a powerful ordering force”. To get around this problem, we have relied on Bourdieu's (1984) theory about cultural capital and the recommendations regarding the case analysis presented by Eisenhart (1989). Cultural capital will be identified with the different types of storytelling carried out by the brand, as storytelling, just like cultural capital, gives rise to an individual's knowledge and judgment.

The discourse analysis of the multi-case study will be carried out at the two levels recommended by Eisenhart (1989): at a first level within-case and at a second level, cross-case. The first level deals with the analysis of within-case data; hence, it will be carried out on a brand/case level. As Eisenhart (1989:539) says, within-case analysis is "the heart of theory building from case studies", but simultaneously it is the most exhausting step, as a researcher is challenged to make sense of a copious amount of raw information for data extraction. Using the netnographic technique, we have obtained an overwhelming amount of information during the first level of study, which has forced us to continuously get back and forth to classification and analysis (Kozinets, 2002; Kozinets, YarnDolbec & Early, 2014).

The objective of the first stage of the analysis, which will be presented in the *Empirical Data* chapter, is to identify and classify the different types of cultural capital that the chosen brands disseminate among their followers in the form of storytelling. In order to carry out this classification, we followed a strategy of qualitative content analysis, a strategy that is equated with discursive analysis by many authors (Schreier, 2014).

In order to search for these categories of cultural capital, we carried out a classification process using an open-coding strategy, whereby similar concepts are extracted from data units no longer than a paragraph and grouped under different labels (Saunders, Lewis, & Thornhill, 2007). To carry out this process, we have underlined the different concepts (see Appendix A.1 *Coding Frame Dior*, as an example), which appeared in the selected data units with different colours (see Appendix A.2 *Coding Sheet Dior*, as an example). Our coding sheets became more readable this way, making the analysis of the different categories of cultural capital easier. These resulting types of cultural capital would be grouped, for each brand, in a coding frame with two columns: where the left-hand column was the label given to the category (e. g. Cultural capital about heritage), and the right-hand label was the description of the cultural

capital disseminated across that category (ex. storytelling related to heritage, roots, history, icons and so on).

For the following cross-case analysis, Eisenhart (1989) talks about different tactics for conducting it. The first proposed by Eisenhart (1989) is the *comparison of cases* in different categories or dimensions selected by the researcher. Eisenhart (1989) says that these categories may have emerged from the research problem or literature itself. In our case, the different categories of cultural capital have been developed from the constant contact between theory and empirical data allowed by the abductive approach.

For the subsequent cross-case analysis, we have compared the different categories of cultural capital that emerged between the brands. The comparison of cases in different categories is presented by Eisenhart (1989) as a correct way of conducting this type of analysis. With this comparison and the help of constant contact with theory, we were able to draw out five common micro-discourses between the brands. These micro-discourses have been constructed to disseminate different types of cultural capital between the different brands, however, they all strive to create the same reality and achieve the same result.

3.7. Validity and Reliability

As each methodological approach has its accompanying limitations, within this subchapter, we will analyze and discuss the limitations and general evaluation criteria relevant to our research's choice of ontological and epistemological perspectives.

Due to the lack of specific measurements for qualitative research, the straight adoption of quantitative research criteria has been discussed. Hence, several different perspectives on qualitative research validation have developed over the past few decades, with each author proposing alternative one's terms of validation and qualitative research assessment methods (Creswell, 2013). Considering the social constructivist standpoint of our thesis, for evaluating the strengths and flaws, we have adopted the following criteria proposed by Lincoln and Guba (1994): *credibility, transferability, dependability, confirmability and authenticity* that altogether serve the trustworthiness and validity of the study (Creswell, 2013).

Credibility, which is an equivalent for *internal validation* (Creswell, 2013), assesses the accuracy of the findings concerning the research context and subjects (Johnson and Rasulova, 2016). The authors further suggest the set of strategies that, together with the relevant description of multiple realities, help researchers increase the thesis's credibility, such as *purposeful sampling, reflexivity, peer debriefing, triangulation* and others. Initially, we will argue about the aspects ensuring the credibility of our thesis. Through the *purposeful sampling*

of luxury brands, we provided the widest variety of cases within a limited timeframe. All four chosen brands have a very distinctive personality, and their strategies to achieve exclusivity are very different and closely linked with their characteristics, values and expertise. Moreover, the *peer debriefing* technique was used throughout the process of data collection and analysis, which also increased the credibility. --And the use of a multi-case strategy which “increases generalizability, reassuring yourself that the events and processes in one well-described setting are not wholly idiosyncratic” (Miles & Huberman, 1994:172).

Transferability criterion is paralleled with *external validation* (Creswell, 2013), aka generalizability, the applicability to other contexts. Although, in most cases, that is not the aim of the qualitative research, the detailed description of the findings is compulsory so that the reader can decide whether the results of the specific research apply to one's settings (Johnson & Rasulova, 2016). We consider the sample size (four brands only) as a weakness in terms of *transferability*. However, through the extensive studies of these four brands with distinctive personalities with several research methods and consequently contributing with the thick description of findings, we increased the *transferability* aspect of the research.

Thirdly, *dependability* is concerned with ensuring repeatability of the research process by minimizing the variations and remaining consistent in documentation and data collection methods (Johnson & Rasulova, 2016). In quantitative terms, *dependability* corresponds to reliability, and as argued by Lincoln and Guba (1994), it partially guarantees the *credibility* of the research; however, *dependability* aims to have a consistent interpretation of the data collected (Johnson & Rasulova, 2016). Hence there is no surprise that the criteria of assessing *dependability* overlap with *credibility*. As mentioned above, the *triangulation* together with *thick description of methods*, and most importantly, the accurate, and complete documentation process of data collection (providing more detailed information within the appendixes) and minimization of the deviation through automatizing processes increases the *dependability* of the research. All the files (notes, data, working files) were shared and gathered on the Google Drive folder to prevent the sudden loss of the data.

As for ensuring *confirmability*, equivalent to quantitative *objectivity* and in charge of forming the value of the data (Creswell, 2013), researchers must strive to increase the distance between themselves, the data and research participants in order to eliminate the bias and generate the neutral interpretation of the data (Johnson & Rasulova, 2016). During the data collection and analysis process, we tried to remain objective. However, since the chosen topic has sparked tremendous interest in both authors of the paper while working on the initial idea both before and during the research proposal and pilot study, we started following the same thinking pattern and biased assumptions. However, throughout the master thesis writing, many alterations occurred within the process. Acknowledging that total objectivism is unattainable, we constantly attempted to limit our subjective interpretation. Although the gallerists interviewed were of the same nationalities as the researchers, the interviews took place in English during the Pilot Study (Hermana & Khabalashvili, 2021). Both researchers limited their nationwide interpretations by actively involving themselves in data collection and analysis processes. As for the current research, only international brands were chosen. Hence the national or

cultural reflections and subjective approaches were limited from the beginning. However, again, the triangulation method helped us minimize the bias since our understanding and netnographical interpretations were mostly neutralized or, on the other hand, strengthened by the additional information available online or collected through the Pilot Study's semi-structured interviews (Hermana & Khabalashvili, 2021). Furthermore, according to Eisenhardt and Graebner (2007), if the theory-building process from case studies is closely linked to the data collected, the results usually end up being very objective.

Finally, the relatively newly acquired principle of authenticity analyses the means of interpretations and process because, throughout the research process, the interaction between researchers and research participants can alter the consciousness and understanding of their truths, and respectively, involve different points of view in the research (Johnson & Rasulova, 2016). Since the beginning, we knew about the challenges of implementing discursive analysis on the textual information provided by the chosen brands in the forms of Instagram publication captions. Due to the interpretation challenges that we might have faced, we would double check the netnography for each other so that the information obtained would not lose the authenticity and for the sake of fairness at least two opinions were always taken into account.

4. Empirical Findings

What kind of cultural capital are luxury brands transmitting to their followers? To answer this question, as aforementioned, we are going to follow a discursive analysis. In this chapter, the different types of disseminated cultural capital are identified. A discursive construction is, as mentioned above, any direct (verbalisation) or indirect (meaning-related) appeal to the discursive object, in this case, *the artification of luxury*,

To identify the different types of disseminated cultural capital by each brand, firstly we have analysed the different posts of every brand's Instagram within the selected time-period (1 September 2020 - 20 May 2021). From these posts, a certain number of units of analysis (lines, phrases or paragraphs) have been extracted for further analysis (see lines in *Brand's Coding Sheets*, in Appendix A.2, Appendix B.2, Appendix C.2 & Appendix D.2). These extracts were selected because we considered that they directly or indirectly related the brand to art.

After the open coding process explained in point 3.6.2 of this thesis, under the explanation of *Data Analysis*, we have extracted, for each brand, different types of cultural capital which contributed to the formation of luxury as art, which we are going to develop throughout this chapter.

4.1. Dior

Founded in 1946 by Cristian Dior, it is considered one of the most important luxury brands, and the mother of modern fashion. With its roots in Paris, the brand revolutionised women's fashion with its first collection, its 'en 8' fashion line (Instagram, n.d.a), which popularised a silhouette that celebrated femininity and opulence in women's fashion.

Before becoming a designer, the young Cristian Dior spent his days in bohemian Paris, where he forged friendships with painter Salvador Dali and writer Jean Cocteau. Being a designer had not always been his desired destiny, and before becoming a designer, he was a gallery owner, collecting the work of great painters such as Picasso or Miró (Dior, n.d.).

Dior, therefore, had its beginnings very closely related to legitimate culture, we will see, throughout this subchapter, how this brand with such an important heritage builds its discourse throughout its Instagram with the help of four different discursive constructions (see discursive constructions in Appendix A.1, *Dior Coding Frame*): *Heritage*, *Legitime culture* related to Bordieu's (1984) theory, *Designers as celebrated artist*, and *Timelessness*.

To understand how Dior discursively constructs itself as art, we have analysed 334 of its Instagram posts. From these, we were able to extract 125 units of data (see lines in Appendix A.2, *Dior Coding Sheet*), which were subjected to further analysis. From all these units of analysis, we have drawn out five types of cultural capital which contribute to Dior's artification:

4.1.1. Cultural Capital to understand heritage

In luxury brands, heritage, legends and brand roots act as a barrier to entry for new brands wanting to enter the sector, because they are intangible qualities that cannot be copied or compared (Kapferer, 2013). Kapferer makes it clear that luxury brands have to create icons, and never eliminate them, the longer they are used the more they will be loaded with meaning (Kapferer, 2013; 2014).

Dior makes constant use of its heritage on its Instagram with the appeal to different brand icons. Dior's history dates back to the last century, and since then it has been one of the industry leaders, the #DiorSavoirFaire (lines 8, 9, 41, 43, 43, 55, 57, 59, 72, 75, 79, 93, 112) signifies that "know-how" of the brand that has been passed down generation after generation and legitimises it as professional in its field of work.

We see in the kind of cultural capital that Dior disseminates, how the “ brand depends heavily on the sustained genius of their creator” (Nueno & Quelch, 1998:63). A second form of celebration of heritage is represented in the way the figure of Monsieur Dior is used, which is quite reminiscent of Thompson's (2012) branding of the artist. In the art sector, the artist before being an artist is turned into a brand, a cultural icon, thus legitimising his entire oeuvre (Thompson, 2012;). In a similar way, Monsieur Dior has been turned into a cultural icon and, throughout the brand's Instagram's posts, there is a constant recurrence to his personality, tastes, stories... for the legitimisation of the brand's different products and collections. Thus, for example, we know that his favourite colour was red, which he once called "the colour of life" (lines 12, 96, 97, 112); we know that he had a passion for gardens and plants (42, 89, 112, 119); and we recognise him as superstitious (lines 32, 33, 34, 48, 74).

4.1.2. Cultural capital about the Legitime culture

Throughout its Instagram, the brand wants to make clear these mutually beneficial bonds that the house has always enjoyed with the world of art, which trace their origins to Monsieur Dior's own gallerist past (line 49). This rapprochement of the brand with legitimate culture is constructed, as Kapferer and Bastian (2012) recommended, both in the production and in the communication of the brand:

Firstly, we see the approach with legitimate culture reflected in production, through its tradition of collaborating with artists from all over the world (line 54), resulting in the stupendous reinterpretations of the iconic #LadyDior bag (lines 49-53); or the collection carried out by Dior creative director Kim Jones and artist Amoako Bofofo (lines 86-90).

Secondly, regarding the approach to art in communication, we discover that Dior follows two different ways of constructing it discursively: grammatically, by establishing the source of inspiration for a collection in art; and visually, by drawing inspiration from the visuals in art.

Examples of the former are the #DiorCouture Spring-Summer 2021 collection, inspired by tarot cards, to which, to legitimise, it devotes many posts prior to the presentation of the collection by spreading cultural capital on the history of these cards (lines 80-85) and by arguing Monsieur Dior's taste for superstition (lines 32, 33, 34, 48, 74). In doing so, Dior is following the strategy told by Kapferer (2013), of not investing in popular art, because popular means mass, "vulgar", and as we have said before, vulgarity is the antonym of luxury (McNeil & Riello, 2016).

And with regard to the second, the discursive construction of luxury as art in the visuals, we find the visual examples representing the paintings of the baroque painter Caravaggio in Image 1 and the examples in Appendix A.3.

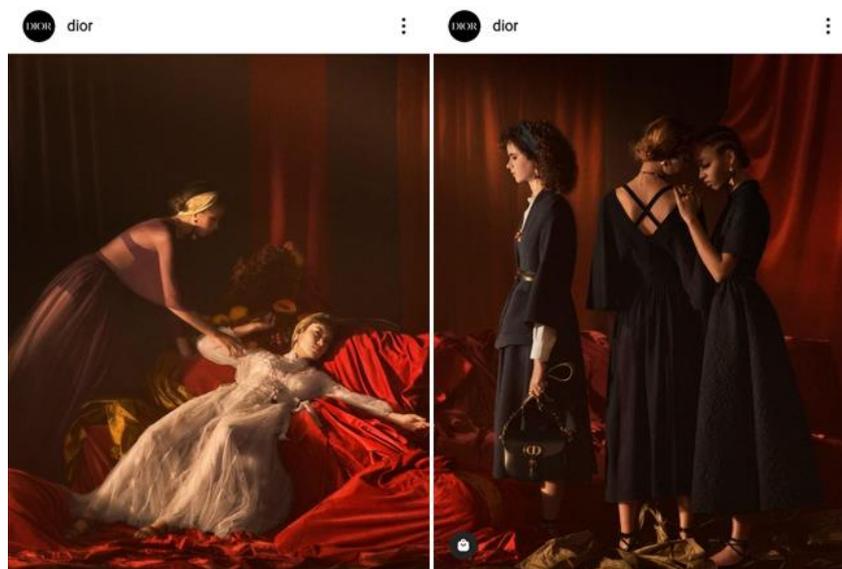


Image 1: Dior's visuals representing "The death of the Virgin" by Caravaggio (@dior, 2021)

4.1.3. Cultural capital for the artification of the designer

Kapferer (2013) highlighted the relevance of celebrating the designers as artists as a solution to the problems of perceived value that mass sales cause to luxury brands. The French sociologist gave the example of Picasso, saying that a replica of Picasso could cost between 100-1000 euros, depending on the size, the painter who copies it, etc., and its mass sale would not affect the value of Picasso, and could even increase it (Kapferer, 2013).

This is a process of *artification* of the designer (Kapferer, 2012a: 458). In this process, communication plays a fundamental role: the brand has to discursively construct the designer as an artist (Kapferer, 2013).

How does Dior carry out this exercise? Dior makes it clear both textually and in the visual (Image 2), that before mass production, there is an artist with a creative idea, and that it is this artist's vision, his history, his roots, that permeate the product (Kapferer, 2012a). Moreover, the brand says that each piece had been initially realized in both a painstakingly detailed miniature (line 126).



Image 2: Creative ideas (@dior, 2020-2021)

It is a process similar to the artist's branding that Thompson (2012) talked about and which is carried out by different agents in the art sector such as museums or galleries: to explain a work, you talk about the philosophy of its author, its iconography, its history (lines 58, 70, 86,90). Just as we know that for Dalí, the strict religious upbringing he received as a child was the cause of much of his sexual iconography; we know that the #DiorCruise collection is a nod to Maria Grazia Chiuri's Roman youth (lines 5).

It is about the diffusion of cultural capital among its followers that helps them to decode the product as an artistic work by legitimizing its artist (Bourdieu, 1984). We see this clearly in the selected lines on the reinterpretation of the brand's iconic bag (50-53). Dior does not limit itself to explaining the initiative of hiring artists to reinterpret the #DiorLady but, in successive posts, it explains one by one the artists chosen and the representation of their iconography on the bag. Thus, for example, Judy Chicago "translates the implicitly feminine curves that dominate her work into relief motifs whose sensual whorls recall shells as a metaphor for femininity and fertility" (line 51), while Malagasy, in her reinterpretation, delves into the depths of desire using an undulating black silk for it (line 52).

4.1.4. Cultural capital to understand Timelessness

Timelessness is considered by Kapferer to be the characteristic of art most desired by the luxury sector and one of its main motivations for bringing the sectors closer together.

This quality is discursively constructed by the brand in two different ways on its Instagram:

One strategy of luxury brands is to reinterpret their iconic models, which, according to Kapferer (2013; 2014), gives them timelessness. Dior finds Instagram a perfect tool for communicating these reinterpretations because, thanks to its formats, it allows the brand to tell the story of these iconic models, explain what they were like, as well as describing the novelties they now present.

Thus, just by looking at the brand's Instagram, we know the story of the legendary and enduring Bar Jacket (line 6), whose original architecture "in 8" (line 34), gave rise to the New Look that brought Monsieur Dior to fame in '47 (line 78); as well as being able to see each and every one of the reinterpretations that the brand makes of this iconic garment (Image 3, Bar Jacket over time).

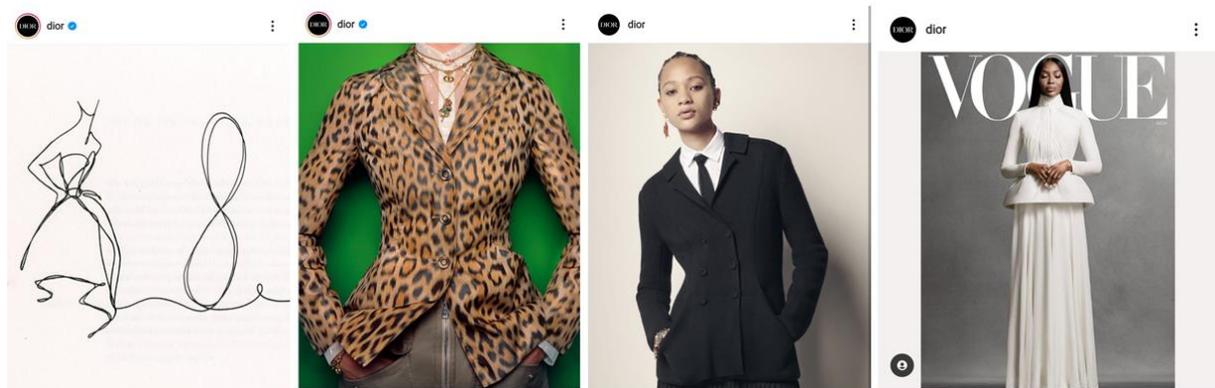


Image 3: Bar Jacket over time (@dior, 2020-2021)

The second way of discursively constructing itself as timeless is the way in which Dior relates its heritage as a brand that celebrates femininity (lines 6, 12, 39, 51, 77), to the predominant current discourse of feminism (lines 4, 35, 51, 80, 84). With this successful strategy, the brand legitimises its position in the current context and aligns itself with the interests of potential consumers, young people, whom, as mentioned above, it seeks to influence; while reminding them or educating them in its historical supremacy.

4.2. Dolce & Gabbana

Unlike Dior, Dolce & Gabbana does not have origins as close to legitimate culture, nor is it a brand with as much history. Although its foundation dates back no further than 1985, when it appeared in Milan, Italy, we have seen on its Instagram that the different types of disseminated cultural capital to make its consumers understand the brand as art, are not very different from those of the French giant.

In this chapter we will analyse the different types of cultural capital disseminated by Dolce & Gabbana which contributes to its artification (see discursive constructions in Appendix B.1, *D&G Coding Sheet*). To do so, we have analysed 284 posts on D&G's Instagram, from which we have extracted and selected a total of 78 lines, sentences or paragraphs for further analysis (see lines in Appendix B.2, *D&G Coding Sheet*). After the open coding process we have extracted the following four discursive constructions of luxury as art: *Heritage*, *Craftsmanship*, both related to what Benjamin (1935) considered necessary characteristic of an art piece, *Legitime Culture* which is related to Bordieu's theory (1984), and *Timeless*, considered by Kapferer (2012a, 2013), as mentioned above, to be one of the qualities belonging to the art sector most sought after by luxury brands.

4.2.1. Cultural Capital to understand heritage

As the German philosopher Benjamin (1935) explained, the aura of a work of art derives, on the one hand, from locale (the physical and cultural context in which it was made) and, on the other hand, from authenticity (uniqueness). D&G use this same strategy with their two hashtags par excellence: #MadeInItaly and FattoAMano.

In this first section we will develop how D&G discursively constructs the former quality of the aura of the work of art: the fact of being *locale* (Benjamin, 1935).

The D&G brand mentions its heritage in different ways: First, this luxury brand finds in its roots a way to legitimise itself, and in this strategy it approaches art. Dolce & Gabbana is a brand from Italy, a country of great creatives (line 2), cradle of the artistic movement of the Renaissance, an artistic and cultural movement par excellence, whose influence can still be felt in cities such as Florence (line 1). Italy is part of D&G's DNA (line 10). And #MadeInItaly is transmitted in values of sophistication and elegance through all the brand's garments.

Throughout the publications D&G tells us how these roots and their characteristics have endowed the brand and its products with values, we see how the bright and brilliant colours of the collections are attributed to the city of Milan (line 12), the evocative elegance of its garments receives its inspiration from the city of Sicily (line 13).

Secondly, the brand also uses its creators to appeal to heritage in an exercise, again, similar to that of art branding in which the artist, in order to be an artist, must first be a brand (Thompson,

2012). Thus, Domenico Dolce and Stefano Gabbana were first mythologised and turned into a design icon and, subsequently, their figure and tastes were used and continuously transferred to the brand and the product in an exercise of legitimation.

With this representation of Domenico and Stefano throughout D&G's Instagram, we see an example of what Kapferer (2012a: 458) said: "The media and social media make designers into cultural icons, and their charisma is a source of authority that is embodied as an aura, bits of which are passed to clients through the designers' products".

Thus it is they themselves who find inspiration in the Renaissance for a certain collection: "Domenico Dolce and Stefano Gabbana pay homage to the city of the Renaissance in their Alta Gioielleria, Alta Sartoria and Alta Moda creations" (line 1). Also that a collection is inspired by the trip to New York that the two of them made in the 90's (line 43), that a garment is a tribute to the taste of one of them for the sartorial jackets of the 50's (line 47).

The brand appeals so much to the figure of its creators and their heritage that it could even be said to have fallen into hagiography by turning Domenico Dolce and Stefano Gabbana into figurines (Image 4), with the aim of having them show you the deepest secrets of their brand (line 46).



Image 4: Domenico Dolce and Stefano Gabbana (@dolcegabbana, 2020)

The third form of heritage appeal we found was "exploring their roots to create new things" (line 69). D&G legitimise their new creations very often with allusions to the past: from reinterpretations of entire collections, as is the example of part of the 2021 collection, which adds futuristic reinterpretations to the DNA of the brand's 90's collections (line 70); to reinterpretations, in different garments, of prints (line 68), or finding inspiration in the silhouettes, proportions and volumes of their 90's collections (line 25, 71).

All these appeals to its heritage are what describe the DNA of Dolce & Gabbana, mentioned in so many publications (line 11, 43, 44, 44, 48, 55, 70).

4.2.2. Cultural capital for the artification of the artisan.

As we will see throughout the development of this second point, through craftsmanship, D&G develops the second quality that Benjamin (1935) considers necessary in the aura of a work of art: authenticity (a quality that the author relates to uniqueness).

For Domenico and Stefano, craftsmanship is one of the most important things in their line of work (line 32) as it not only inspires all of D&G's works (lines 1-6), but also makes them possible (lines 32-38). The brand presents craftsmanship as a meticulous process, full of dedication and passion (line 39). A whole artistic process, which starts with an artist's dream (line 37) that ends with making someone else's dream (line 16), as a creative idea which becomes a unique creation (line 9).

By presenting the artisan as an artist (line 5), as an art master (line 38), what D&G is doing is a "star-ification" of the artisan (Kapferer, 2012a). As Kapferer (2012a) rightly says, an artisan is recognised solely for his or her craft, by turning them into artists, they are recognised as creative beings, as cultural icons, who do not only create commercial products, but true works of art (line 8, 51); who transform materials into precious pieces (line 9). And throughout D&G's instagram this discursive construction of the craft process as meticulous is also realised through visuals (see Image 5).



Image 5: The craft process (@dolcegabbana, 2020-2021)

For D&G, craftsmanship is more than an object: it is human talent, heart, creativity (line 34), it is the personality of the artist, his history, his culture and his past, in other words, his uniqueness, and all this is reflected in his work (line 35). Therefore, they present their collection *Sicilian Patchwork #DGSS21* (Image 6) as a mixture of cultures (line 27) and a story of union (lines 24, 29, 31, 74, 78), because each small piece that makes up each of their garments has been made by a different artist (line 26, 74, 76, 77), resulting in one-on-a-kind creations (lines 27, 28) with their own story (line 78). Here again we see a crystallisation of what Kapferer (2012a: 458) says about the attempt of luxury brands "to position products as authentic pieces of contemporary art, each one blessed by the hand of the designer".



Image 6: Sicilian Patchwork #DGSS21 Collection (@dolcegabbana, 2021)

As we can see in Image 7, this mixture of pieces is also discursively constructed through the visual communications of the collection that the brand creates. The shots, as said by the brand “celebrate the multiple layers of patchwork and the dynamic textures”.

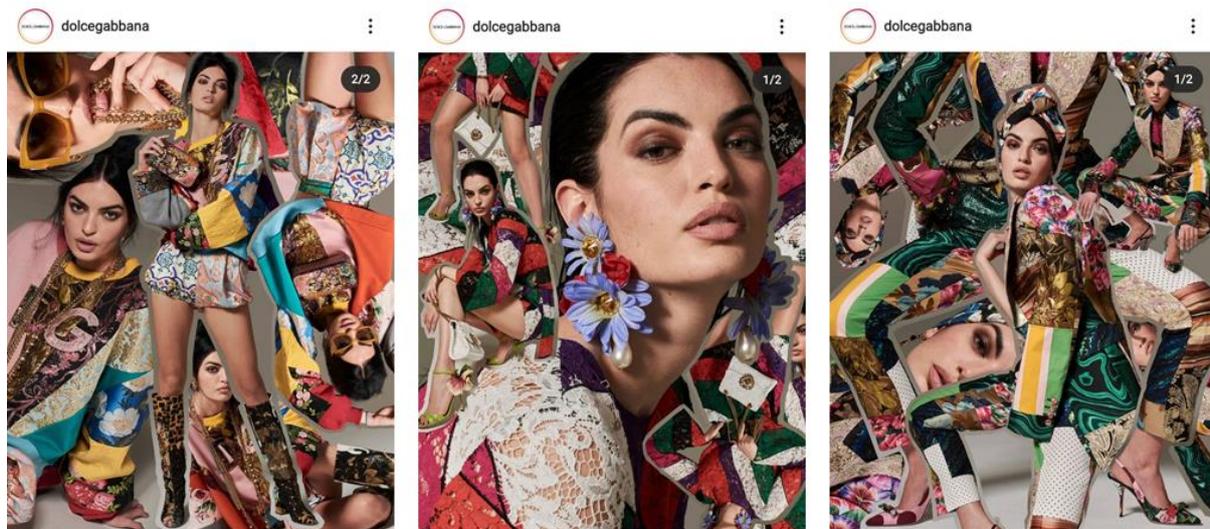


Image 7: Special digital editorial collaboration with @the.skin.magazine (@dolcegabbana, 2021)

4.2.3. Cultural capital about the Legitime culture

D&G presents itself, on Instagram, as both the owner of and belonging to legitimate culture. D&G's "love for beauty and the arts" (line 21) is portrayed by its continuous approach to

legitimate culture. The brand always makes it clear to find a source of inspiration in different artistic movements, achieving garments (lines 10, 64) and entire collections such as Alta Moda, Alta Sartoria and Alta Gioielleria (line 1, 3) which it qualifies as a new Renaissance (line 2).

In his visual discursive constructions we also find a clear inspiration from legitimate culture. Paintings by the Renaissance painters Rubens and Botticelli, the surrealist painter Magritte and the Renaissance sculptor Michelangelo become references for the creation of his posts (see Appendix F, *D&G Visual discursive constructions as art*). These visual discursive constructions are realised by the brand in two different ways: on the one hand, in the examples of Rubens (line 56-61) and Botticelli (line 10), the brand verbalises the painters as a source of inspiration. On the other hand, in the examples of Magritte and Michelangelo, the artists are not cited by D&G, the brand appeals directly to the cultural capital (Bourdieu, 1984) of the observer, and it will depend on whether or not the observer has it, his ability to recognise the reference.

All this together with the continuous references to its collaborations with the Opera (lines 20-23), and its passion for architecture (lines 1,3, 65, 66), painting (lines 4, 7, 10, 56-61), sculpture (line 4) and classical music that accompanies all the brand's videos, make clear at all times on its Instagram the brand's passion for the world of legitimate culture. Portraying itself as a brand owning Bourdieu's (1984) legitimate taste and educating its consumers in it. As Kapferer and Bastien (2012) rightly said, luxury, like art, is educating the taste of its consumers at its best.

This approach to legitimate culture is also recognised by external actors, which is why Domenico Dolce and Stefano Gabbana were awarded for their continued support of the Metiers D'Art (lines 32-38). This is reminiscent of the need discussed by Thompsom (2012) and by Shapiro and Heinich (2012) for external agents to recognise art as such.

On many occasions the brand not only expresses an approach to art, but also identifies itself as such. Examples of this are the continuous references, seen in the previous point, to the craft process as an artistic process and the resulting garments as works of art (lines 5, 6, 8, 26, 40, 51). In addition, as many famous museums have done on their Instagrams with Covid-19 (e.g. @museodelprado), D&G gives its customers the possibility of a guided virtual tour in which they can discover the collection in an exclusive experience (lines 45, 75).

As with art, the brand also holds exhibitions (line 42) and presents its new flagship stores as temples of art, like the museums are, as well as works of art themselves (lines 65, 66). This relates to what Kapferer (2013) says, that the business model of luxury brands is that the flagship store has to be presented as both a temple and a work of art.

4.2.4. Cultural capital to understand Timelessness

By reinterpreting past collections that we have previously analysed (lines 25, 68, 70, 71), D&G endows its collections with the timeless quality. Its clothes are timeless, so that a collection

from the 90's is not outdated, but continues to serve as inspiration for the most recent collections. It is about, as Kapferer (2013; 2014) said, creating icons that you never erase.

D&G also disseminates capital cultural to its consumers to understand brand's timelessness by presenting the brand as a brand steeped in heritage and tradition but always looking to the future and constantly innovating (line 66), "mixing the most ancient roots like Fatto a Mano and Made in Italy with a contemporary attitude" (line 8). His products are thus a piece of art that combines past traditions and future innovations (line 4), they are an "effective synergy between contemporary style, excellent craftsmanship and Mediterranean identity" (line 38).

In this way he discursively creates the brand image that was fashionable yesterday (lines 6, 25, 67, 70, 71), that is fashionable today (lines 8, 38, 63) but that will also be fashionable tomorrow (lines 4, 6, 63, 66). This is one of the qualities that Kapferer and Bastian (2012) consider distinctive of normal brands and luxury brands: it is only the latter that seek to be the trend of the future as well

4.3. Louis Vuitton

The story of one of the biggest luxury brands in the world starts with the artisan trunk master Louis Vuitton opening his first workshop at Rue Neuve-des-Capucines in Paris in 1845 (LouisVuitton, n.d.). Currently owned by the LVMH group – the most valuable company in Europe (Cormack, 2021), Louis Vuitton is not only prominent with its craftsmanship, long heritage or iconic trunks and monogram, but with its almost unique approach to the concept of exclusivity. The brand does not partner up with third-party retailers; Louis Vuitton goods can only be purchased in Louis Vuitton stores, where the quality of the service and individual approach is ensured.

Although, unlike Dior, Louis Vuitton was not originally linked to art, but rather craftsmanship, their pioneer-like approach to artist and brand collaborations, limited collections of pieces co-created by Yayoi Kusama and Jeff Koons have strongly linked the luxury fashion house's name not only to exclusivity but also to contemporary art (Koyaana, 2020). The following research describes in detail the discursive constructs Louis Vuitton creates through its communications.

To answer the question on how Louis Vuitton is discursively constructed as art and other problems related to each stage, we have initially analysed 600 posts on Louis Vuitton's Instagram account between the 1st of September 2020 and 20th of May 2021. In total, we have extracted 80 lines or parts of the sentences from the post captions. The total collection of chosen posts and their captions are available in the coding sheet in Appendix C.2. These extracts were chosen based on their direct and indirect relation to the art and its characteristics.

The open coding process has identified six discursive constructions that have been recurring throughout the research sampling period. The main discursive constructions were *Heritage*,

Craftsmanship, Sensibility towards the legitimate culture, self-designation as art, timelessness, exclusivity.

4.3.1. Cultural Capital to understand Heritage

Louis Vuitton is one of the oldest and most prominent luxury fashion houses. Established back in 1854, the brand has been embracing its history, heritage and iconic pieces by constantly reimagining them and giving the contemporary image to hundred-year-old pieces. According to Kapferer (2014a), this constant renewal of the image helps luxury brands strengthen their aura and remain relevant to current and new customers. Based on the netnographical research of Louis Vuitton's official Instagram account, heritage discourse has been constructed in several ways, and one of the most important is what Kapferer (2014a) has mentioned, the reinterpretation of the iconic pieces and ideas.

Louis Vuitton constantly keeps the close relationship with its heritage by the constructs of integrating the year of foundation, its legacy, developing the original concept of a *journey* (bags for travelling and historical trunks) logically following the brand's core value of *curiosity*.

Following the legacy of producing Malle Fleurs - the flower trunks created in the 1910s for notable clients is still ongoing (Line 1) - the brand tries to keep the 160-year tradition of customizing the trunks based on the objects contained within (Line 81, 82). The concept of *the journey* was recently presented by the image photo campaign shot in Iceland by Viviane Sassen, stating that *the spirit of travel* tackles the curiosity to discover the inner world together with the journey to specific destinations, fueled by dreams (Line 13, 14, 15, 16).

In general, through its publications on Instagram, Louis Vuitton embraces its heritage either through getting back to its roots and celebrating more than 150 years of history (line 5) together with the MET Costume Institute or exhibiting its immersive journey through the past works in different cities, such as Hangzhou, Wuhan, Tokyo (Line 58, 74) through the projects of *Louis Vuitton And* or *See LV*.

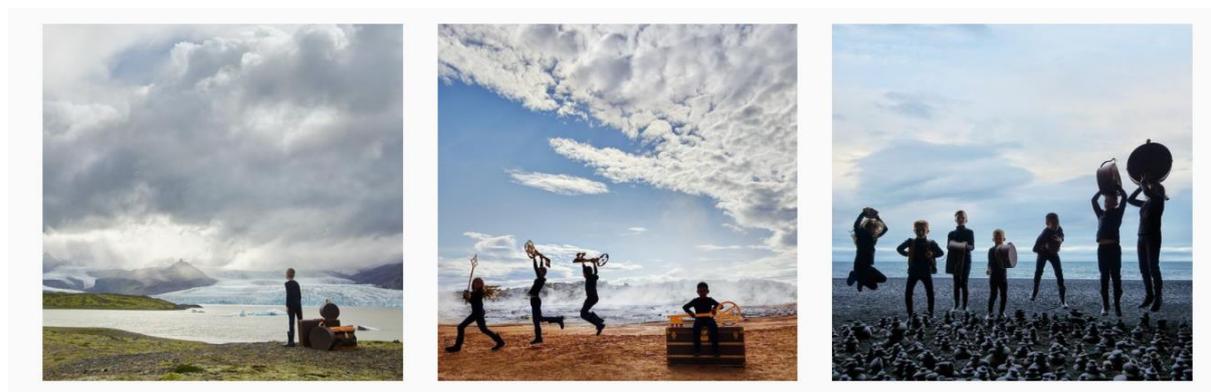


Image 8: A far-reaching journey towards a dream in Iceland. (@louisvuitton, 2020)

4.3.2. Cultural Capital of Craftsmanship

Once famous for its craftsmanship, due to the growing demand, most of Louis Vuitton's accessories, such as bags or wallets, are sewn with machines (Kapferer, 2014a). Although the brand's unique savoir-faire (directly translated as know-how) stems from its craftsmanship, the knowledge passed through generations, it has evolved and now is stated as the continuous innovation comprising of relentless creativity and highest quality (Louis Vuitton, n.d.b)

On Instagram, the brand constructs craftsmanship with the publications about its high-end jewellery and watch, or as the brand calls it, timepiece lines costing half a million euros at least. As Kapferer (2014a) mentioned, Louis Vuitton's high-end jewellery prices are not based on its physical value but on the craftsmanship, time, preciseness, and creativity necessary to create the necklace. The admiration of the artisans fosters the artificial rarity responsible for reshaping limited collections into works of art. Together with the work made by hand, the watch-related posts focus on the refinement, architectural approach and the Swiss watch-making preciseness (Lines 63, 64, 65). As for jewellery, the brand highlights the precision and technical mastery, even requiring 1,600 hours to create the exceptional pieces (Lines 79,80).

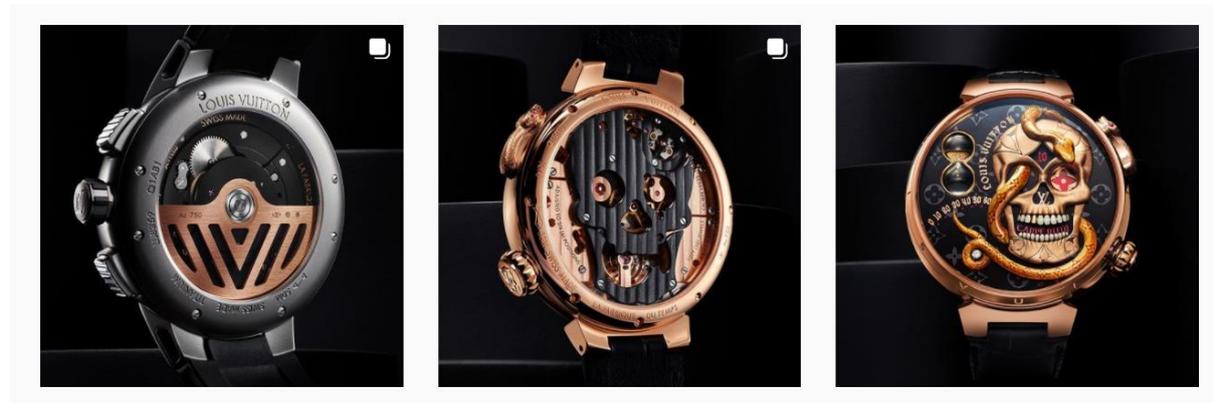


Image 9: The high-end timepieces as examples of craftsmanship (@louisvuitton, 2020)

4.3.3. Cultural Capital about the Legitimate Culture

As mentioned above, Louis Vuitton has always been famous for its artist collaborations, which ensured that the brand belonged to the legitimate culture. However, based on the long practice of doing so and the brand's long history, it also represents itself as the owner of the legitimate culture. The following are the ways the brand shows one's sensibility to legitimate culture.

Louis Vuitton has also been known for its art strategies. When it lost the support of the Japanese elite due to the increased availability in the country, to reinforce the brand's aura, Louis Vuitton switched to the ratification strategy and presented itself as a sophisticated cultural agent and opened exhibition sites within its flagship stores. This move made elites think that Louis Vuitton and other brands provided artistic knowledge by taking over the function of galleries and museums, the establishments worthy of respect (Kapferer, 2014b).

As Louis Vuitton tries to stay relevant to the newer customers as well, for its newest shoe collection, it collaborated with the Berlin-based DJ Peggy Gou, who is part of the legitimate culture (Lines 21, 22). The same can be said about 21Savage, the popular American hip hop artist that featured in Virgil Abloh's recent collection (Line 62) and their new partnership with the Korean pop boy band BTS, which as the creative director has mentioned, "adds a modern chapter to the House, merging luxury and contemporary culture" (Line 69). The creative director Virgil Abloh finds the artistic inspirations in visual arts and the cultural movements, such as the SKA music genre, the predecessor to reggae (Line 40). With its aspiration to combine *past and future* (Line 49), Louis Vuitton uses both representations of past, even ancient and contemporary legitimate culture. For the LVFW21 collection, Nicolas Ghesquiere used Greek-Roman antique culture and visual esthetics and mixed them with contemporary materials. The show took place at the Louvre Gallery, with the catwalk being designed with neon lights and musically complemented by the French iconic electronic duo, Daft Punk (Lines 49, 50, 51, 52, 57). By featuring the faces of Greek philosophers and thinkers, Louis Vuitton shows that it is part of the legitimate culture, but in its own, modern way.



Image 10: LVFW21 Fashion Show in Louvre Gallery (@louisvuitton, 2021)

Nevertheless, Louis Vuitton also represents itself as a part of art. Back in the early 2000's, when Louis Vuitton lost the support of the Japanese elite due to the increased availability in the country, to reinforce the brand's aura, the brand switched to the artification strategy and presented itself as a sophisticated cultural agent and opened exhibition spaces within its flagship stores. This strategy made elites think that Louis Vuitton and other brands provided artistic knowledge by taking over the function of galleries and museums, the establishments worthy of respect (Kapferer, 2014b).

Ever since Louis Vuitton's connection to the Japanese contemporary art scene and designers has only been solidified. A great example of that is The Louis Vuitton & project in Tokyo - an exhibition of the Louis Vuitton pieces made over time illustrating the inspirational relationship between the fashion house and Japanese artists and the constant creative exchanges (Lines 58, 59, 60). The brand's aspiration to be associated with art and the source of the cultural knowledge to the public is not limited to Japan; the project SeeLV has been travelling with its exhibition

in different cities of China, such as Wuhan, Hangzhou (Lines 74, 75, 76). To construct the message of exclusivity, the French luxury fashion house continues its collaborations with artists. It creates limited collections, which mainly embody the pieces of art rather than any functionality. The Louis Vuitton bags are used as canvases that the artists use to embody their art. Such a recent collaboration started back in 2019 and is known for the name of #ArtyCapucines; most recently, the iconic Capucines bags were recreated by artists, such as Jean Michel Othoniel, Josh Smith, Zhao Zhao and others (Lines 6-11). Louis Vuitton's savoir-faire is its constant innovation. Hence the brand is not afraid of dramatic changes – within the collaboration with the artist UrsFischer, the artist entirely reimagined the brand's monogram and initials and gave it his unique vision for a limited period (Lines 28 – 31). Men's clothing line creative director Virgil Abloh found inspiration in literature pieces as well, known for his bold, revolutionary statements illustrated within his collections and shows. For LVMenFW21, the designer created a performance combined with poetry, music and dance (Line 33, 35). While the designer goes beyond his profession and directs the film created for the collection (Line 34), his colleague Nicolas Ghesquière uses his photography skills and shoots his latest collections himself.

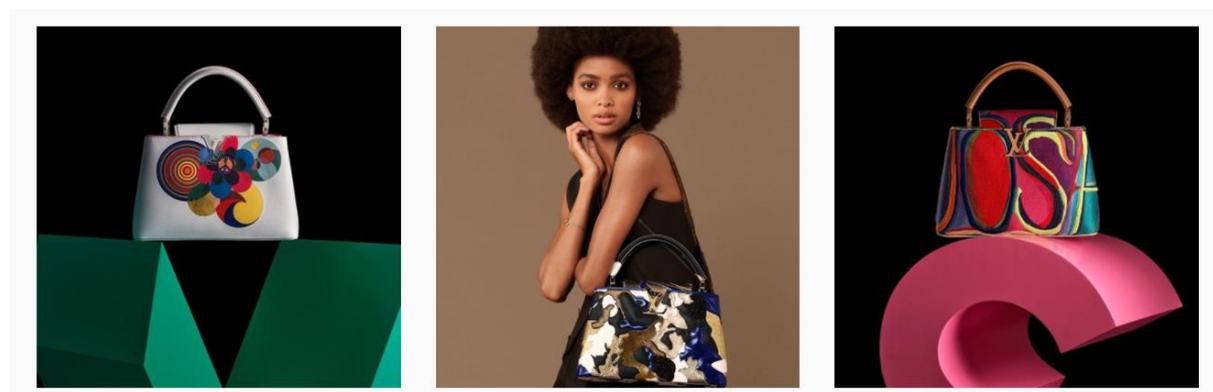


Image 11: #ArtyCapucines painted by six contemporary artists (@louisvuitton, 2020)

4.3.1. Cultural Capital to understand Timelessness

Louis Vuitton's constant aspiration to connect to its heritage by reimagining and renewing the iconic pieces proves the timelessness of the pieces. The brand explicitly uses the word 'timeless' in the communication through Instagram, the iconic bags, which have been produced for almost 100 years, are renewed, created in different colours and patterns, but their "timeless elegance" and "timelessly modern" design excites the consumers (Lines 17, 23). Discursively constructing the timelessness of pieces keeps the link between *heritage* and *modernity* and *sustains its relevance*. Other than recreating and transforming the iconic pieces, such as Capucines or travel bags (Line 27, 39) or renewing the patterns/motifs (Line 26), the brand reinterprets its core values by making them more relevant to nowadays and hence, make them timeless. The best example for that is Virgil Abloh's collections that always carry the specific idea and cause; more specifically, LVPreColl collection is all about "looking back to move forward" (line 19).

Moreover, the artist collaborations are used as a tool for constructing timelessness because, as mentioned by Kapferer (2014), the artist provides the piece with timelessness and cultural value, which is a very genuine aspect for communication, unlike using celebrities for commercials. To sum up, for Louis Vuitton, the discourse of *timelessness* is constructed through reimagining and recreating the century-long pieces and sustaining their relevance. And most importantly, transforming and recreating the core values that ensure the timelessness of the luxury goods, but of Louis Vuitton itself, one of the oldest luxury brands that is still perceived as the ideal of innovation.

4.4. Gucci

Established in 1921 in Florence by Guccio Gucci, one of the oldest Italian luxury fashion houses, Gucci celebrates its centenary this year. Initially, the brand was a high-end luxury manufacturer, producing leather and silk goods, shoes and handbags and soon after, in 1950 through its extravagant and bold designs, the Italian house became Hollywood actors' and wealthy class's favourite (Highsnobiety, n.d.).

Gucci became more associated with art during the active years of its current creative director, Alessandro Michele. One of the most prominent examples of the brand's link to art is the project Gucci Artwalls situated in various cities of the world and are used as platforms to represent new collections of the fashion house. The art walls are used as the artistic expression of the ideas and causes of collections; Teo (2019) mentions that including art can be Michelle's way to convert people into Gucci consumers. Michele has combined Gucci's main characteristics such as extravagance and rich magnificence with a theatrical, splashy spectacle, resulting in bigger popularity from younger customers (Highsnobiety, n.d.). Just like other brands researched, Gucci also displays its archives and documents in an art exhibition format, more commonly known as Gucci Gardens, the spaces where artists engage in immersive conversations (Teo, 2019).

Unlike the other brands analyzed above, Gucci has not been equally focused on its heritage and craftsmanship, but mostly engaged in the practice of reimagination and integrating various media of art, especially, film into discursively constructing its exclusivity through Instagram. The following section analyzes the discursive constructs the brand uses. To answer the question, we have analyzed 645 posts of Gucci posted on the brand's official Instagram from where 65 lines were extracted that, according to us, have an explicit or implicit connection with art or its characteristics.

4.4.1. Cultural Capital to understand Heritage

As Kapferer (2014b) states, "luxury brands are promoting their heritage into the future" (2014b:11); the social media and digital world give them a chance to share the things they have to say on a larger scale and diffuse. Like other luxury brands analyzed above, Gucci also constructs the discourse object 'luxury as art' through heritage as well, but the emphasis is not as big as in the cases of the other three brands.

The brand frequently references Gucci's historical events, such as the year of foundation (Line 28) or recent reminisce to the roots of Italy and Venice (Lines 37, 38). However, the most significant emphasis on heritage can be found in the posts of 2021, the year of the Italian luxury house's centenary, where heritage is celebrated in the following ways. First of all, the creative director Alessandro Michele has co-directed the film *Gucci Aria*, stemming from the Italian word meaning air. The film displays the new collection, which Michele describes as a combination of everything that was missed – for example, bringing back the heritage details in accessories, such as bamboo handles, GG motives and others (lines 59, 60). Moreover, by giving the second life and breath to these pieces, the creative director calls the collection a 'jubilee of breath' (Line 55), another metaphor used to celebrate that Gucci is alive was the heart-shaped clutches created for collection with the 'SAVOY club' engraved on them (Lines 56, 57). The film celebrates heritage by bringing Michele's vision of the "mythology that surrounds the brand" (Line 55), one of the closest link to Gucci's heritage in the film is shown through using The Savoy London Hotel as the metaphor of the beginning of Gucci's era – the place where the founder of the luxury house, Guccio Gucci used to work as a lift boy in his early years (Lines 55, 61). The celebration of heritage and centenary was followed by the opening of the Gucci Garden Archetypes in Florence, where the brand was founded in 1921. However, the exhibition only displayed Gucci brand campaign exhibits co-directed by Michele since the year 2016 (Lines 64, 65).



Image 12: Gucci Aria film and special pieces representing centenary (@gucci, 2021)

4.4.2. Cultural Capital to understand Timelessness

Gucci is on the mission to redefine fashion and produce the pieces that can be worn forever (lines 40, 52). Since May 2020, based on the concept of seasonless collections, Gucci took an alternative approach to fashion shows by taking a freedom to present its collections according to the brands own pace and ignoring the standard *five collections per year* approach (Cartner-Morley, 2020). This recent strategy is the illustration of how the brand defines and constructs timelessness. Moreover, Gucci, like other luxury fashion brands, regularly updates the iconic and most recognizable pieces of accessories, such as bags, wallets and shoes and uses the discourse of moving back in the past to entirely relive a piece. One of the recent ways the brand achieved this result was through acquiring 60s and 70s esthetics to relive Gucci Jackie 1961 bag (Lines 1, 2). However, in order to sustain the relevance, the reimagination of the piece led to recreating it in a non-binary manner (Line 3).

4.4.3. Cultural Capital about the Legitimate Culture

In order to be a source and a part of legitimate culture, Gucci uses several approaches. Firstly, by partnering up with the brand ambassadors from the modern culture, such as Lana Del Rey, Jared Leto, Billie Eilish, Alexa Chung and many others (Lines 20, 45, 52), the brand tries to stay relevant to its increasing numbers of younger consumers, which according to Fashioncapital (2020) is the fastest-growing market segment in 2020 and furthermore, will make be responsible for minimum 45% of total sales by the year of 2025. Together with the brands sustainability initiatives (Lines 24-25), Gucci's customer-centric approach to the digital engagement leads to the full resonance with its target segment (fashioncapital, 2020).

The concept of using walls as canvases to artify its communication, is another approach of the brand to the legitimate culture. The walls in different cities such as New York, London, Hong Kong got covered with the photographs taken by prominent photographers and painted by famous artists to celebrate the Gucci Jackie 1961 reimaged with the non-binary attitude (Lines 7,8,9). Another approach that is also frequently adopted by Gucci is the collaboration with artists, but not for recreating the luxury pieces, but to display Gucci clothing and accessories within their works. The characters of the visual comic story created for Frankenstein Magazine by various contemporary artists, which while exploring and discussing gender fluidity wear Gucci pieces that also disregard gender stereotypes (Lines 12, 13, 14).

One of the most recent Gucci projects is the collaboration with DAZED magazine where nine chosen artists are challenged to shoot short movies integrating Gucci clothes and accessories, as a replacement to the standard collections presented at the fashion weeks, the narrative through films is continued with the various brand representatives, such as actors Jared Letto or singers, like Phoebe Bridgers create live sessions to talk about the Gucci short movies and analyse them like works of art. The brand once again sparks additional creativity into the other

artists and creates the stronger bond between the brand and art, and furthermore, the luxury pieces and artworks (Lines 20, 27, 31).

To sum up, Gucci distributes the cultural capital to legitimate culture in three different ways. First of all it partners up with the representatives of the legitimate culture, second of all designates oneself as a part of art by creating and communicating with artistic approach of integrating painting walls, shooting movies, organising film festivals and lastly, by promoting creativity and self-expression both within the brand and to others as well.



Image 13: Gucci Art Walls painted with the floral prints by Ken Scott (@gucci, 2020)

5. Analysis and Discussion

The aim of this chapter is to realise and define the theoretical framework that emerges as a result of the analysis of empirical data and literature. After a scrutiny work carried out both by the netnographic data and the literature review, we proceed to expose the theoretical framework of the artification macro-discourse, which consists of the following of five micro-discourses. Throughout the subchapter we will cross-case analyse and define each of these micro-discourses.

Having identified the different types of cultural capital that the brand disseminated to its consumers, we identified a number of similarities between the messages that they wanted to

resonate within their target and non-target followers, so we categorised these around five micro-discourses which together form the *Luxury Artification Macro-Discourse* (Figure,8). The colours of the micro-discourses correlate with the colour code sheets provided in appendices.

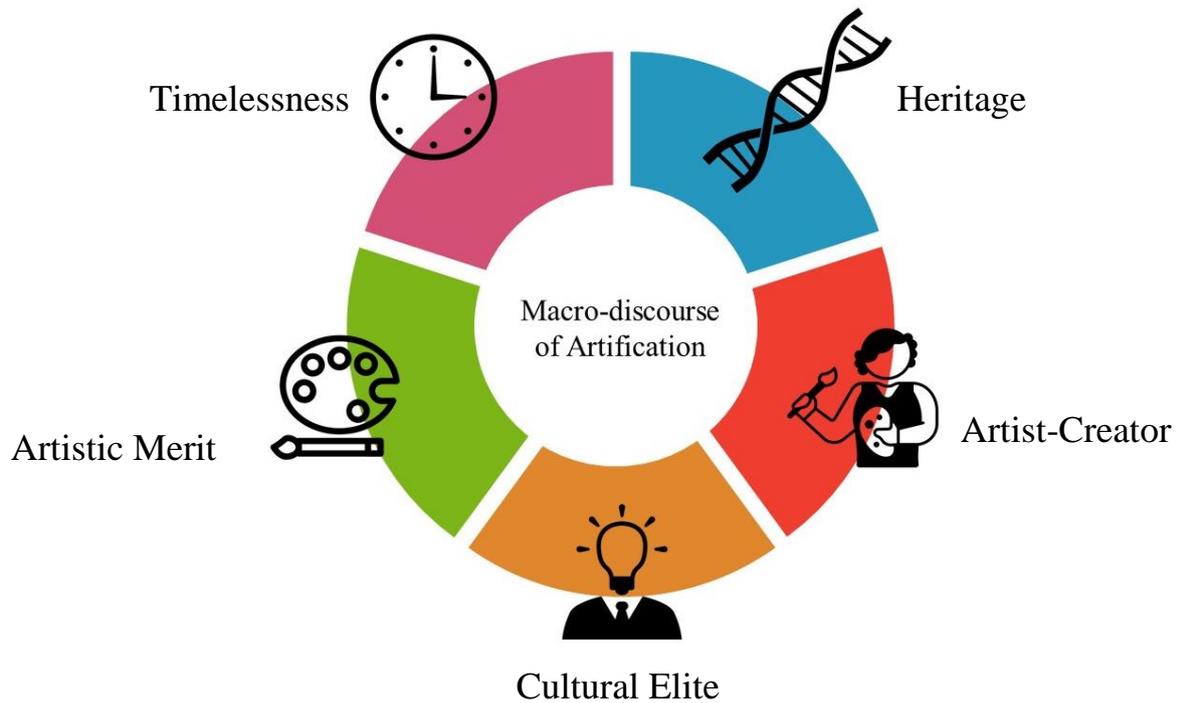


Figure 8: Luxury Artification Macro-discourse Framework

These micro-discourses are the result of an exhaustive netnographic observation and literature review, through which we have collected all the content considered relevant to the exploration of the brands' discursive artification; they therefore represent a bridge between various practices and communications dispersed over time and carried out by various brands, and existing theories regarding the art and luxury sectors. Let us proceed to examine these micro-discourses through the prism of the cross-case study of the cases analysed.

5.1. Timelessness

Timelessness is the characteristic that positions art outside the time frame that we individuals understand. Art does not have a limited lifespan: once a piece of art is made, it becomes eternal. And this is because its existence is understood within a historical context, not within the everyday. Constructing oneself discursively as art, leads luxury brands to establish a new temporal concept that detaches them from the seasonality, inherent to fashion. This timelessness has to be produced and communicated by the brand.

Timelessness is one of the art's characteristics most desired by luxury brands, as stated by Kapferer (2013). Throughout the different brand Instagram posts, we have identified two ways of discursively constructing it. On the one hand, all four brands discursively construct their timelessness through continuity. It is constructed through the rapprochement between past and contemporary trends and their alignment with the future. In other words, in the discursive construction of their continuity, brands define themselves as "*always in vogue*".

In order to convey continuity, luxury brands never deny their past, but rather celebrate it, establishing it as their competitive advantage and building on it to innovate. Dior, for example, finds in its "Dior Savoir Faire" a permanent differentiation. This started gaining meaning with the appearance of the brand in the first half of the last century. It became increasingly loaded throughout the brand's history until it converted into the much-used hashtag on its Instagram #DiorSavoirFaire, which needs no further explanation and legitimises the brand's new products.

Louis Vuitton also constructs the *timelessness* discourse by frequently getting back to its heritage and transforming and refining it. The brand's savoir-faire of constant innovation connects the brand's 160-year old history to nowadays. The evolving values and ideas constructed within the collections or image campaigns turn the contrast of the past and present into a very natural combination.

To define themselves as "*always in vogue*", the four brands also follow a strategy of constant reference to their most iconic garments and their reinterpretations. By doing so, they change people's relationship with the past, present and future collections. They force the product to be seen as part of the brand's history and not tied to the year in which it is released. The product

is part of something bigger than its shelf life, it belongs to a collection that was present before, is present now, and there is a strong guarantee that it will have a presence in the future as well. By giving a timeless quality to their products, brands manage to reduce the shopper's risk. Examples of this strategy could be Dior's Bar Jacket, Louis Vuitton's Capucines, the Gucci Jackie bag or Dolce & Gabbana's 90's collection.

On the other hand, eclecticism can discursively construct *timelessness*, presenting the brand and its products as "*always useful*". Following this strategy, Gucci approaches *timelessness* by detaching its products from potential restrictions related to their usefulness, such as seasonality or gender. Discursively, the brand detaches itself from the seasonality imposed by eliminating fashion shows, collections and seasons, allowing the brand to follow its own pace. Concerning gender, Gucci constructs a brand free of this social construction, arguing that it is a brand that celebrates creativity and individual expression, where each of its products helps the owner to construct themselves as they wish.

5.2. Heritage

Heritage characterises art as something that has been collected over time and now exists in the form of know-how. The heritage aspect positions art as a part of a cultural heritage full of history, sophistication and tradition.

By discursively constructing themselves as art, luxury brands adopt its characteristics, one of which is heritage. The heritage aspect has always been essential to luxury brands as they usually have a much longer history than other fashion brands. The heritage should be communicated through stories and pieces that serve as icons to brands' long legacy. Luxury brands are encouraged to create icons that can be used for centuries since as time goes by, they will gain more meaning and value (Kapferer, 2013; 2014b).

The analysis of empirical data has shown that each brand tries to use the opportunity to talk about its heritage through Instagram, and as Kapferer (2014b) mentioned, it diffuses its stories to a much wider audience frequently but uses different approaches. But what remains the same is understanding that the close bond to heritage and one's legacy legitimises the brand and focuses on sustaining the brand image built for decades, if not a century.

As mentioned above, to celebrate the heritage, it is important to iconise it. All chosen four brands *iconise* their heritage. For some, it is the house's founder; and for others, the motherland or a particular piece. For example, Dior uses its founder Monsieur Dior as a cultural icon of design to legitimise its present activities, describes its collections within Christian Dior's personal taste, preferences and stories. Such *iconisation* of the founder positions Dior as a brand that can only be guided by the legacy left by Monsieur Dior and will never create something that would oppose his framework.

Dolce & Gabbana, on the other hand, is a relatively new brand, and hence, it legitimises its existence by appropriating the values it attributes to Italy. By setting Italian culture as its icon, the brand embraces Italian history and culture as its own. Dolce & Gabbana gradually receives a meaning of being Italian, in other words, develops the brand of the country and then appropriates it by the following constructs and naturally celebrates Italian heritage as its own. The heritage discourse positions D&G under the continuous influence of Italy and creates an unshakable bond between the brand and the country.

As one of the oldest luxury fashion houses, Louis Vuitton celebrates its heritage and espouses innovation as its new unique *savoir-faire*, giving the brand, on the one hand, a responsibility to stay true to its legacy, and on the other hand, freedom to innovate within the framework of the heritage. As a result, Louis Vuitton follows two main strategies to legitimise its brand while constructing the *heritage* discourse. Firstly, the brand always stays true to its heritage by always incorporating the iconic monogram or other motives to legitimise its products. Louis Vuitton's accessories are immediately recognisable because of the monogram and design; hence, the brand iconises its design. However, due to its *savoir-faire* of innovation, the brand feels free to make the visual heritage's bright reinterpretations and traditional values. This is achieved either by collaborating with contemporary artists, given total freedom to reimagine the piece within the traditional framework, or expanding the 160-year legacy of travelling into the concept of emotional journey transcending the times. Louis Vuitton is positioned as a brand with the longest legacy but the freedom to innovate with it.

While constructing heritage discourse, Louis Vuitton and Gucci less regularly refer to the founders. While giving life to the iconic pieces from the past or creating movies, including personal stories of the founder Guccio Gucci, the brand always celebrates the heritage with creativity. The heritage for Gucci is the canvas for significant changes, the excellent example of which is Gucci Jackie 1961 iconic bag - the starting point of the brand's non-binary approach to fashion.

Celebrating and constructing the heritage discourse not only legitimises a brand but the products as well. Kapferer and Bastien (2012) mentioned that luxury brands can spread one's aura all over the product line; hence, any discourse taking part in legitimising the brand contributes to legitimising the products as well. While the core idea and visual stays unshaken, brands bring the second life to pieces through delicate changes to sustain the relevance. The approach of celebrating the historical pieces can be exclusive to luxury brands. Unlike other fashion industry sectors, luxury pushes back the aspect of seasonal products and celebrates their *timelessness* instead.

5.3. Artist-Creator

The micro-discourse of the artist-creator is an exercise of the creator's artification of the brand's products. The development of this micro-discourse seeks to disassociate artisans, designers and

creative directors from their craft, and to construct them discursively as creative beings who give birth to works of art rather than commercial products.

Among the three defining characteristics of a work of art that we have taken as a reference in this research and developed in point 2.2.1 of the literature review, we find that "Art is that which artists create as such". This characteristic shows that for a piece of art to exist, there must be an artist behind it who creates it. Therefore, in order to be discursively constructed as art, it is important that luxury brands also carry out a process of artification with the creator of their products.

When, in the Renaissance, art was freed from its religious role and began to function as a "cult of beauty" (Benjamin, 1935), a large part of the value of the work of art was transferred to the artist-creator, as his work began to be understood within its psychological context and his personal iconography. It is at this point that the first bibliography of an artist is written. The development of this tendency to exalt the artist reached its peak in the last century with contemporary art, when artists, in order to legitimise their work, first had to be transformed into a brand (Thompson, 2012).

One of the first painters to become a brand is Salvador Dalí. There is an anecdotal historical fact in which Dalí, who was aware that his personal brand had become even more valuable than his pictorial capacity, went so far as to sign more than 1800 sheets of blank lithographic paper which he subsequently sold for stratospheric amounts, as they allowed the uncontrollable reproduction of his work, ensuring the tremendous liquidity of the owners (Quinta, 1981).

With this insane example, we emphasise how important it is for luxury brands to artify the creators of their products. Carrying out a micro discourse of the artist-creator, luxury brands de-emphasise the commitment with rarity and real exclusivity, creating a virtual exclusivity that resides in the design of the garment itself, the product of the work of an artist, that is, the artistic exercise is subtracted from the creation of the design.

To carry out this process of artification of the artist, brands concentrate their efforts on presenting their products not as an article of clothing, but as a set of symbols that tell the story of its creator. Implicitly making it clear to their followers that, before the mass production of the product, there is a creative idea that gives meaning to the whole collection.

In the case of Dior, for example, in the succession of their posts, they gradually tell what defines their two designers, Maria Grazia Chiuri and Kim Jones, and they use that same definition to legitimise their products. In other words, the brand creates an iconography that is characteristic of its designers, and each of the garments they create tells a little piece of it.

From Gucci this process is carried out by the creative director, Alessandro Michele. A clear example of this is the exhibition held in celebration of the brand's centenary, which was about bringing life to the past and 'missed' luxury pieces and showcasing the jubilee collection within the film co-directed by Alessandro Michele, the house's creative director since 2015. The

Italian luxury brand more frequently celebrates its 6-year history rather than the whole century. This is no wonder that Michele's figure is envisioned as an artist, the author of masterpieces, and dramatic changes. Hence the brand focuses more on him and his works rather than the whole heritage.

In Dolce & Gabbana, the micro-discourse of the creator's artification is carried out, on the one hand, with the founders Domenico Dolce and Stefano Gabbana (being the only brand analysed whose founder is still alive) and, on the other hand, with the artisan work on which its roots are based, which it refers to directly as the "artistic process".

5.4. Cultural Elite

Cultural elite is a micro-discourse that positions the brands as part of the cultural elite and owner of the legitimate taste. According to Kapferer (2014a), art and luxury both target the segment of the cultural and creative elite, the connoisseurs of taste, who possess the intelligence and cultural capital to see the value of art pieces. Connection to art repositions luxury from the commercial agent to cultural one because Kapferer (2014a) explains that art grants luxury the aesthetic seal of approval and puts its position further away from the commercial status.

The chosen brands take a different approach to construct the *cultural elite* discourse and act as a provider of cultural enlightenment. The following paragraphs will analyse the differences and similarities in approaches to the *cultural elite* discourse by each brand.

In terms of presenting themselves as owners of legitimate culture and good connoisseurs, we can see a similar strategy in Dior and Dolce & Gabbana. Both brands regularly use legitimate culture as a source of inspiration both, visually for their posts and for their collections. They are therefore positioning themselves as part of the cultural elite mentioned by Bourdieu (1984). The brands sometimes comment on this inspiration, and sometimes not; in the second case, they create a distance between their followers, as it is an implicit message, readable only by those who have the necessary cultural capital to decode it. For example, suppose the viewer does not know Vermeer's work 'the *Girl with the Pearl Earring*'. In that case, one will not recognise the visual reference in Dior's publication (Image 14) because it is not explained in its caption. The same applies to the example of Michelangelo's sculpture 'La Pietà' and Dolce & Gabbana's post (Image 15).

Another identified strategy about the position of the brand as a legitimate taste owner is the one followed by Dior while communicating the artist collaboration campaigns. As a gallerist owner, the brand disseminates cultural capital and enlightens the viewers with the knowledge necessary to appreciate the artist, granting with this exercise a solid meaning to its collections. What Dior is doing with this exercise is producing analysis and commentary about its

collaborating artists, which brings the brand closer to the history of art and gallery owners, and helps to intellectualise its figure (Shapiro, 2019), making it clear that it belongs to the cultural elite.

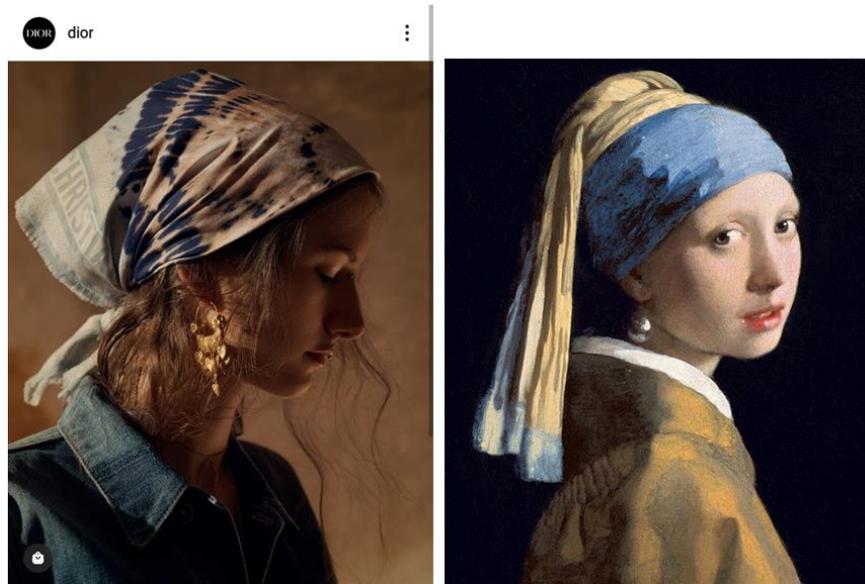


Image 14: Dior & Vermeer (@dior, 2020)

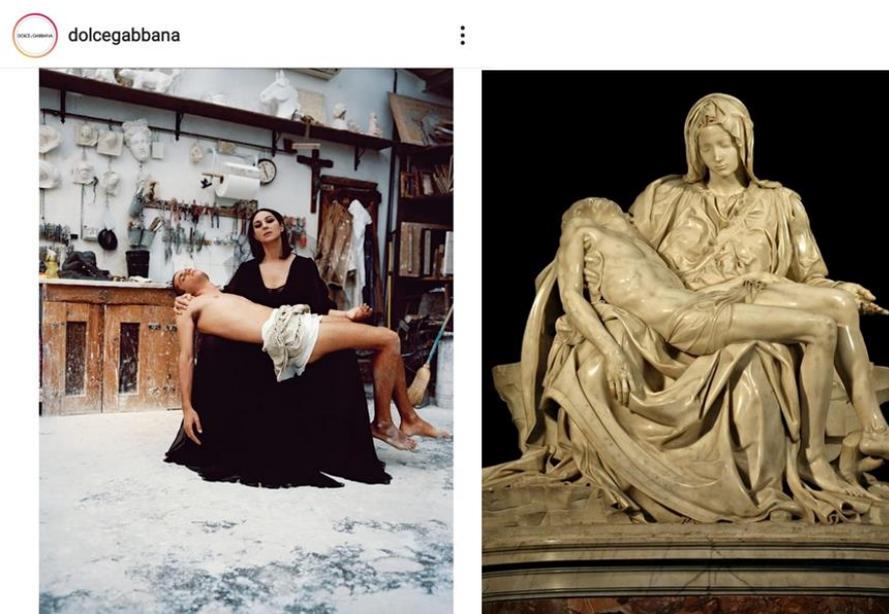


Image 15: Dolce&Gabbana & Michelangelo (@dolcegabbana, 2020)

Unlike Dior and D&G, Louis Vuitton and Gucci concentrate more on contemporary artist collaborations than the direct connection with legitimate artists, such as Michelangelo or Vermeer. Louis Vuitton's long-lasting artist collaborations where the luxury pieces are used as canvases have given the brand a close bond with the legitimate culture and brought strong associations to art itself and, ultimately, the confidence to call oneself a part of the cultural elite. Like Dior and Dolce & Gabbana, Louis Vuitton has also actively used the art strategy in

Asian markets since the early 2000s. This strategy of showcasing the pieces created over one and a half-century as the form of art exhibitions in various cities of the world, on the one hand, shows the celebration of the heritage and, on the other hand, positions the brand as a part of art and cultural elite.

As Zorloni (2013) mentioned, the value of art is contained in the creation of symbolism and its communication. Hence, by the longer-term collaboration with brand ambassadors from various art sectors, such as musicians, artists, and actors, followed by regular communication, Gucci and Louis Vuitton associate themselves with the legitimate culture and present themselves as the cultural elite. Both brands integrate various types of art within their communication, within their collections, such as the most recent collection by Louis Vuitton inspired by the Greek philosophers. All of the constructions mentioned above try to achieve the action that recurrently legitimises the brand in the long run and defines it as a part of the cultural elite.

5.5. Artistic Merit

The micro-discourse of artistic merit is constructed when a brand designates itself as a part of art. This micro-discourse is critical to not only legitimising the brand but its products as well. For that, several methods are widely used. Firstly, artistic collaborations and projects where artists are encouraged to recreate the products based on their unique artistic approaches. Together with the art strategy mentioned above, Gucci always pushes consumers' creativity and self-expression forward. For example, Gucci's campaign *Gucci Sneaker Garage* (Gucci, Line 21), a digital platform where users create their personal designs for sneakers, was started with the designs made by several contemporary artists who used the sneakers as canvases for their creativity (Fraser, 2020), because the brand believes that "creativity is circular, you can't stop it (Gucci, Line 25).

Dolce & Gabbana construct the micro-discourse of artistic merit by presenting itself as part of the legitimate culture. On the one hand, the brand explicitly presents itself as art by continuously referring to its products as works of art. Moreover, on the other hand, the more implicit way to achieve this for D&G is to follow strategies typical of the art sector, such as the brand's exhibitions, or the virtual guided tour through one of its flagship stores, as museums did during the Covid-19 pandemic. According to Bourdieu (1984), any art belongs to the legitimate culture but needs to be maintained by institutions; hence there is no surprise that through organising various exhibitions, the brands such as Dolce & Gabbana and Louis Vuitton host multiple exhibitions showcasing their goods as pieces of art. This approach can also be justified by Benjamin's (1935) point of view, that perceived value of the work of art results from exhibiting it and increases with the number of people viewing it, because the individual's position is most commonly shaped by the public perception.

Dior, Louis Vuitton and Gucci have recurrently used the strategy of collaborating with artists or using their inspirations in creating designs. Louis Vuitton's collaborations with artists usually imply that the pieces created are either unique or produced in a minimal amount. Hence, this

approach mostly legitimises the product and directly associates it to a work of art more than legitimising the brand itself as a part of art. In Gucci's case, the inspiration with artists does not necessarily link to a high value of the product. For example, the accessory collection with Ken Scott's prints does not mean that it includes any effort made by hand or can not be produced in very high quantities; however, it is still legitimised because of Ken Scott. Nevertheless, to make sure that not only the limited collections directly created by artists are perceived as art, but Gucci also uses the strategy of presenting the creative director as an artist so that anything that he makes is automatically legitimised as art.

On the other hand, Louis Vuitton does not hesitate to communicate products as works of art either. In some publications, the French luxury fashion house describes its product as 'Carved from the stone' (Line 45), directly associating pieces with sculptures carved from stones and constructing the discourse of self-designation as art and mastery of the unique savoir-faire initially linked to the craftsmanship. Another approach widely used by Louis Vuitton, especially Virgil Abloh, is creating the art-related concept for the whole collection, discursively constructing the idea and ultimately integrating the symbols of the idea in products. The individual collections and their connection with legitimate culture directly legitimise products and implicitly affect the brand's legitimisation.

5.6. Data Analysis Synthesis

Having explained each of the micro-discourses that make up our *Artification of Luxury* macro-discourse, we proceed to define it. The macro-discourse framework is a communication strategy that seeks the artification of the brand through the transmission of cultural capital among its followers. Following Bordieu's theory, for society to understand the secular and exclusive aura of luxury, they have to be able to see it with the right lens. All this communication ultimately lies in the same thing, that the receiver is able to decode the message, for which he or she must possess the correct codes.

The different micro-discourses analysed, in our opinion, are necessary pieces for luxury to be understood as art and, therefore, for the sector to be charged with virtual exclusivity. Each of the micro-discourses is an exercise in the cult and artification of the different aspects of luxury.

6. Discussion

This chapter will discuss and reflect on the key findings of the thesis, namely, the artification macro discourse framework in a more abstract way. Both findings and the framework will be connected to the reviewed literature.

With the thesis, we wanted to explore the phenomenon of *artification of luxury through Instagram* to understand how integrating art and its characteristics in communication can create the sense of exclusivity, the crucial element of luxury, for millions of users and for the sustainability of the sector. The paper explores the concept both from theoretical and practical perspectives. After the extensive literature review, we have identified the current challenges of the luxury industry and studied the importance of integrating art in luxury brands' production and communication. Furthermore, through the netnographical research, we have explored the phenomenon of *artification of luxury through Instagram* and ultimately answered how the virtual exclusivity of luxury brands is discursively constructed with art-related content on Instagram. Ultimately, the macro-discourse of luxury artification framework consisting of the five elements: Timelessness, Heritage, Artist-Creator, Cultural Elite and Artistic Merit, give insight on how each micro discourse plays a specific role in building the final message of exclusivity for luxury fashion brands through the Instagram platform.

For the ever-growing luxury industry, dilution and democratisation of the sector are inevitable. Hence the brands need to adopt the art strategies that will help them virtually sustain their exclusivity (Kapferer, 2014a). Our research contributes to developing an idea of luxury as art by adding Instagram as a primary medium to achieving this goal. We have been inspired by the literature and decided to give it a theoretical and managerial implication by thoroughly studying how virtual exclusivity is achieved based on the most successful cases. As the analysis chapter has shown, the brands that have been chosen have a pretty different approach to constructing the macro-discourse of artification. Nevertheless, we still could highlight the five micro discourses that all four brands share and hence, we generated the framework that can be applied to other luxury brands. Although the *artification* method is primarily helpful for luxury brands, possessing the necessary historical and financial background to follow this approach, in our opinion, it can also be employed by other premium fashion brands since this will eventually grow their value.

Luxury brands have typically been associated with art, and they have always been valued for that since the social class would almost always correlate with the consumer's financial resources. However, the growing number of newly rich, in other words, the people not belonging to the upper classes but owners of more considerable finances, hence non-possessive of the cultural capital to appreciate art, can not see the actual value of luxury goods. That is why the brands need to discursively artify luxury by regularly communicating it as art. Through Instagram, the visual platform, the brands communicate visuals, essential to create a personal understanding from the viewer and textual information in the form of captions that discursively

construct the discourse object of *luxury as art*. With millions of viewers, the brands create the collective dream necessary to further elevate the value of luxury goods.

The netnographic research has generated two main findings. As Kapferer and Bastien (2012) recommend, luxury brands should implement the art not only in their production process but in communication as well. Based on our first finding, we argue that the artification process of the luxury brand is more dependent on integrating the artistic approach more into communication rather than production. It is not a novelty that the brands collaborate with artists or create products based on art inspirations. However, the problem of disappearing exclusivity still exists. As Zorloni (2013) has mentioned, the value of art is contained in the creation of a symbolism and in its communication, therefore *artification* is a symbolic practice that can be tackled with communication. As mentioned above, the solution to the current problem of the democratisation and dilution of luxury, ultimately causing the disappearance of the exclusivity aspect, can be solved by communicating the brand through and as art. As mentioned above, adding the artistic approach or artist collaborations in the production is not a new phenomenon; this practice has been ongoing for a long time. However, regularly communicating it as art through a platform that can reach millions of users can be a solution.

Secondly, another main finding is the process of communication. The brands proceed to the gradual explanation of the concept by frequent publications that almost provide similar content with minimal alterations to ensure that it reaches as many viewers as possible. The macro-discourse of artification has to be a continuum process. This finding coincides with the previous conceptualisation of artification as a process (Shapiro, 2019) with different stages in the exercise (Shapiro & Heinich, 2012). Also, through the example of Dior and Dolce & Gabbana, we can clearly see the storytelling strategy that the brands have obtained. Since constructing the discourses of heritage, timelessness, artistic merit and cultural elite, the brands get the confidence to speak in the name of the legitimate culture. While providing the viewers with the cultural capital necessary to decode the further messages posted in a few days, the brand makes sure that the content will be viewed as a legitimate part of art and will be appropriately appreciated by the followers.

Lastly, and related to Bordieu's (1984) theory, the findings overall show that the *luxury macro-discourse of artification* legitimises, on the one hand, the brand by presenting it as an eternal *Cultural Elite*. On the other hand, it legitimises its product, by presenting it as an eternal (*Timelessness*) work of art (*Artistic merit*) created by an artist (*Artist-Creator*), and by establishing a *Heritage* through which to secure the brand as the best at doing what it does (know-how). And, finally, legitimising the consumer's taste is a logical continuation to the legitimisation of the brand and its products and accepting them as a part of legitimate culture. Because, having legitimised in its discourse both the brand itself and its products, having related to legitimate culture, having used cultural icons in the process such as artists, designers, creative directors will lead to the legitimisation of consumer's taste. By transferring meanings, only tasteful consumers can come out of a tasteful brand.

That is to say, the exercise of legitimation that brands make of their existence, legitimises their choice in the minds of their consumers. For example, a consumer may unconsciously reason:

“How wouldn’t I like Dior when I know that Dalí considered Cristian Dior to be a good designer?”. By purchasing and consuming specific luxury pieces, consumers highlight their fine taste, cultural capacity and identify themselves as representatives of the higher social class, the cultural elite. As luxury consumption delivers more symbolic values than practical, it is necessary that a consumer feels he/she is legitimised. As it seems like being perceived as a tasteful individual is only one step away, luxury brands also depend much on their consumers’ circle and it is in their own interest to make sure that their consumers actually have a taste and at least elementary cultural capital to appreciate the fine works made by the designer-artists of the brands that belong to legitimate culture.

7. Conclusion

The final chapter will summarise the research purpose, research questions, aim and objective to prove that the thesis has been successfully conducted. Moreover, the results of the research will be presented in terms of theoretical contributions and managerial implications. The chapter will be finalised with the study limitations and recommendations for future researchers.

The purpose of the thesis implied exploring the phenomenon of *luxury artification through Instagram* to get a deeper understanding of how virtual exclusivity is created through the integration of art and its characteristics in the communication of luxury brands, for millions of users on Instagram. The thesis aimed to develop a theory uniting three research subjects: *luxury*, *art* and *Instagram* with the objective to come up with a novel theoretical framework to contribute to the ongoing academic discussion and provide luxury sector practitioners with managerial implications. The study was guided by the following research questions:

RQ1. Why is it important for luxury brands to incorporate art in their communication?

RQ2. What is the phenomenon of integrating art, luxury and Instagram?

RQ3. How is the virtual exclusivity of luxury brands discursively constructed with art-related content on Instagram?

As a result of the analysis of the empirical data consisting mainly from the information collected through the netnographical research, we have presented the *Luxury Artification through Instagram Macrodiscourse* framework, defined as the central macro discourse of artification consisting of the five micro discourses: *Heritage*, *Timelessness*; *Artistic Merit*; *Cultural Elite*; *Artist-Creator*. Together they create the framework which shows the communication strategy necessary for luxury artification.

Based on the proposed framework, we conclude the answers to three research questions. Regarding the importance of incorporating art in luxury brands' communication, we stress that connection to the art legitimises a brand, its products and ultimately, the consumer's taste. The second question about the phenomenon of integrating art, luxury and Instagram can be explained as an artification process of luxury that simultaneously constructs art-related discourses through the Instagram platform, allowing to deliver the cultural capital necessary to decode the art-related messages. Finally, the third question can be answered with the help of the framework. Implementing the proposed communications framework consisting of five discourses can gradually reshape luxury into the part of the legitimate culture by addressing the characteristics of art to it and ultimately create virtual exclusivity for the brand. If the luxury pieces are considered as artworks, therefore, they are perceived as exclusive.

The following subchapters present and describe the theoretical contributions and managerial implications proposed by the research.

7.1. Theoretical Contributions

The first contribution of the paper is the *Luxury Artification Macro-discourse* framework. The framework studies the Instagram communication strategy for luxury brands to gain virtual exclusivity by passing on the cultural capital to its viewers. The Macro Discourse framework consists of five micro discourses that construct and shape the reality of millions of viewers. The following micro discourses: *Timelessness*, *Heritage*, *Artist-Creator*, *Cultural Elite* and *Artistic Merit*, all contribute to the gradual process of reshaping luxury into art. Since, as far as we know, no other article has studied the intersection of Instagram, Luxury and Art, we assume that we are pioneers in contributing the phenomenon uniting three different research fields.

The second contribution relates to the question of how luxury brands can approach art. During the literature review on luxury, it was clear that the luxury sector needed to move closer to art to gain the exclusivity they were losing with the sector's growth. However, the authors disagreed on what would help luxury brands to achieve the intended result. With the help of Bordieu's (1984) theory of cultural capital and discursive analysis, we concluded that, although for artification process, Kapferer and Bastien (2012) proposed to integrate artistic approach both in production and communication, because of the symbolic process of artification, the communication aspect plays a more critical role than production. Luxury brands have been using art strategies for decades; however, the problem of luxury democratisation is still ongoing. Hence the solution lies in integrating art in large-scale communication, where our framework comes in handy. By providing the necessary cultural capital to millions of users through carefully planned content, the brand acquires the characteristics of art through various discourses and ultimately reshapes the viewer's reality into perceiving luxury as art. Since art is in its nature exclusive, the brands step by step win back and sustain their exclusivity.

The third contribution concerns the interaction of luxury and social networks. The phenomenon of the luxury sector's intentional approach to art is present in existing theories. But with regard to the use of social media by luxury brands, it was still a very opaque subject, with a great deal of uncertainty on the part of luxury brands that took blind steps in their social media strategies. This thesis sheds some more light on the opportunities that social media presents to brands, and how they can use it without affecting their aura of luxury.

Lastly, the fourth contribution concerns the management of the micro-discourse of timelessness. It is the observation that certain luxury brands, in the exercise of promoting their new products, promote the former. This characteristic is exclusive to luxury brands and differentiates them from any other sector: while any other brand uses advertisements and promotions to present its new products, the luxury brand follows the singular anti-marketing law of promoting past products that it does not even have for sale, thus managing to create cultural icons that serve to legitimise its products.

7.2. Managerial Implications

Several managerial implications have emerged from the analysis with respect to the framework. These managerial implications are relevant for all luxury brand managers, but also for all those brands that want to charge their products with a certain virtual exclusivity. Regarding this, the first implication for managers, is the need for alignment between the Artification Macro-discourse and the activities carried out by the brand. Each micro-discourse entails certain actions that must accompany it, and others that cannot be carried out under any circumstances when this discourse is in place.

Timelessness

With regard to *timelessness*, luxury brand managers have to bear in mind that the essence of this micro-discourse lies in its ability to reduce the risk that a luxury consumer feels when buying a product, as it is an outlay of money with long-lasting benefits. Luxury brand managers need to understand the importance of their products being communicated and understood as cultural icons rather than commercial products, and to this end, brand communications and advertising need to revolve not only around current collections, but also past products. Another aspect worthy of attention is that the importance of managing a sense of timelessness also lies in its potential to widen the gap between luxury and fast-fashion brands, a key objective for the sector.

Brands that depend on fashion, such as fast-fashion brands, cannot be included in the discourse of timelessness, because, after being in fashion comes the out-fashion. This implies the ephemerality of the brand's products and their short life cycle. But could a relatively new brand like Apple use this discourse? Apple is bringing out the same but improved product every now and then, and it is a brand in which both the characteristic sense of belonging and the unmistakable logo give a certain timeless quality to the brand, because they are intangible assets that the brand acquires with each and every different generation of buyers. This would imply that the discourse of timelessness would be realised around the continuous presence of the product in the life of successive generations by talking, for example, about generations of products for generations of users, or about the best generations of the product, to each generation of users. However, we continue to believe that for apple's artification, the brand will have to get into five micro-discourses: *Timelessness*, *Heritage*, *Artist-creator*, *Cultural elite*, *Artistic Merit*.

Heritage

The results of our analysis have shown that heritage storytelling is important for luxury brands because it creates barriers to entry for new competitors and generates and reduces consumer

perceived risk and scepticism when consuming the brand. This is because heritage speaks of know-how and functions as a legitimisation exercise of the brand's existence.

Our study also shows that it is not necessary to have a long brand life to talk about heritage, but that as an intangible asset, it can be managed. This is demonstrated by the example of Dolce & Gabbana and the construction of its heritage around the history of Italy: the brand creates a storytelling around the country's heritage, and then appropriates it.

Artist-creator

One of the causes of the dilution of meaning in luxury is mass production. But in the art sector, the mass reproduction of works does not dilute their meaning (Benjamin, 1935), because meaning is subtracted from the meaning of the work, the meaning that the artist has given it. Luxury brands have to focus on the branding that the luxury sector carries out on its artists, because the artist-brand is one of the most powerful brands that can be marketed. Managers have to take into account that a correct management of the branding of the designer, creator, creative director, that is to say, a correct management of the artist-brand, would reduce the weight of the obligation of rarity in the luxury sector and would charge them with a virtual exclusivity.

Cultural Elite

Managers need to understand that in the age of meritocracy, the legitimate culture acquires great relevance with regard to social stratification. This gives existence to the cultural elite owner of the legitimate culture and, consequently, legitimate taste (Bourdieu, 1984). The discourse of relating the luxury brand with the cultural elite acquires importance for satisfying the needs for sophistication that move luxury customers to consider that they are buying products of good taste. The active involvement and partnerships with the representatives of the contemporary legitimate culture convinces the consumer and pushes to the purchase.

Artistic Merit

Finally, artistic merit is also an important aspect for managers to keep in mind. A product does not have to be the brightest example of craftsmanship to be perceived as such. The micro-discourse of artistic merit is the ultimate crystallisation of the cult of the product. By presenting the branding exercise as an artistic process, and its creators as artists, the result is a work of art.

This discourse becomes relevant for managers as it represents the end of the exclusivity dilution problem. With artistic merit Kapferer's (2012a) equation of *luxury = rarity* is achieved. As we have already seen, the constant reproduction of a work of art does not lose its meaning (Benjamin, 1935; Kapferer, 2013).

7.3. Limitations and Future Research

The thesis has defined and analysed the phenomenon of *Artification of Luxury through Instagram* from the brand's perspective. Through the analysis of literature review, empirical data and the discovered concept, five elements were distinguished that construct the macro-discourse of *luxury artification*, creating the associations of exclusivity towards luxury fashion brands. However, as our research is the first to study the intersection of the three research fields mentioned above, we will list the limitations and suggestions for the future research within the following paragraphs.

Firstly, our thesis is limited to the number of chosen luxury brands and the fashion industry. However, it was initially intended to study the most successful luxury fashion brands, both digitally and generally, with a relatively long history, active connection to art and relatively different brand personalities, because this purposive sampling was considered the most informative. We acknowledge that since the study is limited to one just industry (apparel industry) of the whole luxury sector, adding the brands from the luxury cars or cosmetics industry could have led to a different framework. However, one of the suggestions for future research would be testing our framework on other brands from different luxury sectors.

Second of all, the thesis is limited to the company's perspective only. Hence, future research can use the implications of our framework to study the consumer's perceived value and positions for the luxury fashion brands' communications. Our contribution can also be beneficial for studying premium fashion brands in the future and analyse if the same framework can be applied for them as well. The outcomes of the thesis can be beneficial for studying the role of Facebook on creating the intended art-related associations for luxury fashion brands.

Thirdly, our thesis is limited to only Instagram. However, since we studied the communication strategy of achieving luxury artification, the thesis ended up being limited to only one communication channel. However, we believe that our study will especially be helpful for further research concentrating on other communications channels. To further contribute to studying artification luxury through Instagram, the interviews can be conducted with the company representatives from branding or marketing communications departments. However, due to the inaccessibility of the interviewees, it was challenging for us to gather the relevant information from all luxury fashion brand representatives.

References

- Alvesson, M., & Kärreman, D. (2000). Varieties of Discourse: On the Study of Organizations through Discourse Analysis. *Human Relations*, vol. 53, no. 9, pp. 1125–1149
- Amatulli, C., De Angelis, M., Pichierri, M. & Guido, G. (2018). The Importance of Dream in Advertising: Luxury Versus Mass Market. *International Journal of Marketing Studies*, vol. 10, no. 1, pp. 71–81
- Arrigo, E. (2018). Social media marketing in luxury brands: A systematic literature review and implications for management research, *Management Research Review*, vol. 41, no. 6, pp. 657-679
- Artrights (2020). Gucci and Art. 7 May. Available Online: <https://www.artrights.me/en/gucci-and-art/> [Accessed 16 May 2021]
- Bain & Company (2019). The future of luxury: A look into tomorrow to understand today. Available online at: <https://www.bain.com/insights/luxury-goods-worldwide-market-study-fall-winter-2018/> [Accessed 5 April 2021]
- Beauloye, F, E. (2021). The 15 Most Popular Luxury Brands Online in 2021, LUXE Digital. Available Online: <https://luxe.digital/business/digital-luxury-ranking/most-popular-luxury-brands/> [Accessed 15 May 2021]
- Benjamin, W. (1935). The Work of Art in the Age of Mechanical Reproduction, in: H. Arendt (ed.), H. Zohn (tran.), 1969, *Illuminations*, New York: Schocken Books, pp. 1–26
- Bertilsson, J (2021) Lecture 3: Netnographic and Ethnographic research methods. BUSR31, powerpoint presentation, LUSEM Lund, 27 January 2021
- Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*, Translated by Richard Nice, 1996, United States of America: Harvard University Press
- Brandirectory (2020). Luxury & Premium 50 2020 Ranking. Available online <https://brandirectory.com/rankings/luxury-and-premium/table>
- Bryman, A. & Bell, E. (2015). *Business Research Methods*. Glasgow: Bell & Bain Ltd
- Burrell, G. & Morgan, G. (1979). *Sociological Paradigms and Organizational Analysis*. London: Heinemann
- Cartner-Morley, J. (2020) Gucci bids farewell to fashion week as brand goes seasonless. *The Guardian*. 25 May. Available Online: <https://www.theguardian.com/fashion/2020/may/25/gucci-fashion-week-seasonless-cuts-shows> [Accessed 21 May 2021]
- Chailan, C. (2018). Art as a means to recreate luxury brands' rarity and value, *Journal of Business Research*, vol. 85, pp. 414-423

- Cormack, R. (2021). At \$329 Billion, LVMH Is Now the Most Valuable Company in Europe, Robb Report, 2 March, Available Online: <https://robbreport.com/lifestyle/news/lvmh-is-now-the-most-valuable-company-in-europe-1234599368/> [Accessed 20 May 2021]
- Creswell, J. W. (2013). *Qualitative Inquiry & Research Design: Choosing Among Five Approaches*. Third Edition. Los Angeles: SAGE Publications, Inc
- De Barnier, V., Falcy, S. & Valette-Florence, P. (2012). Do Consumers Perceive Three Levels of Luxury? A Comparison of Accessible, Intermediate and Inaccessible Luxury Brands, *Journal of Brand Management*, vol. 19, no. 7, pp.623–636.
- Dior, (n.d.). The Story of Dior: Christian Dior and the Art world, La Maisson Dior. Available Online: https://www.dior.com/couture/en_se/the-house-of-dior/the-story-of-dior/christian-dior-and-artists [Accessed 16 May 2021]
- Dubois, A. & Gadde, L. E. (2002). Systematic combining: an abductive approach to case research, *Journal of Business Research*, vol. 55, pp. 553-560
- Dubois, B. & Paternault, C. (1995). Observations: Understanding the world of international luxury brands: the "dream formula", *Journal of Advertising Research*, vol. 35, no. 4, pp. 69-76
- Dubois, D. (2020). Fulfilling social need through luxury consumption, in F. Morhart, K. Wilcox & S. Czellar (eds) *Research Handbook on Luxury Branding*, UK: Edward Elgar Publishing, pp. 75-91
- Domínguez Ruíz, F. (2007). Nominalismo, Voluntarismo y Contingentismo: La crítica de L. Polo a las nociones centrales de Ockham, *Studia Poliana*, vol. 9, pp. 155-190
- Easterby-Smith, M., Thorpe, R. & Jackson, P. R. (2018). *Management & Business Research*. Fifth Edition. London: Sage
- Eisenhardt, K. (1989). Building Theories from Case Study Research, *Academy of Management Review*, vol. 14, no. 4, pp. 532-550
- Eisenhardt, K. & Graebner, M. (2007) Theory building from cases: Opportunities and Challenges, *Academy of Management Journal*, vol. 50, no. 1, pp. 25-32
- Ellsworth-Jone, W. (2012). *Banksy: The Man Behind the Wall*. London: Aurum Press Ltd.
- Fairclough, N. (1992) *Discourse and Social Change*, Cambridge: Polity Press
- Fraser, K. (2020). Gucci launches Gucci Sneaker Garage. FashionUnited. 2 November. Available Online: <https://fashionunited.uk/news/retail/gucci-launches-gucci-sneaker-garage/2020110251726> [Accessed 20 May 2021]
- Ghauri, P. & Grønhaug, K. (2005). *Research Methods in Business Studies: A Practical Guide*. Third Edition. Harlow: Financial Times Prentice Hall
- Girardi, A. (2018). Powerful Marketing And Fragile Markets: The Dolce&Gabbana Case. Forbes. 26 November. Available Online:

<https://www.forbes.com/sites/annalisagirardi/2018/11/26/powerful-marketing-and-fragile-markets-the-dolcegabbana-case/?sh=7a8829774a40> [Accessed 17 May 2021]

- Goodman, N. (1977). When is Art?, in D. Perkins & B. Leondar (eds) *The Arts and Cognition*, Baltimore: Johns Hopkins University Press, 1977, pp. 11-19.
- Griskevicius, V. & Kenrick, D.T. (2013). Fundamental motives: how evolutionary needs influence consumer behavior, *Journal of Consumer Psychology*, vol. 23 no. 3, pp. 372-386
- Guba, E.G. & Lincoln, Y.S. (1994). Competing Paradigms in Qualitative Research, in N.K. Deniz & Y.S. Lincoln (eds), *The SAGE Handbook of Qualitative Research*, Thousand Oaks: SAGE Publications, Inc., pp.105-117
- Habermas, J. (1968). Knowledge and Human Interest: a General Perspective, Translated by J.J. Shapiro, 1971, in *Knowledge and Human Interest*, Boston: Beacon Press, pp. 301-317
- Hagtvedt, H. & Patrick, V. M. (2008). Art Infusion: The Influence of Visual Art on the Perception and Evaluation of Consumer Products, *Journal of Marketing Research*, vol. 45, no. 3, pp. 379-389
- Hermana, L. & Khabalashvili, G. (2021) Pilot Study. Luxury Apparel Brands on Instagram: How art-related content delivers the message of exclusivity, BUSR31, LUSEM Lund
- Instagram. (n.d.a). Dior, Available through: Instagram website <https://about.instagram.com>
- Instagram. (n.d.b). Dolce Gabbana, Available through: Instagram website <https://about.instagram.com>
- Instagram. (n.d.c). Gucci, Available through: Instagram website <https://about.instagram.com>
- Instagram. (n.d.d). LouisVuitton, Available through: Instagram website <https://about.instagram.com>
- Jin Hoare, R. & Butcher, K. (2008). Do Chinese cultural values affect customer satisfaction/loyalty?, *International Journal of Contemporary Hospitality Management*, vol. 20, no. 2, pp. 156-171
- Johnson, S. & Rasulova, S. (2016). Qualitative impact evaluation: Incorporating authenticity into the assessment of rigour, *Bath Papers in International Development and Wellbeing*, No. 45, University of Bath, Centre for Development Studies (CDS), Bath
- Kapferer, J. N. (2012a). Abundant rarity: The key to luxury growth, *Business Horizons*, vol. 55, no.5, pp. 453-462
- Kapferer, J. N. (2012b). *The new Strategic Brand Management*. Fifth edition. London: Kogan Page
- Kapferer, J. N. & Bastien, V. (2012). *The Luxury Strategy: Break the Rules of Marketing to Build Luxury Brands*. Second Edition. London and Philadelphia: Kogan Page
- Kapferer, J. N. (2013). Is luxury history? [video online] Available at: <https://www.youtube.com/watch?v=uEKikAflGqk> [Accessed 4 April 2021]

- Kapferer, J. N. (2014a). The artification of luxury: From artisans to artists, *Business Horizons*, vol. 57, no. 3, pp. 371-380
- Kapferer, J. N. (2014b). The future of luxury: Challenges and opportunities, *Journal of Brand Management*, vol. 21, no. 9, pp. 716–726
- Kapferer, J. N. & Valette-Florence, P. (2016). Is luxury sufficient to create brand desirability? A cross-cultural analysis of the relationship between luxury and dreams, *Luxury Research Journal*, vol. 1, no. 2, pp. 110-127
- Kim, Y. (2018). Power moderates the impact of desire for exclusivity on luxury experiential consumption, *Psychology & Marketing*, vol. 35, no. 4, pp. 283-293
- Kooyana, R. (2020). Louis Vuitton 101: Behind their brand & artist collaborations. Available Online: <https://www.rebag.com/thevault/louis-vuitton-embraces-collaboration/> [Accessed 20 May 2021]
- Kozinets, R. V. (2002). The Field Behind the Screen: Using Netnography for Marketing Research in Online Communities, *Journal of Marketing Research*, vol. 39, no. 1, pp. 61-72
- Kozinets, R.V., YannDolbec, P. & Earley, A. (2014). Netnographic Analysis: Understanding Culture Through Social Media Data, in U.Flick (ed.) *The SAGE handbook of qualitative data analysis*, London: SAGE Publications Ltd, pp. 262-276
- Lee, H. C., Chen, W. W., & Wang, C. W. (2015). The role of visual art in enhancing perceived prestige of luxury brands, *Marketing Letters*, vol. 26, no. 4, pp. 593–606
- Leibenstein, H. (1950). Bandwagon, snob, and Veblen effects in the theory of consumers' demand. *Quarterly Journal of Economics*, vol. 62, no. 2, pp. 183-207
- Louis Vuitton (n.d.a). MAISON – HERITAGE – A LEGENDARY HISTORY, Available Online: <https://eu.louisvuitton.com/eng-e1/magazine/articles/a-legendary-history#> [Accessed 20 May 2021]
- Louis Vuitton (n.d.b) THE ART OF CRAFTSMANSHIP. Available Online: <https://eu.louisvuitton.com/eng-e1/savoir-faire/the-art-of-craftsmanship#> [Accessed 20 May 2021]
- McNeil, P. & Riello, G. (2016). *Luxury: a rich history*, First Edition. Oxford: Oxford University Press
- Mendes, S. & Rees-Robert, N. (2015). New French Luxury: Art, Fashion and the Re-Invention of a National Brand, *Luxury*, vol. 2, no. 2, pp. 53-69
- Miles, M. & Huberman, A. M. (1994). *Qualitative data analysis*. Second Edition. Beverly Hills, CA: Sage
- Mirzoeff, N. (1999). *An Introduction to Visual Culture*. London: Routledge
- Monga, A. B., & John, D.R. (2010). What makes a brand elastic? The influence of brand concept and styles of thinking on brand extension evaluation. *Journal of Marketing*, vol. 74, no. 3, pp. 80-92

- Monkouse, L. L., Barnes, B. R. & Stephan, U. (2012). The Influence of Face and Group Orientation on the Perception of Luxury Goods: A Four Market Study of East Asian Consumers, *International Marketing Review*, vol. 29, no. 6, pp. 647-672
- Morgan, S. (2019). Collaborations Combine Art and Fashion in New Ways. Departures, August 27. Available Online: <https://www.departures.com/art-culture/louis-vuitton-art-fashion-collaborations> [Accessed 17 May 2021]
- Mortelmans, D. (2005). Sign values in processes of distinction: The concept of luxury, *Semiotica: Journal of the International Association for Semiotic Studies*, vol. 157, pp. 497-520
- Neuman, W.L. (2000). *Social Research Methods*. Second Edition. London: Allyn and Bacon
- Nilsson, M (2021). Lecture 1: Introduces basic concept and terminology of qualitative research. BUSR31, powerpoint presentation, LUSEM Lund, 13 January 2021
- Nueno, J. L. & Quelch, J. A. (1998). The Mass Marketing of Luxury, *Business Horizonss*, vol. 41, no. 6, pp. 61-68
- Ochkovskaya, M. (2018). Collaboration with art in the luxury industry as a marketing tool for value creation, *Polish Journal of Management Studies*, vol. 18, no. 1, pp. 241-251
- Oliveira, M. & Fernandes, T. (2020). Luxury brands and social media: drivers and outcomes of consumer engagement on Instagram, *Journal of Strategic Marketing*, pp. 1-19
- O'Reilly, D. (2011). Mapping the arts marketing literature, *Arts Marketing: An International Journal*, vol. 1, no. 1, pp. 26-38
- Patton, M. Q. (2002). *Qualitative Research and Evaluation Methods*. Third edition. Thousand Oaks: CA Sage
- Peirce, C. S. (1998). *The essential Peirce: selected philosophical writings*, Volume 2: 1893-1913. Bloomington: Indiana University Press
- Perry, P., Barnes, L. & Ye, T. (2020). The Evolution of the Chinese Luxury Fashion Consumer: An Interpretive Study of Luxury Value Perceptions, in I.Catinsta & T. Sábada (eds.) *Understanding Luxury Fashion*, Switzerland: Palgrave Macmillan, pp.175-202
- Phillips, N. & Hardy, C. (2002). *Discourse analysis*. California: SAGE Publications
- Quinta, A. (1981). Salvador Dalí ha firmado documentos y papeles en blanco que permiten la reproducción sin control de su obra, *El País*, 12 March, Available online: https://elpais.com/diario/1981/03/13/cultura/353286007_850215.html
- Robson, C. (2002). *Real World Research*. Second Edition. Oxford: Blackwell Publishing
- Rose, G. (2001). *Visual Methodologies : An Introduction to the Interpretation of Visual Materials*. London: SAGE Publications Ltd
- Rose, G. (2014). On the relation between 'visual research methods' and contemporary visual culture, *The sociological review*, vol. 62, no.1, pp. 24-46

- Roux, E., Tafani, E. & Vigneron, F. (2017). Values Associated with Luxury Brand Consumption and the Role of Gender, *Journal of Business Research*, vol. 71, pp.102–113.
- Saunders, M., Lewis, P., & Thornhill, A. (2007). *Research Methods for Business Students*. Fourth Edition. London: Pearson Education Limited
- Schreier, M. (2014). Qualitative content analysis, in U. Flick (ed.) *The SAGE handbook of qualitative data analysis*, pp.170-183, London: SAGE Publications Ltd, pp. 170 -183
- Septianto, F., Seo, Y., Sung, B. & Zhao, F. (2020). Authenticity and Exclusivity Appeals in Luxury Advertising: The Role of Promotion and Prevention Pride, *European Journal of Marketing*, vol. 54, no. 6, pp.1305–1323.
- Seung, A. & Jin, A. (2012). The potential of social media for luxury brand management, *Marketing Intelligence & Planning*, vol.30, no. 7, pp. 687-699
- Shapiro, R. & Heinich, N. (2012). When is artification? *Contemporary Aesthetics*, vol. 4, no. 9, pp. 1-18
- Shapiro, R. (2019). Artification as Process, *Cultural Sociology*, vol. 13, no. 3, pp. 265 - 275
- Shovlin, J. (2000). The Cultural Politics of Luxury in Eighteenth-Century France, *French Historical Studies*, vol. 23, no. 4, pp. 577-606
- Silverstein, M., Butman J. & Fiske N. (2008). *Trading up: why consumers want new luxury and how companies create them*. New York: Penguin Group
- Statista (2021). Distribution of Instagram users worldwide as of January 2021, by age group, Available online: <https://www.statista.com/statistics/325587/instagram-global-age-group/> [Accessed 4 March 2021]
- Stokes, R. (2018). *eMarketing: The essential guide to marketing in a digital world*, 6th edn, South Africa: Red & Yellow, Creative School of business
- Teo, M. (2019). Unravelling Gucci's biggest love affair with fashion, art, and architecture. *Lifestyle Asia*, 9 August, Available Online: <https://www.lifestyleasia.com/ind/style/gucci-art-collaborations/> [Accessed 19 May 2021]
- Thompson, D. (2012). *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*, London : Aurum
- Ugla, H. & Lashgari, M. (2012). Portfolio Strategy for Luxury Partner Brands: Strategic Guidelines, *IUP Journal of Brand Management*, vol. 9, no. 2, pp. 18-28
- Van Den Broeke, T. (2019). Fashion imitates art for Dolce & Gabbana's Art Adorned exhibition, *GQ Magazine*, 22 November, Available Online: <https://www.gq-magazine.co.uk/fashion/article/dolce-gabbana-art-adorned> [Accessed 17 May 2021]
- Veblen, T. (1899). *The theory of the leisure class*. New York: Penguin Books
- Vigneron, F. & Johnson, L.W. (2004). Measuring perceptions of brand luxury, *Journal of Brand Management*, vol. 1, no. 6, pp. 484-506

- Vinerean, S. & Opreana, A. (2019). Social Media Marketing Efforts of Luxury Brands on Instagram, *Expert Journal of Marketing*, vol. 7, no. 2, pp. 144-152
- Watson, T. (1994). *In Search of Management*, London: Routledge
- Wiedmann, K. P. & Hennigs, N. (eds.). (2013). *Luxury Marketing: A Challenge for Theory and Practice*, Hannover: Springer Gabler
- Willig, C. (2013). *Introducing Qualitative Research in Psychology*. Third Edition. New York: McGraw-Hill Education
- Willig, C. (2015). Discourse Analysis in J.A. Smith (ed.), *Qualitative Psychology: A practical guide to research methods*. Third Edition. London: SAGE Publications Ltd, pp. 143-168
- Xharavina, N., Kapoulas, A. & Miaoulis, G. (2020). Netnography as a marketing research tool in the fashion industry in Southeast Europe. *International Journal of Market Research*, vol. 62, no. 4, pp. 499-515
- Yin, R.K. (2014). *Case Study Research: Design And Methods*. Fifth Edition. London: Sage
- Zorloni, A. (2013). *The Economics of Contemporary Art: Markets, Strategies and Stardom*, Milan: Springer, Institute of Arts, Culture and Comparative Literature

Appendix A - Dior

Appendix A.1- Coding Frame Dior

Coding frame

Heritage	Storytelling related to heritage, roots, history, icons, etc.
Sensibility towards the legitimate culture	Storytelling relates artists, artistic movements or different areas of legitimate culture to the brand or its products.
Designers as celebrated artists	Through storytelling the receptor receives the necessary cultural capital to legitimate the designer.
Legitimization of the product	Through storytelling the receptor receives the necessary cultural capital that tells him or her, for example, how to understand the product, in which context...
Timelessness	Storytelling on the timelessness of Dior, showing the brand as both historical and 'trendy'.

A.2 - Coding Sheet Dior

#DiorWinter20	1	The #DiorWinter20 men's collection by @MrKimJones is captured in images by @StevenMeisel_ almost like a tableau vivant , with the looks paying tribute to the outsize and radically different talents of Monsieur Dior and British stylist and designer Judy Blame , both of whom inspired the collection, with the show dedicated to the memory of the latter .
#DiorWinter20	2	Reinterpreting the scenography of the #DiorWinter20 men's show and evoking the poised and studied elegance of Dutch Old Master paintings , the collection by @MrKimJones combines a sense of timeless Dior allure with the singular spirit of the late stylist and designer Judy Blame .
#DiorWinter20	3	Building on the mood and the visual effects of the show, photographer @StevenMeisel_ captures the #DiorWinter20 men's collection by @MrKimJones against a glass cube filled with mysterious, blue-tinted billowing clouds. And in a subtle nod to the House's haute couture

		heritage, a pair of opera gloves lends an elegant finishing touch to each look.
#DiorAW20	4	The particular, mosaic-like linear layout of the #DiorAW20 campaign lensed by Paola Mattioli takes its inspiration from 'The Invention of Femininity: Rules', a pioneering work from 1974 by Marcella Campagnano in which the Italian feminist artist photographed herself embodying a broad range of female identities.
#DiorAW20	5	The result mirrors @MariaGraziaChiuri's philosophy when creating the collection, which nods subtly to styles from her own Roman youth, as with the 'Dior Paris Arty' beret cap.
#DiorAW20	6	The power of women was channeled for #DiorAW20 by @MariaGraziaChiuri who went straight to the source of the House itself – Monsieur Dior's game-changing debut collection and its legendary and enduring #DiorBarJacket. The key innovation was its additional revisiting in ribbed knit, recreating the original architecture of a design that has distilled and enhanced femininity in its various forms for over 70 years.
#DiorAW20	7	An eternal icon of the New Look, and symbol of Christian Dior's very first haute couture collection in 1947, the #DiorBarJacket gets a virtuoso reinterpretation in heavy-gauge knit for #DiorAW20 by @MariaGraziaChiuri.
#DiorAW20	8	Translating such a sculptural garment from a traditional woven fabric into knit presented a #DiorSavoirFaire technical challenge that required no fewer than four prototypes in order to correctly recapture the allure of the original, with each finalized piece necessitating a production process involving 2.5 hours of machine knitting followed by four hours of hand linking.
#DiorAW20	9	The celebrated #DiorBarJacket is reinvented in a knitted version for #DiorAW20 by @MariaGraziaChiuri. Comprised of heavy-gauge rib knit instead of a traditional woven fabric, the best of #DiorSavoirFaire is called upon to make it, as seams are meticulously linked by hand instead of sewn and its signature buttons are now covered in a corresponding jersey knit, for a sleek and ultra-modern result rooted in tradition.
#Designer	10	Congratulations @MrKimJones on winning the @CFDA International Men's Designer of the Year for your tremendous work at Dior Men!
#DiorFall20	11	In a cheerful clash of pop culture, futurism and art history, @OlimpiaZagnoli employs her trademark graphic style to trace the contours and motifs of #DiorFall20 by @MariaGraziaChiuri, imbuing her deceptively simple renderings with real attitude, whether capturing check tailoring or a bucket hat. A wide-ranging talent, she has also produced

		children's books as well as illustrations and striking covers for the @NewYorkerMag and the @NYTimes.
#DiorFall20	12	No stranger to fashion collaborations, @OlimpiaZagnoli distills the essence of femininity in not only the #DiorFall20 collection by @MariaGraziaChiuri but throughout the history of the House itself. In a few strong lines and blocks of color she distills the signature feminine curves and makes a powerful statement in red, Monsieur Dior's "color of life".
#DiorSS21	13	Sample the mood of the highly-anticipated #DiorSS21 collection by @MariaGraziaChiuri reflected by the work of renowned Italian collage artist Lucia Marcucci as evoked by filmmaker Alina Marazzi.
#DiorSS21	14	Get a taste of the poetry unfurling through the #DiorSS21 collection by @MariaGraziaChiuri in this video by filmmaker Alina Marazzi, and experience the show live here and on Dior.com tomorrow at 2:30pm CET.
#DiorSS21	15	Discover the sensational show space for the unveiling of the #DiorSS21 collection by @MariaGraziaChiuri in Paris's Jardin des Tuileries today. This 'cathedral of poetry' is illuminated with colorful lightboxes in the manner of stained glass windows, the culmination of an envisaged but previously never realized project from 2011 by the prolific and provocative Italian visual artist Lucia Marcucci.
#DiorSS21	16	In an ambiance simultaneously sacred and profane, 'Vetrata di poesia viva', a long-gestating work by Florence-based visual artist Lucia Marcucci, spreads across the walls as 18 backlit acrylic 'windows', each 7m high. Recalling the colorful stained glass of gothic cathedrals, each is filled with the artist's 'visual poetry', a signature style fusing found imagery from mass media and advertising with text in the form of aesthetically arresting and contemplative collages. The effect was further enhanced during the show with the stirring performance of 'Sangu di Rosa', a choral work by @Lucia.Ronchetti sung by @Sequenza93.
#DiorSS21	17	Spotlighting Lucia Marcucci's singular art: With her 'cathedral of poetry' providing the awe-inspiring setting for the #DiorSS21 show, the work and life of the Italian visual artist Lucia Marcucci became the subject of 'To Cut Is To Think', a short film specially commissioned by @MariaGraziaChiuri from the filmmaker Alina Marazzi. Featuring a character that acts as the renowned visual artist's alter-ego, this unique cinematic endeavor explores Marcucci's powerful body of work, with expansive access to her archives and in-depth interviews with the woman herself.

#DiorSS21	18	The making of 'To Cut Is To Think': Specially commissioned by @MariaGraziaChiuri for the unveiling of the #DiorSS21 collection, filmmaker Alina Marazzi turned her focus to the work and person of Lucia Marcucci, the pioneering Italian artist whose provocative collages fuse mass media visuals with poetry, and provided the awesome scenography for the show. Given unprecedented access to her archives, Marazzi discusses how she brought the artist's work and vision to life.
#DiorSS21	19	Dior is committed to working hand-in-hand with local experts and artisans to safeguard this cultural asset and ensure that its precious techniques live on.
#DiorSS21	20	With the #DiorSS21 collection, @MariaGraziaChiuri rethought the role of clothes at the present time and how they interact with the body, exploring the possibilities of cutting and garments that float voluminously around or softly wrap the wearer.
#DiorSS21	21	Unveiled in a darkened show set illuminated by an installation by the Italian visual artist Lucia Marcucci, and accompanied by the sounds of 'Sangu di Rosa', a choral work by @Lucia.Ronchetti performed live by @Sequenza93, ancestral and innovatively modern techniques - from warp-printing to tie-dye - are embraced in a panoply of exquisite hues and textures.
#DiorSS21	22	In a response to societal transformations and perceptions of the role played by clothes , for #DiorSS21 @MariaGraziaChiuri set her sights on repurposing and reinventing familiar and much-loved motifs, taking archival scarf prints, introducing new elements and decorative borders
#DiorSS21	23	The #DiorSS21 collection by @MariaGraziaChiuri is rich in fascinating reinterpretations . Among these, a chiné fabric from the archives dating to 1959, that was originally shaped into a voluminous coat, has influenced the creation of a similar motif, printed here onto soft and fringe-hemmed dresses.
#DiorSS21	24	Derived from archival scarf prints , motifs in the #DiorSS21 collection by @MariaGraziaChiuri - such as paisley, foliage and ornamental flowers - were mixed together, recolored and rescaled, resulting in surprisingly new effects from familiar elements.
#DiorSS21	25	Warp printing, or chiné as it's known in France , appeared repeatedly throughout the #DiorSS21 show from @MariaGraziaChiuri in a mixture of traditional and atypical forms . The technique is identifiable by the blurred effect it gives the fabric, which is the result of the warp yarns being printed with a motif before the weft yarns are woven through. Key in the collection was an archival coat from 1959 whose bold motifs were reinterpreted in both weaves and as prints.
#DiorSS21	26	A traditional and typically French decorative textile, toile de Jouy traces its history at the House back to the very beginning, when it was chosen to upholster Monsieur Dior's 'Colifichets' boutique.

#DiorSS21	27	Savoir-faire of the warp-print fabric: Known as chiné in France, the warp printing technique that appears in the #DiorSS21 collection by @MariaGraziaChiuri is one with a centuries-long and ever-evolving history that spans the globe.
#DiorOblique	28	Three must-have styles are reinterpreted by @MrKimJones in a newly introduced, original textile, the #DiorOblique Tapestry, which repropotions and reimagines the House's unmistakable motif in an embroidered wool tapestry technique
#DiorOblique	29	An instant icon, the 'B23' sneaker gets a fresh update by @MrKimJones courtesy of the #DiorOblique Tapestry technique
#DiorSS21	30	The denim blue, Cannage-embroidered #LadyDLite – the younger sibling of the classic #LadyDior
#DiorSS21	31	Express your contemporary elegance with the #Dior30Montaigne bag – a tribute to the House's legendary Paris address
#DiorHistories	32	DIOR HISTORIES – DIOR & SUPERSTITION Christian Dior: the most superstitious couturier-perfumer of his generation. Throughout his life, Mr. Dior was attentive to even the slightest signs of luck. Among the countless references to astrology and tarot cards, Monsieur Dior also gave the name 'Cartomancienne' to several dresses, an allusion to his belief in divination.
#DiorHistories	33	DIOR HISTORIES – DIOR & SUPERSTITION A lover of success, Christian Dior regularly had a deck of cards nearby: sometimes, when his artistic choices were indecisive, he readily complied with hints in the cards to decide on the route to follow. This love of cards led him to also name certain designs with references to card tricks.
#DiorHistories	34	DIOR HISTORIES – DIOR & SUPERSTITION A figure with sinuous curves, the number 8 in numerology inspires Christian Dior the most: his fashion line "en 8" amazed the whole world during its runway debut. Ever since, this vertical symbol of infinity has featured prominently in the history of the House, all the way to J'adore today.
#DiorAW20	35	Captured here is this season's statement T-shirt emblazoned with the "I say I" manifesto of Italian feminist activist and art critic Carla Lonzi.
#DiorCruise	36	Draped languidly against the sculptural roots of a tree, three modern-day goddesses exemplify the poetry of the #DiorCruise 2021 collection by @MariaGraziaChiuri, inspired by the Italian region of Puglia, to which the Creative Director has close personal links.

#DiorCruise	37	As portrayed here in the campaign by photographer @LeanLui, the collection dreamily delves into the area's deep history, its fairytale landscapes imbued with the influence and heritage of civilizations that include the Ancient Greek and Romans as well as the Byzantine Empire.
#DiorCruise	38	The collection nods both to the region's Greek and Roman heritage but also its spider-themed folklore.
#DiorCruise	39	Explore the mystical beauty of #DiorCruise 2021 by @MariaGraziaChiuri. In the untamed landscapes of Puglia, a film directed by @FabienBaron throbs with heady music by @Paolo.Buonvino, a reinterpretation of the Puglian tarantella tradition. Emblematic of this singular region, this fascinating film encapsulates the femininity, tradition, craftsmanship and natural beauty that courses through the collection.
#DiorCruise	40	This collection celebrates the memory, values, culture and future of exceptional craftsmanship, the different energies and dynamic magic of Puglia, a land rich in rituals and folklore.
#DiorCruise	41	The poetic #DiorCruise represents the fusion of #DiorSavoirFaire with the inspirational region of Puglia.
#DiorCruise	42	Frequent collaborator @PietroRuffoArtist deftly evoked the flowers and wheat of the fields, in a nod to Monsieur Dior's own passion for plants, while landscapes and the craft tradition were further channeled by the Creative Director with a tooled leather interpretation of the #DiorSaddle.
#DiorSpring21	43	For the #DiorSpring21 men's collection @MrKimJones takes inspiration from the idea of the 'Maison Dior' – as the French word 'maison' in this specific case denotes both Monsieur Dior's couture house and personal residence. The ensuing dialogue between couture heritage and #DiorSavoirFaire.
#DiorSpring21	44	Inspired by the duality of a pair of Monsieur Dior's prized properties, the legendary 30 Avenue Montaigne in Paris and the Château de la Colle Noire, his peaceful refuge in the south of France, the #DiorSpring21 men's collection by @MrKimJones combines easy fluidity with a relaxed and cool palette.
#DiorCruise	45	The #DiorCruise 2021 collection by @MariaGraziaChiuri draws inspiration from numerous symbols of the Puglia region, whether as soft accessories in the form of lacy headscarves to more striking ones such as rings featuring the form of a spider, the creature whose bite is the inspiration behind the region's ritualistic pizzica tarantella dance.
#Designer	46	A long-time House collaborator, Paolo @Roversi, is currently also the subject of a Dior-sponsored exhibition in his home city of Ravenna, Italy. 'Paolo Roversi – Studio Luce' is an expansive retrospective examining his decades-long career and his singular aesthetic, from intimate portraits to

		advertising and editorials that have appeared in publications around the world.
#Designer	47	With a sense of baroque poetry that echoes the incomparable beauty of the baroque city of Lecce in which the #DiorCruise 2021 show from @MariaGraziaChiuri was magically lit by spectacular 'luminarie', these images of the collection from #DiorMagazine issue 32 are emblematic of the hauntingly revelatory work of Paolo @Roversi, the legendary photographer who is the subject of a Dior-sponsored solo exhibition
#DiorCruise	48	With each piece drawing inspiration from the #DiorCruise 2021 designs by @MariaGraziaChiuri and the natural beauty and symbolism of Puglia which influenced them, the offering of earthenware dinner plate sets also features colorful tarot card motifs such as 'Le Soleil', 'La Lune', 'La Roue de la Fortune' and 'Les Amoureux' that allude to Monsieur Dior's own attraction to mysticism.
#DiorLadyArt	49	Perpetuating the mutually beneficial bonds that the House has always enjoyed with the world of art, which trace their origins to Monsieur Dior's own gallerist past, this month marks the launch of the fifth edition of #DiorLadyArt
#DiorLadyArt	50	The collaborative program that sees a number of artists annually invited to reinterpret the iconic #LadyDior through their own creative aesthetic, with the results available in exclusively limited editions.
#DiorLadyArt	51	The preeminent feminist artist @Judy.Chicago, continues her creative exchange as one of the artists chosen for the fifth edition of #DiorLadyArt. She translates the implicitly feminine curves that dominate her work into relief motifs whose sensual whorls recall shells as a metaphor for femininity and fertility.
#DiorLadyArt	52	Sticking to a powerfully monochromatic palette, Malagasy artist @StudioJoelAndrianomearisoa plumbs the depths of desire as his #DiorLadyArt contribution, revisiting the iconic #LadyDior in two styles featuring rippling mille-feuilles of black silk radzimir and leather, respectively.
#DiorLadyArt	53	The sculptural oeuvre of South African artist @Chris_Soal is informed by his native land and the dichotomy between urbanity and ecology.
#DiorMenFall	54	Continuing the tradition of partnering with artists from around the world, stay tuned to discover the unveiling of the #DiorMenFall 2021 collection, a creative collaboration between @MrKimJones and the artist @KennyScharf

#DiorMenFall	55	Take a sneak peek at the #DiorSavoirFaire translating the distinctive work of collaborative artist @KennyScharf into prints and embroideries for the #DiorMenFall
#DiorMenFall	56	An adrenalin-fueled step into the future , the #DiorMenFall 2021 collection by @MrKimJones – unveiled in a cosmic scenography featuring specially developed imagery by @Thomas_Vanz – features the hyper colorful collaboration of artist @KennyScharf whose artwork was translated into prints and embroideries, part of the play on perceptions carried through in the evolution of traditional tailoring and the translation of Chinese artistry and culture through the prism of technological innovation.
#DiorMenFall	57	Once an inspiration to Monsieur Dior , Chinese culture and artistry re-emerges as the guiding force behind zodiac animal motifs and extraordinary embroideries, all set off by the powerful #DiorSavoirFaire transformation of traditional tailoring, an expression of a heightened mood of dressing up.
#DiorMenFall	58	Attaining fame as part of New York’s East Village creative scene in the 1980s, the American artist @KennyScharf - who collaborated on the #DiorMenFall 2021 collection with @MrKimJones - discusses seeing his work interpreted as fashion, his street art origins, environmentalism, and how he conveys tension and emotion through his high-contrast, color-drenched aesthetic.
#DiorMenFall	59	Seed embroidery, a technique mastered over millennia by Chinese artisans, is just one example of superior #DiorSavoirFaire to appear in the #DiorMenFall 2021 collection by @MrKimJones.
#DiorMenFall	60	The latter's collaboration with @KennyScharf has seen the artist's characteristic cartoon-like, dégradé artworks morph into truly impressive embroideries that required the dyeing of silk yarn in 300 individual and sometimes almost imperceptibly different shades. Each stitch involves wrapping the needle once or twice to create a tiny knot, and the millions required here all blend into each other in pointillist recreations of the paintings on which they're based.
#DiorMenFall	61	An embroidery technique used throughout the world and known by a multitude of names, seed embroidery traces a millennia-old history in China where, with an imperial pedigree, its textural effects have been masterfully elevated to unprecedented heights.
#DiorMenFall	62	A core inspiration for #DiorFall21 was a leopard-print trench coat designed by Monsieur Dior in the 1950s for his incomparable muse, Mizza Bricard.
#DiorFall21	63	The collection, which bows in boutiques in May 2021, reinterprets House essentials and iconic motifs with a heightened lightness buoyed by a simultaneously energetic and sophisticated Pop spirit.

#DiorFall21	64	The #DiorFall21 collection by @MariaGraziaChiuri bursts with the Pop energy of the '60s and '70s, an era epitomized by the use of high-shine metallics and equally high-impact motifs such as the leopard print seen on this embroidered #DiorBookTote and slingback ballerina flats.
#DiorFall21	65	Shaped by the vibrancy of seventies fashion pioneers like Elio Fiorucci and the Pop Art ideologies of figures including Andy Warhol .
#DiorFall21	66	A frequent House collaborator, the legendary @Maripolarama shot the #DiorFall21 by @MariaGraziaChiuri with her trusty Polaroid, further enhancing the '70s mood that shapes and infuses the collection, and subtly nods to the photographic style of Andy Warhol whose colorful Pop aesthetic is one of the primary inspirations.
#DiorHistory	67	DIOR HISTORIES - DIOR AND THE HOLIDAYS Iconic scents like Diorama and Miss Dior were displayed in increasingly elaborate ways by the 30 Montaigne boutique's entrance in the 1950s. For the holidays, clients would buy multiple fragrance bottles in Baccarat crystal - one client even bought 20 at a time!
#DiorHistory	68	DIOR HISTOIRES – DIOR AND THE HOLIDAYS 'Tis the Season. Each year, Christian Dior worked tirelessly to create the holiday fantasy that made his fashion house so unique, crafting around elaborate themes like the circus or Versailles. Decorating teams and sales associates often worked late into the night to ensure that the otherworldly displays of showmanship and extravagance were perfect.
#DiorHistory	69	DIOR HISTORIES - DIOR AND THE HOLIDAYS Beginning with a simple perfume counter by the staircase at 30 Avenue Montaigne, Dior fragrances took on a more central role by the 50s and 60s.
#DiorWinter21	70	Get ready for the unveiling of the #DiorWinter21 collection by @MrKimJones in collaboration with @PeterDoig, the internationally renowned artist known for his abstraction-infused and colorful reinventing of representational art.
#DiorWinter21	71	Inspired by the embellishment of an archival evening dress by Marc Bohan, here the embroidery is reinterpreted on black using gold yarns and faceted crystals and beads.
#DiorWinter21	72	Translating them into clothing and textiles required much #DiorSavoirFaire ingenuity, as here, where a house-and-garden scene from a painting is reinterpreted in a two-tone intarsia, a complicated process in which the motif is knitted directly into the sweater.

#DiorWinter21	73	Outerwear was an incontrovertible star of #DiorWinter21 by @MrKimJones whose collaboration with @PeterDoig saw imagery from some of the artist's paintings transposed onto coats, such as this digitally printed version during assembly in the atelier.
#DiorCouture	74	Mystical insights in the ateliers Monsieur Dior was famously superstitious and, in a perpetuation of House history, the couture ateliers received a visit from
#DiorCouture	75	The course of Monsieur Dior's life was heavily influenced by his superstitious beliefs, and the esoteric world of the divinatory arts now provides the inspiration for sumptuous clothing rich in symbolism and overflowing with breathtaking #DiorSavoirFaire, with colors influenced by the 15th-century Visconti-Sforza decks and featuring totally reinvented tarot motifs from regular House collaborator @PietroRuffoArtist.
#DiorCouture	76	#DiorCouture Spring-Summer 2021 by @MariaGraziaChiuri where the gilded hues of the 15th-century Visconti-Sforza tarot translate into precious jacquards and brocades and a new take on the the iconic #DiorBarJacket.
#DiorCouture	77	For #DiorCouture Spring-Summer 2021, @MariaGraziaChiuri turned powerful symbols from the tarot arcana - which contains evocatively named cards such as 'L'Impératrice' and 'La Force' - into dresses that convey an equally powerful sense of femininity, from dévoré velvet glowing with a gold zodiac print to draped chartreuse silk lamé, and an unadorned pink lamé twill chenille gown with a majestic Watteau back.
#DiorCouture	78	Tailoring has been a core component of the House's identity since Monsieur Dior revolutionized fashion overnight with the New Look in 1947, and the enduring icon that is the #DiorBarJacket received a new interpretation for #DiorCouture
#DiorCouture	79	A regular House collaborator, @PietroRuffoArtist was tasked with reinterpreting the symbols of the tarot for #DiorCouture Spring-Summer 2021 by @MariaGraziaChiuri. In a radical reinvention, his 78 intensely detailed, hand-drawn motifs are devoid of human figures, instead channeling the meaning of each card through imaginative representations of plants, animals, architecture and the cosmos, which have been translated by #DiorSavoirFaire into a wide variety of woven, painted, printed and embroidered fabrics.
#DiorCouture	80	Roger S. Wieck, Department Head of Medieval and Renaissance Manuscripts and curator at @TheMorganLibrary in New York, relates the story of the Visconti-Sforza tarot, the deck that served as the primary inspiration for #DiorCouture Spring-Summer 2021 by @MariaGraziaChiuri. Bearing the name of two of Milan's most noble

		families, it was commissioned in the mid-15th century as a display of prestige, and its misassociation with the esoteric only arose centuries later. Exquisitely painted and colored, it was pioneering in its balanced inclusion of female figures.
#DiorCouture	81	The Visconti tarots are the most ancient. The beauty of this tarot also lies in the artistic dimension of the cards.
#DiorCouture	82	The Visconti were a noble family who ruled Milan for nearly 200 years, from 1277 to 1447. Francesco Sforza became the first Sforza Duke of Milan, but it was through his wife Maria Bianca Visconti. Why would this family want to commission a deck? It was for luxury's sake. And, like any form of art, it was both beautiful but also symbol. This all added up to the prestige of this family.
#DiorCouture	83	One of the misconceptions about the deck is that they were invented to be used for fortune-telling right away. The connection of the tarot to fortune-telling only comes about in the late 18th century. And it's due to a misinformation published by an author named Antoine de G�ebelin. He traced the imagery on the tarot deck back to, of all places, ancient Egypt, specifically to the Book of Thoth.
#DiorCouture	84	Women play an equal role in the appearance of figures on the cards. We have figures like the Empress, so she is so important obviously. We have this interesting character called the Popess, the female pope, so that was a little bit of an in-joke, but women play fifty-fifty role within the card deck.
#DiorCouture	85	One thing that is very revealing are the costumes, the clothing they wear. The men and women are dressed very much of their era and, in fact, one of the reasons we can date the deck to the middle of the 15th century is using costumes as a means for dating. Here, with the Fool, we can see a good example of skimpy medieval underwear.
#DiorSummer21	86	#DiorSummer21 by @MrKimJones. Shot by Brazilian photographer @RafaelPavarotti_, the use of vibrant, solid color backgrounds reflects the powerful energy of the collection and the oeuvre of the season's collaborator, Ghanaian artist @AmoakoBoafo. An ode to creative passion, in their celebration of freedom and diversity, these looks reflect the many facets of the contemporary Dior man.
#DiorSummer21	87	Directed by @StephenIsaacWilson, which reveals and explores the spirit of the collection, whose colorful looks transpose the work of Ghanaian artist collaborator @AmoakoBoafo and highlight the melding of influences from the painting studio and nature that are at the heart of this fertile exchange.
#DiorSummer21	88	Compositions illuminated with flowers such as dahlias and roses that nod to the textile and wallpaper motifs in @AmoakoBoafo's paintings, further reprised in the collection's prints and embellishments as part of a dialogue blending disciplines and transcending borders.

#DiorSummer21	89	Juxtaposing the flowers featured in the artist's work with the House's floral heritage established by Monsieur Dior's love of gardens
#DiorSummer21	90	In an enhanced take on textured layering and three-dimensionality, faces, originally rendered through the artist's (@AmoakoBoafo) characteristic finger-painting style, have been boldly recreated, as here, on a cashmere sweater that mixes intarsia and jacquard knit techniques with elaborate embroidery.
#DiorSS21	91	Introducing the #DiorSS21 ad campaign, lensed by @Elina_Kechicheva, and inspired by the work of the 16th-century Italian artist Caravaggio.
#DiorSS21	92	In the campaign video directed by @FabienBaron and @Elina_Kechicheva, which unfolds in a series of lushly colored, tenebrous tableaux vivants that showcase the sensuality and poetry that shapes the collection.
#DiorSS21	93	The #DiorSS21 collection by @MariaGraziaChiuri is rich in color and detail, reinterpreting heritage and historical influences through innovative #DiorSavoirFaire, and highlighted in the atmospheric Caravaggesque ad campaign shot
#DiorSS21	94	As the artist Jean Cocteau famously noted of his friend, the founding couturier, the Dior "magic name combines God [Dieu] and gold [or]."
#DiorSS21	95	The sybaritic setting of the campaign for #DiorSS21 by @MariaGraziaChiuri distills the collection's contemporary, lightly-worn opulence. In a mise-en-scène reminiscent of the paintings of Caravaggio, warm hues provide the perfect foil to soft clothing that includes a shirt with smock-gathered sleeves and 'Dior Jardin' motifs flowing down a long dress.
#DiorSS21	96	The red that Monsieur Dior described as "the color of life" pulses dramatically in the Caravaggesque campaign by @Elina_Kechicheva that accompanies the launch of the #DiorSS21 collection by @MariaGraziaChiuri.
#DiorSS21	97	Airy gowns meet monochromatic daywear and the #DiorBobby bag in an emblematically ornate setting suffused with red draperies, the passionate hue Monsieur Dior prized as 'the color of life', and which was frequently the shade chosen for his so-called 'coups de Trafalgar', the striking looks he would introduce suddenly in his couture presentations, metaphorical burst of cannon fire to jolt and inspire his audience.
#DiorSS21	98	Baroque bunches of grapes punctuate the backdrop of another atmospheric image by @Elina_Kechicheva from the campaign unveiling the #DiorSS21 collection by @MariaGraziaChiuri.

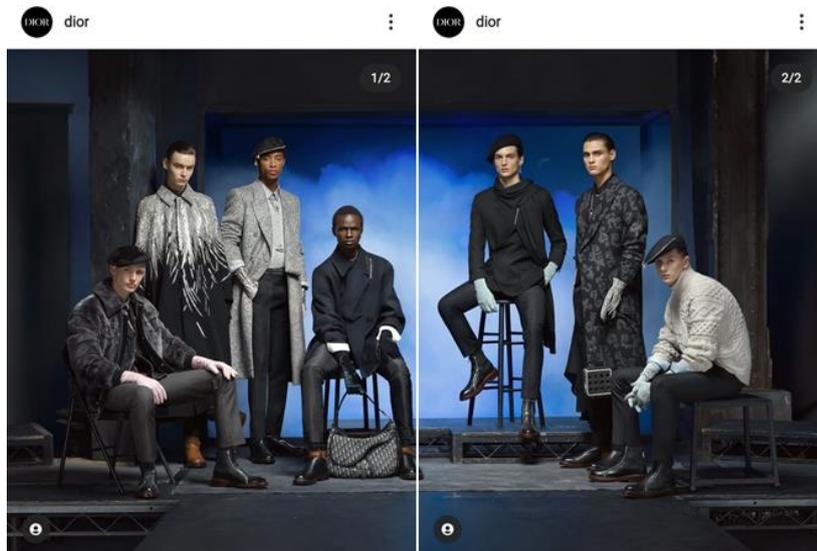
#DiorSS21	99	Modern incarnations of graceful goddesses, the models in the campaign for the #DiorSS21 collection by @MariaGraziaChiuri, as lensed by @Elina_Kechicheva, express an ethereal air of timeless femininity in jewel-toned diaphanous dresses decorated with delicate embroideries and softly shaped by smocking.
#DiorSS21	100	An incontrovertible House code, the Cannage motif – inspired by the canework of the Napoléon III-style chairs on which Monsieur Dior sat his couture show guests – appears as emblematic quilting on several bag styles in the #DiorSS21 collection
#DiorAW21	101	A celebration of female creativity, with the #DiorAW21 collection, @MariaGraziaChiuri is promoting a new generation of female illustrators, each given carte blanche to share their interpretation of femininity through the medium of animation. Amsterdam-based @Aisha_Madu, here, creates stories filled with the poetry of everyday life that are distinctive for their graphic lines, humor and borderline absurdity.
#DiorAW21	102	Japanese-born and London-based, @NorikoOkaku favors collage techniques to create her extraordinary animations conveying a poetic world suffused with a sense of mystery.
#DiorAW21	103	French-born @FayolleMarion is the co-founder of comic book magazine Nyctalope. The author of eight bestselling books, her work focuses on bodies and human relationships.
#DiorAW21	104	Approaching the more adventurous and upbeat side of fictional fables.
#DiorAW21	105	A collection inspired by fairy tales demands some truly stunning eveningwear.
#DiorAW21	106	With defined waists an instant identifier of the Dior silhouette, belts place an outsized role in the showing of the #DiorAW21 collection
#DiorAW21	107	Concealment of one's true identity is a recurring theme in the profeminist fairy tales that inspired the #DiorAW21 collection by @MariaGraziaChiuri.
#DiorAW21	108	The atmospheric possibilities of the @ChateauVersailles were fully exploited for choreography described by Eyal as "dark and a bit twisted" that embraced the unsettling undercurrent of the early fairy tales and fables inspiring the collection and created a dialogue with the fearsome sculptures by artist @SilviaGiambrone.
#DiorAW21	109	The #DiorAW21 collection highlights a reappraisal of the work of Andrée Brossin de Méré, an extraordinarily innovative textile designer behind some of Monsieur Dior's most fascinating prints.

#DiorAW21	110	Ushering in a new style of graphic motif that looked to photography instead of painting, she took elements as diverse as glasses, butterfly wings and salade niçoise, enlarged, massed and layered them to mesmerizing and unexpectedly elegant effect. Archival rose and apple prints dating from the 1950s were revisited by @MariaGraziaChiuri, recreated using their original warp-print effects, a complex process that necessitates a precise mastery of technique.
#DiorAW21	111	A quintessentially feminine technique, broderie anglaise is characterized by detailed patterns formed of openwork elements known as eyelets edged with buttonhole stitching. Simultaneously sensual and girlish, it is an important textile for #DiorAW21 by Maria Grazia Chiuri
#DiorAW21	112	With allusions to 'Alice in Wonderland' chess boards, a #DiorAW21 gown by @MariaGraziaChiuri is carefully crafted by #DiorSavoirFaire in the atelier where its two-tone tulle piecing is adorned with a romantic scattering of individually created silk roses in red, one of Monsieur Dior's favorite flowers in his "color of life".
#DiorAW21	113	Another 'Alice in Wonderland' reference, the finale dress for the unveiling of the #DiorAW21 collection by @MariaGraziaChiuri made a statement sign-off in passionate red.
#DiorAW21	114	"Which fairy tale character are you?" was the question. The answers - from the petites mains in the ateliers and on location at @ChateauVersailles before the unveiling of the #DiorAW21 collection - revealed quite surprisingly open interpretations! After evil stepmothers and witches, Aquaman and a princess capable of chatting to fish, @MariaGraziaChiuri evoked the message of transformative love conveyed by 'Beauty and the Beast'.
#DiorAW21	115	Head into the studio and the splendor of the Galerie des Glaces in the @ChateauVersailles with artist @SilviaGiambrone as she creates and installs the series of sculptures specially commissioned by @MariaGraziaChiuri for the unveiling of the #DiorAW21 collection.
#DiorAW21	116	With looking glasses possessing a powerful symbolism in the kind of fairy tales and fables that inspired the collection, the historic hall's magnificent mirrors were joined by the artist's own interpretations
#DiorAW21	117	The nuanced femininity of early fairy tales - many written in France by women and frequently bereft of a happily-ever-after conclusion - inspired the #DiorAW21 collection by @MariaGraziaChiuri.

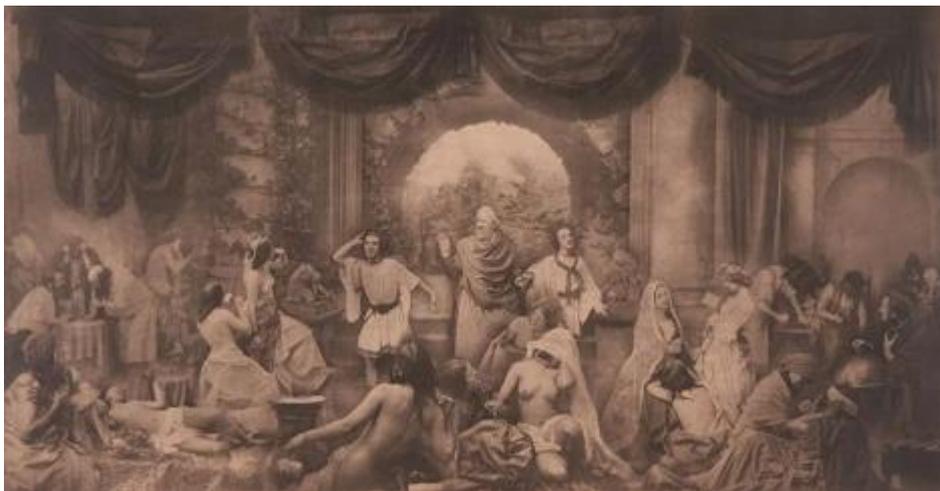
#DiorAW21	118	Mirrors, such as those in the Galeries des Glaces at @ChateauVersailles, shielded here by opaque counterparts by artist @SilviaGiambrone, possess a potent symbolism in the protofeminist fairy tales that inspired #DiorAW21, unveiled Monday in the form of a film, 'Disturbing Beauty'. So too do apples and roses, and both of these appear as warp prints from resurrected archival originals, the work of Andrée Brossin de Méré, Monsieur Dior's immensely innovative textile designer. Her rewriting of the rulebook by upending perceptions of the everyday is echoed in the collection which portrays an assertive femininity through the prism of House codes.
#DiorSummer21	119	The result of a months-long creative exchange, the collection represents an exploration of the Ghanaian painter's iconography as well as the Artistic Director's formative childhood years spent in Africa. Color and cut combine in streamlined clothes that possess an urbanity rooted in elegance, featuring fresh interpretations of the House's renowned tailoring, strong knitwear, sportswear accents and floral motifs that also nod to Monsieur Dior's own well-documented love of flowers and gardens.
#DiorFall21	120	A psychedelic spectrum of disco and Pop references hints at the upbeat energy of the #DiorFall21 collection by @MariaGraziaChiuri.
#DiorFall21	121	Space-age metallics and feminine leopard motifs offer a taster of the Pop-inspired #DiorFall21 collection by @MariaGraziaChiuri
#DiorFall21	122	With an eye on the future as seen through the past, the opening looks of the Shanghai show that unveiled #DiorFall21 by @MariaGraziaChiuri capture the optimistic crossover between space-age inspiration and disco-era design that partly defines the Pop influences shaping the new collection.
#DiorFall21	123	The use of menswear fabrics for couture was part of Monsieur Dior's maverick rewriting of womenswear codes, and among these checks have remained a key House signature ever since.
#DiorFall21	124	Check out the transformation of the Long Museum West Bund, Shanghai, into a disco-era nightclub interior worthy of Studio 54 as the location for the unveiling of #DiorFall21 by @MariaGraziaChiuri.
#DiorFall21	125	Romantic, magical and mysterious, the #DiorMagazine 33 editorial by @SarahMoon_Official brings the esteemed photographer's painterly eye to the #DiorSS21 collection by @MariaGraziaChiuri, depicting the floral motifs and soft silhouettes in her characteristic ethereal style.
#DiorCouture	126	Characteristically tonal illustrations depicting the Autumn-Winter 2020-2021 #DiorCouture collection by @MariaGraziaChiuri in which each piece had been initially realized in both a painstakingly detailed miniature and corresponding life-sized form.

Appendix A.3 - Dior Visual Discursive Constructions as art.

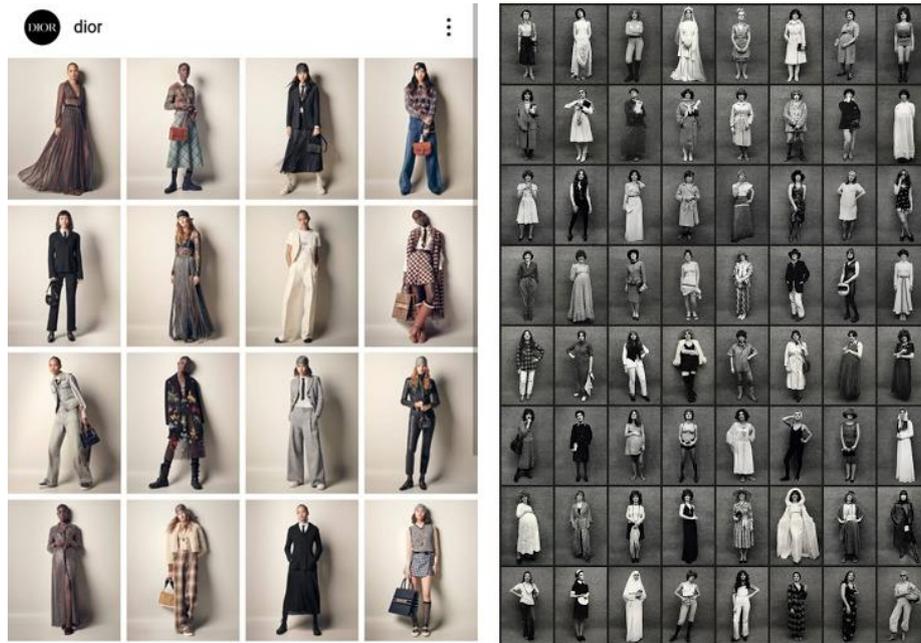
1. *Tableau Vivant* - para-theatrical art (18th century)



Instagram post date: 10.09.20
Source: Dior Instagram (@dior, 2020)



2. *The Invention of Femininity* - Marcella Campagnano (Avant-garde)



Instagram post date: 14.09.20
Source: Dior Instagram (@dior, 2020)

3. *Girl with a Pearl Earring* (1665) - Johannes Vermeer (Dutch Golden Age)



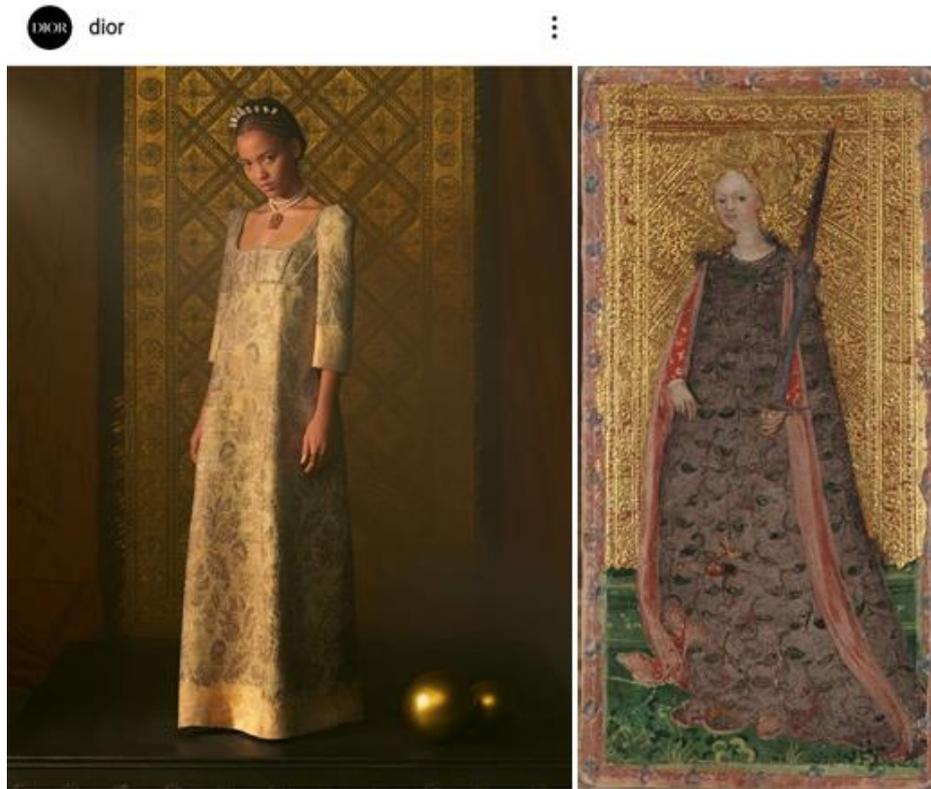
Instagram post date: 14.09.20
Source: Dior Instagram (@dior, 2020)

3. Pop-art - Andy Warhol (60-70s)



Instagram post date: 17-18.12.20
Source: Dior Instagram (@dior, 2020)

4. Visconti-Sforza Tarot deck (middle of 15th century)



Instagram post date: 25.01.21
Source: Dior Instagram (@dior, 2021)

5. Amoako Boafo

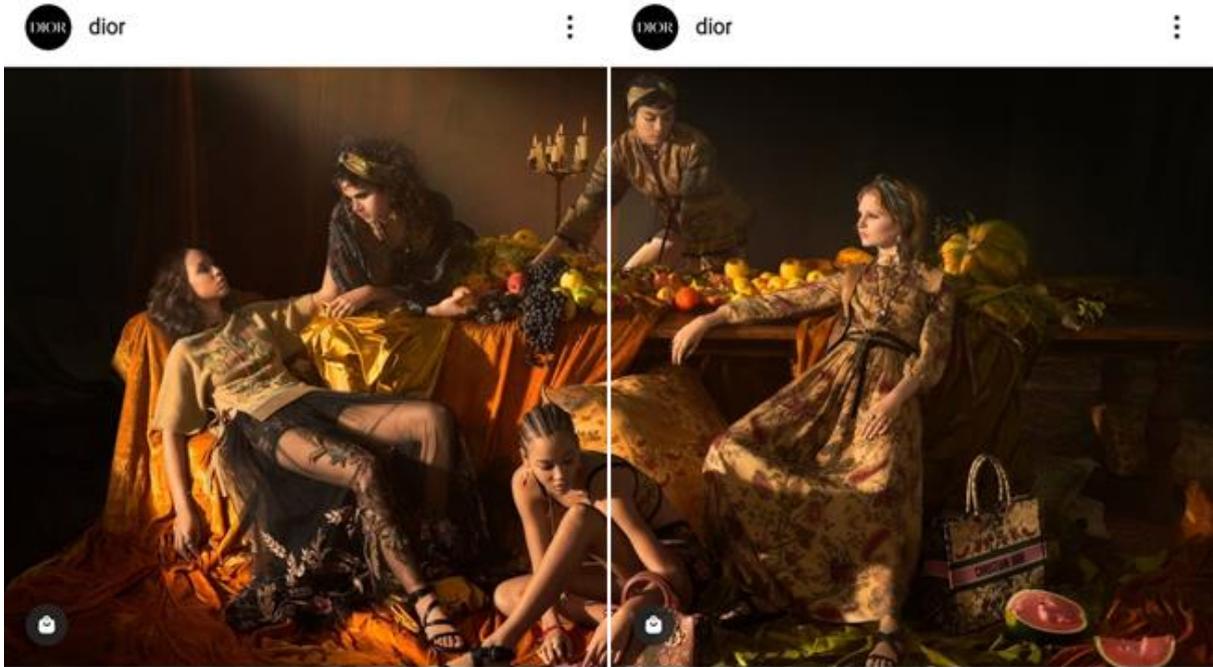


Instagram post date: 05.02.21
Source: Dior Instagram (@dior, 2021)



Instagram post date: 06.02.21
Source: Dior Instagram (@dior, 2021)

7. Still life (1601-1610) - Caravaggio (Baroque)



Instagram post date: 13.02.21
Source: Dior Instagram (@dior, 2021)



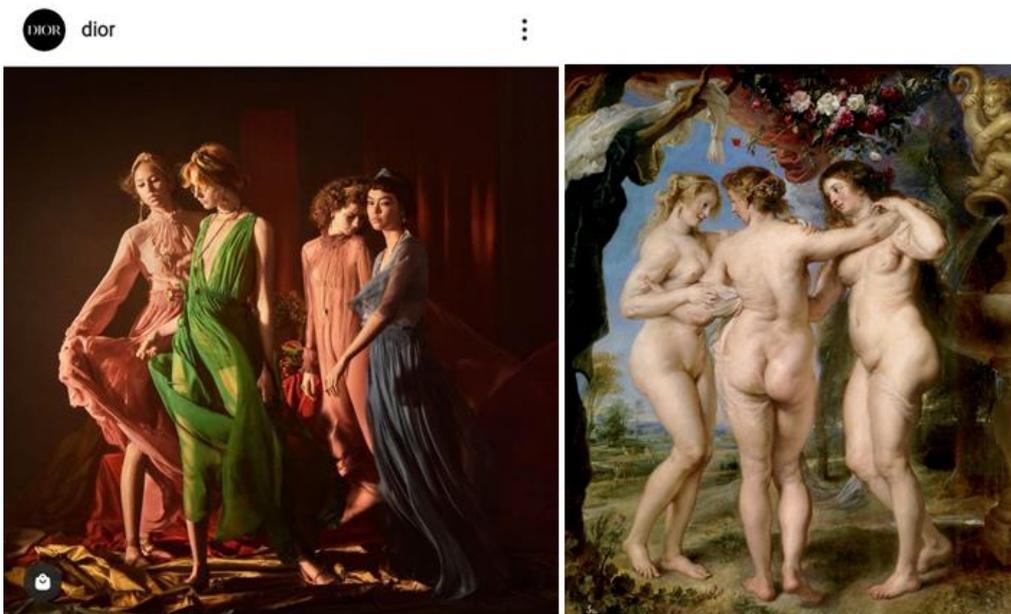
8. *The death of the virgin* (1602) - Caravaggio (Baroque)



Instagram post date: 17.02.21
Source: Dior Instagram (@dior, 2021)



9. The grace goddesses



Instagram post date: 18.02.21
Source: Dior Instagram (@dior, 2021)

Appendix B - Dolce & Gabbana

Appendix B.1 - Coding Frame D&G

Coding frame

Heritage	Storytelling related to heritage, roots, history, etc.
Craftsmanship	Storytelling refers to the artisanal creation of a product, to the work done by hand.
Sensibility towards the legitimate culture	Storytelling relates artists, artistic movements or different areas of legitimate culture to the brand or its products.
Self-designation as art	Storytelling in which the brand talks about itself and its products as art.
Timelessness	Storytelling on the timelessness of Dolce&Gabbana showing the brand as both historical and 'trendy'.

Appendix B.2 - D&G Coding Sheet

#DGAltaGioielleria #DGAltaSartoria #DGAltaModa	1	Florence, the city of the Renaissance Culture, beauty and history can be found in every angle of Florence. From Fatto a Mano to Made in Italy excellence , Domenico Dolce and Stefano Gabbana pay homage to the city of the Renaissance and @regionetoscana in their Alta Gioielleria, Alta Sartoria and Alta Moda creations. Discover a new rebirth in the enchanting city bathed in architectural wonder , where the roots of local artisans permeate and inspire every garment.
--	----------	--

<p>#DGAltaGioielleria #DGAltaSartoria #DGAltaModa</p>	<p>2</p>	<p>The Renaissance is the artistic and cultural period par excellence. And Florence is the home of this artistic movement, whose influences can still be felt not only in the splendour of the architecture and art that fills the city, but also in the creativity of its people and in the talent and passion of the handmade works.</p>
<p>#DGAltaGioielleria #DGAltaSartoria #DGAltaModa</p>	<p>3</p>	<p>The Florentine Renaissance is the source of inspiration for the new Alta Moda, Alta Sartoria and Alta Gioielleria collections. Collections that give us the possibility of a new Renaissance, a relaunch after a difficult moment. Where the love for Italian excellence and craftsmanship is celebrated and valued.</p>
<p>#DGAltaGioielleria #DGAltaSartoria #DGAltaModa</p>	<p>4</p>	<p>Alta Gioielleria: l’Officina Profumo-Farmaceutica di S.M. Novella is the location for tomorrow’s unveiling of the exclusive Alta Gioielleria event. Founded in the early 1600s, this historical and cultural Florentine institution boasts magnificent rooms full of frescoes and statues, where the values of Made of Italy and Fatto a Mano are transformed into olfactory works of art. The perfect setting to showcase precious bejewelled masterpieces.</p>
<p>#DGAltaGioielleria #DGAltaSartoria #DGAltaModa</p>	<p>5</p>	<p>Florence, the city of craftsmanship. Creativity and passion inspire Domenico Dolce and Stefano Gabbana’s everyday work. These values can be found in every Toscana workshop, where local artist create handmade works of art following traditions passed down from generation to generation. The exclusive Alta Gioielleria event presented tomorrow in Florence is the perfect representation of Fatto a Mano and Made in Italy.</p>
<p>#DGAltaGioielleria #DGAltaSartoria #DGAltaModa</p>	<p>6</p>	<p>Domenico Dolce and Stefano Gabbana have always valued the dedication and passion behind the creation of handmade pieces. Local artisans of Florence and @regionetoscana are masters of this art, an art that combines traditions of the past and innovation for the future. The new Alta Sartoria creations presented tonight in Florence at Palazzo Vecchio are the perfect representation of Dolce&Gabbana’s love for Fatto a Mano and Made in Italy</p>
<p>#DGAltaGioielleria #DGAltaSartoria #DGAltaModa</p>	<p>7</p>	<p>The building displays magnificent rooms featuring remarkable oil-painted ceilings and frescoes by some of the most famous artists and architects of the Renaissance. The ideal location for the event that pays homage to Italian excellence and Fatto a Mano creations.</p>

#DGAltaGioielleria #DGAltaSartoria #DGAltaModa	8	Florence means Renaissance. As a period of rebirth of art and imagination, the Renaissance has a strong connection with the city of Florence and Tuscany. Local artisans and craftsmen founded some of the most precious workshops that still exist today, mixing the most ancient roots like Fatto a Mano and Made in Italy with a contemporary attitude, creating in this way unique works of art.
#DGAltaGioielleria #DGAltaSartoria #DGAltaModa	9	Florence is the city where everything takes shape. Materials transform into precious pieces, ideas become unique creations. Local artisans pay homage to Fatto a Mano and valorise the concept of Made in Italy, passing down traditions from generation to generation. This is the ever-evolving Florence and Tuscan rebirth.
#DGAltaModa	10	The #DGAltaModa dress was inspired by Botticelli's "The Birth of Venus".
#DGF20	11	Introducing the new #DGF20 Campaign set in Sicily and Milan, the two places that represent the #DolceGabbana DNA.
#DGF20	12	One side of this dualism is unveiled through the bright and brilliant colours captured in the streets of Milan
#DGF20	13	One side of this dualism is unveiled through the evocative elegance of the black and white scene shot in Sicily
#DGSicily62	14	The artisans carefully cut the material needed to create the #DGSicily62 bag, a skill that requires the utmost precision.
#DGSicily62	15	Care, precision, patience and passion come together in the making of the #DGSicily62 bag, a meticulous process that leads to a beautiful creation.
#DGSicily62	16	It starts with a dream and ends with making someone else's dream come true. Thanks to our skilled artisans, the #DGSicily62 bag comes to life.
#DGSicily62	17	The smell of the sea, the sound of the waves: the #DGSicily62 in bright pink perfectly contrasts with the atmosphere of the Sicilian ports.

#DGSicily62	18	From its majestic panorama to its stunning Greek Theatre, Taormina offers an enchanting and unforgettable experience to anyone who visits. Continue the Sicilian tour and shop your favourite colour of the #DGSicily62 bag.
#DGSicily62	19	An afternoon break on the Sicilian coastline is a must during your #DGSicily62 tour.
#Teatroallaesca	20	Dolce&Gabbana takes part in the long-awaited return of the opera to @teatroallasca .
#Teatroallaesca	21	A lasting collaboration with La Scala that confirms Dolce&Gabbana's love for beauty and the arts.
#Teatroallaesca	22	#DolceGabbana is proudly devoted to @teatroallasca . The Opening Night show, "A riveder le stelle", will be broadcast on (...) Dolce&Gabbana will be on stage with its creations, a tribute to the brand's passion for the beauty of the Opera and its love for La Scala.
#DGCelebs	23	The soprano @rosa_feola wears #DolceGabbana on occasion of the live event of the New Year's Concert held at the @teatrolafenice in Venice and featured on @rai1official .
#DGSS21	24	#DGSicilianPatchwork represents a symbol of a union of differences to create something unique by hand.
#DGSS21	25	Inspired by Sicily, the island from which it all began, as well as the silhouettes, proportions and volumes of the #DolceGabbana '90s archive. Every young person can have a piece of art from this island .
#DGSS21	26	Everything made by hand , such as cutting all of the square pieces, and sewing them together with the rectangular ones, using the fabric we have at home, while buying a new one.
#DGSS21	27	A cultural approach putting together various types of cultures that we just talked about to create, to make each garment become truly one of a kind.

#DGSS21	28	A celebration of craftsmanship and Fatto a Mano, a one-of-a-kind creation.
#DGSS21	29	A celebration of Sicily and the contrasts that render it unique, the #DGSicilianPatchwork looks feature a union of different colours, forms and fabrics, each one crafted and interpreted manually by skilled hands.
#DGSS21	30	Sicily, the island that has always been the source of inspiration for #DolceGabbana, is told through the contrasts that render it unique.
#DGSS21	31	The new Women's Collection tells a story of a union, of pieces created by artisans' hands, with different colours, forms and fabrics joined together in a combination of patchworks: a celebration of Fatto a Mano.
PRIZE to D&G	32	For me and Domenico craftsmanship is one of the most important and main things in our line of work.
PRIZE to D&G	33	Thanks to Italian craftsmanship and artisans, we are able to create many Alta Moda, Alta Sartoria and Alta Gioielleria collections. We're very attached to Fatto a Mano work.
PRIZE to D&G	34	Everything that is Fatto a Mano is something that goes beyond the object, it's human talent, it's heart, it's creativity. I think that today this is priceless.
PRIZE to D&G	35	It's uniqueness, uniqueness of the person, a person that tells his or her story, his or her culture, his or her past. In every piece of these objects there is the life of each one of them.
PRIZE to D&G	36	Italy is a country of great creatives, it's an artisan country founded of craftsmanship.
PRIZE to D&G	37	We'd especially like to thank the artisans that gives us the opportunity to be able to express our ideas,our creativity and our dreams to the fullest. Because oftimes we imagine things, but when we see them in real life it's a great emotion. Today it's possible to relive these wonders.

PRIZE to D&G	38	Thanks to an effective synergy between contemporary style , excellent craftsmanship and Mediterranean identity , the expertise of art masters touches hearts globally through the iconic style of #DolceGabbana .
#DGDevotionBag	39	Italian craftsmanship at its finest. Thanks to the dedication, passion and meticulousness of the artisans , the #DGDevotionBag comes to life.
#DolceGabbana	40	A work of art created by Italian artisans . From the cutting to the stitching, every detail counts in the making of the #DolceGabbana red dress.
#DolceGabbana	41	Precious materials, dedicated artisans and the beauty of Made in Italy : the step-by-step process in the making of the #DolceGabbana cross earrings with sapphires and medallions represents the very best of #DGFattoAMano .
Museum	42	Dolce&Gabbana , which has always been an ambassador of Made in Italy in the world , is present at the fair as one of the selected exhibitors of international luxury with a stand that recalls at first sight a typical Italian square in celebration: the characteristic lights, symbols of joy and tradition, frame the creations of the brand and the stations of the Italian artisans at work.
#DGDigitalShow1	43	We called this fashion show “Walking in the Street”. We close our eyes, we remembered the 90’s when we went to NY : the mix and match of people, let’s say more attentive to fashion. We took out DNA, what we are, what we like, and we tried to translate it into something more for the street.
#DGDigitalShow1	44	Inspired by the city streets of the ‘90s, the collection features Dolce&Gabbana DNA mixed with a casual and relaxed urban style .
Museum	45	Introducing the Virtual Boutique Experience , which lets you explore some of the most majestic #DolceGabbana boutiques throughout the world from the comforts of your home. Begin your 360° virtual tour of the Osaka Midosuji #DGVirtualBoutique and book an appointment with a Client Advisor, who will accompany you in discovering the collections for an exclusive experience.

<p>“With Love from Domenico and Stefano”</p>	<p>46</p>	<p>Introducing “With Love from Domenico and Stefano”, the #DGHolidays 2020 Campaign. Domenico Dolce and Stefano Gabbana reveal the craftsmanship behind every creation. From the outfits to the collaborations, every detail is a tale of trades and traditions.</p>
<p>#DGF20 #DGDolceJacket</p>	<p>47</p>	<p>The #DGF20 garment is a tribute to Domenico Dolce’s love for the ‘50s sartorial jacket style.</p>
<p>#DGF20 #DGDolceJacket</p>	<p>48</p>	<p>Featuring classic lapels and long sleeves, the #DGF20 piece is an emblem of #DolceGabbana DNA.</p>
<p>#DGF20 #DGDolceJacket</p>	<p>49</p>	<p>Seen on the #DGF20 runway, the jacket pays homage to the art of know-how and craftsmanship.</p>
<p>#DGF20 #DGDolceJacket</p>	<p>50</p>	<p>The #DGF20 garment was inspired by the historic model, which featured padding around the hip area.</p>
<p>#DGF20 #DGDolceJacket</p>	<p>51</p>	<p>The feminine materials and unique fabrics of this #DolceGabbana jacket make it a work of art.</p>
<p>#DGDevotion</p>	<p>52</p>	<p>The fuchsia lace #DGDevotionBag and pumps are embellished with the Sacred Heart, a tribute to beauty and to the pursuit of perfection in every detail.</p>
<p>#DGDevotion</p>	<p>53</p>	<p>Born from the love of craftsmanship and attention to detail, the red lace #DGDevotionBag is embellished with the ultimate symbol of love.</p>
<p>#DGDevotion</p>	<p>54</p>	<p>The Sacred Heart and lace, cornerstones of the iconic #DolceGabbana style, come together in the blue pumps and #DGDevotionBag.</p>

#DGDevotion	55	The fuchsia lace pumps pay tribute to #DolceGabbana DNA and the brand's love for beauty and craftsmanship.
#DolceGabbana	56	Synonymous with Baroque, Peter Paul Rubens was a master of conveying softness in every detail. Inspired by his legendary paintings, this scene featuring @vanessa_incontrada in a #DolceGabbana dress exudes delicateness and grace.
#DolceGabbana	57	Inspired by the fluid motion and the rich, deep colours of a Rubens painting, the Baroque scene features @vanessa_incontrada wearing a #DolceGabbana camellia-print chiffon caftan.
#DolceGabbana	58	Wearing a #DolceGabbana floral-printed dress, @vanessa_incontrada is the muse behind this Rubens-inspired scene.
#DolceGabbana	59	Romanticism and grace combine in this Rubens-inspired scene, where @vanessa_incontrada is dressed in a #DolceGabbana short-sleeved long chiffon dress featuring a floral print.
#DolceGabbana	60	A tribute to Peter Paul Rubens, who extolled the female beauty through movement, plays of light and anecdotal details.
#DolceGabbana	61	Like in a Rubens painting, @vanessa_incontrada lounges in a relaxed pose. Her look consists of a #DolceGabbana long camellia-printed dress.
#DGMenFW21	62	#DGTogether: Inspired by the way young people communicate digitally and express themselves freely, the #DGMenFW21 Fashion Show celebrates new languages, connections and generations.
#DGMenFW21	63	Inspired by individuality, the look from the #DGMenFW21 Fashion Show features a handmade wool mohair pullover in sky blue mirrored foil, cotton trousers in laminated sky blue and "space" shoes made up of mirrors, reflectors and technical fabric.
#DGMenFW21	64	Inspired by individuality, the look from the #DGMenFW21 Fashion Show is composed of a double-breasted black wool peacoat with a transparent laminated band and edged with grey Baroque pearls, a ribbed turtleneck and black viscose trousers.

#DolceGabbana	65	Introducing the new #DolceGabbana Seoul Cheongdam-dong boutique. Featuring the unmistakable signature of Jean Nouvel , the Flagship Store.
<u>Museum</u>	66	Featuring the unmistakable signature of Jean Nouvel , the Flagship Store is an architectural ode to the encounter between love for tradition and ceaseless innovation .
#DolceGabbana	67	Inspired by the #DolceGabbana ads from the '90s , we keep celebrating love
#DGLLeo	68	Introducing #DGLLeo, the contemporary reinterpretation of the iconic #DolceGabbana print .
#DGNextChapter #DGF21	69	Exploring our roots to create what's next : introducing #DGNextChapter, the Women's Fall Winter 21 Fashion Show.
#DGNextChapter #DGF21	70	The #DGF21 Collection reveals how technology and craftsmanship, two apparently different worlds, come together in a celebration of Fatto a Mano. The new looks, inspired by robotics research and Artificial Intelligence, also pay tribute to #DolceGabbana DNA of the '90s .
#DGNextChapter #DGF21	71	In occasion of the #DGF21 Fashion Show, she wears an iconic, total black, '90s-inspired look with a burgundy velvet #DGDevotionBag .
#DGGirlsBag	72	Dolce&Gabbana presents “Beautiful Life”, the new exclusive Collection inspired by the enchantment of Mediterranean nature in springtime .
#DGSS21 #DGSicilianPatchwork	73	Introducing the new #DGSS21 Campaign inspired by Sicily and the contrasts that render it unique .
#DGSS21 #DGSicilianPatchwork	74	Collection tells of a story of a union, of pieces created by artisans' hands, with different colours, forms and fabrics joined together in a combination of patchworks: a celebration of Fatto a Mano .

Museum	75	<p>The Cannes Virtual Boutique Experience.</p> <p>Begin your 360° virtual tour of the #DGVirtualBoutique and book an appointment with a Client Advisor, who will accompany you in discovering the collections for an exclusive experience.</p>
#DGSS21	76	<p>From the cutting to the composition, every garment is created with different colours, forms and fabrics joined together in a combination of patchwork. The celebration of #DGFattoAMano.</p>
#DGSS21	77	<p>Created with different fabrics that recall Sicily, uniquely crafted by our skilled artisans.</p>
#DGSS21	78	<p>#DGFattoAMano comes alive in the creation of the #DGSS21 patchwork fabric slingbacks. The #DolceGabbana shoes are made by artisans in a unique way that each piece of fabric tells its own story.</p>

Appendix B.3 - D&G Visual Discursive Constructions as art.

1. *The birth of venus* (1485–1486) - Botticelli (Reinassance)

dolcegabbana



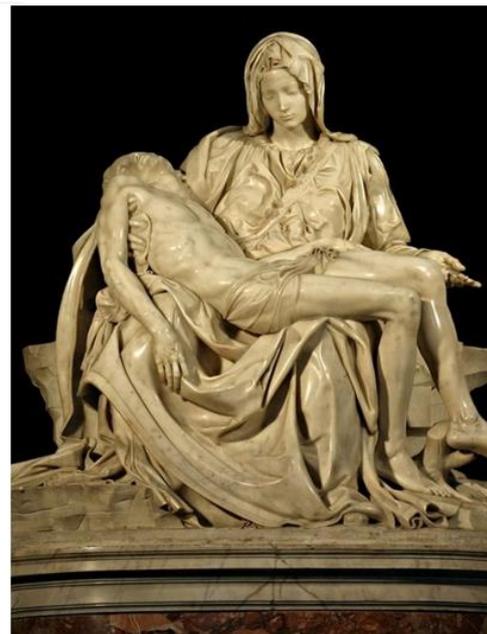
#DGEDITORIALS

Instagram post date: 14.10.20

Source: Dolce & Gabbana Instagram (@dolcegabbana, 2020)

2. *La Pietá* (1498–1499) - Michelangelo (Reinassance)

dolcegabbana

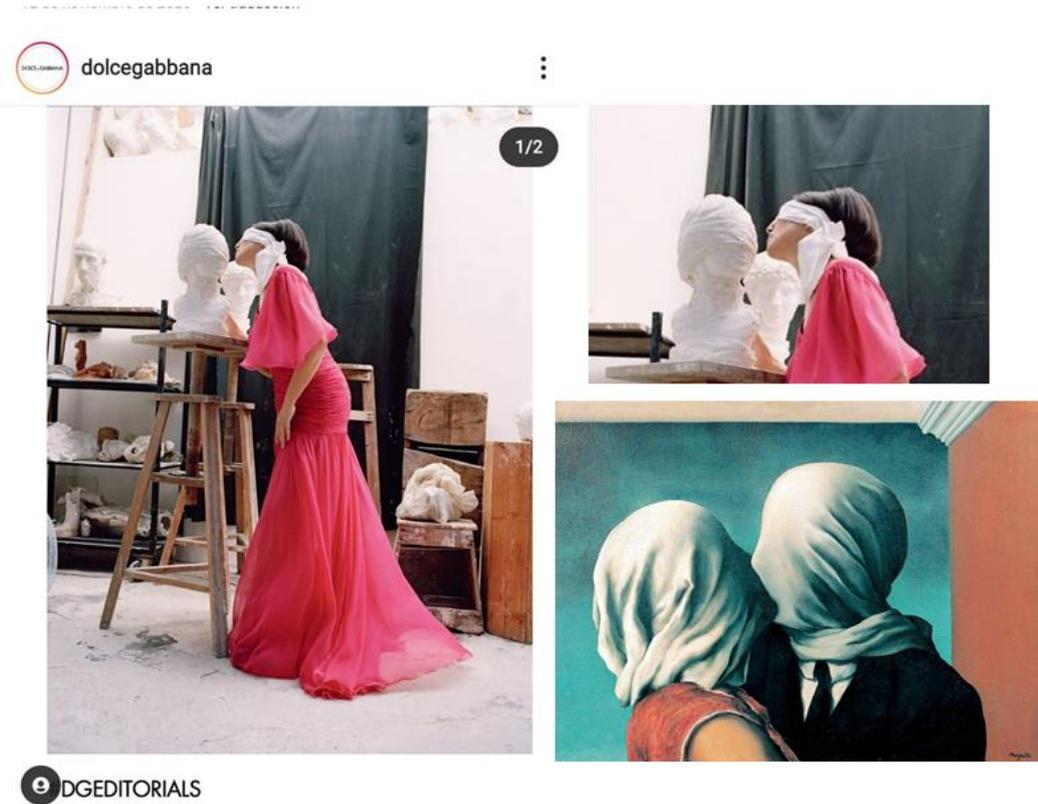


DGEDITORIALS

Instagram post date: 11.11.20

Source: Dolce & Gabbana Instagram (@dolcegabbana, 2020)

3. *The Lovers* (1928) - René Magritte (Surrealism)



Instagram post date: 11.11.20

Source: Dolce & Gabbana Instagram (@dolcegabanna, 2020)

3. Peter Paul Rubens (1577-1640) - Baroque

 dolcegabbana



Instagram post date: 27.01.21

Source: Dolce & Gabbana Instagram (@dolcegabanna, 2021)



Image: Ceres and Pam - Rubens

Image: Fortune - Rubens

Appendix C - Louis Vuitton Coding Sheet

Appendix C.1 - Coding Frame LV

Coding frame

Heritage	Storytelling related to heritage, roots, history, traditions and so on.
Craftsmanship	Storytelling related to the artisanal creation of a product, to the work done by hand.
Sensibility towards the legitimate culture	Integrating artists, writers, philosophers, other types of art and linking luxury to them
Self-designation as art	Storytelling in which the brand talks about itself and its products as art.
Timelessness	Storytelling related to the timelessness of both the brand and products by celebrating the heritage and transformation, reimagination of the iconic pieces and legacy
Exclusivity	Storytelling related to the limited amount of the collection, exclusivity of the product

Appendix C.2 - LV Coding Sheet

#LouisVuitton	1	What's in the trunk? #LouisVuitton founded his namesake Maison in 1854 as an expert and innovative trunk maker. Swipe to see how that legacy of exceptional savoir-faire lives on today in a selection of modern creations. In the 1910s, Gaston-Louis Vuitton would give his most loyal clients a specially-outfitted trunk filled with fresh flowers, a tradition that inspired the modern Malle Fleurs.
#LVFW20 #LouisVuitton	2	Weaving symbols. Well-known #LouisVuitton signatures come together in @NicolasGhesquiere's new SINCE 1854 jacquard pattern. Discover the #LVFW20 line of bags, shoes, and accessories via link in bio.
#LVSS21	3	Update from the archives. A new bucket bag from @NicolasGhesquiere's upcoming #LouisVuitton collection was inspired by the historic Cruiser model. Watch live on October 6th at 3pm (GMT+2) on Instagram or louisvuitton.com
#LVSS21	4	Striking juxtapositions. @NicolasGhesquiere chose the top floor of Samaritaine building as the backdrop for his latest #LouisVuitton presentation. Among the historic monument's Art Deco architecture and Art Nouveau frescoes are green screens for an enhanced virtual experience. Watch the Show now on louisvuitton.com. Show video features extracts from Wings of Desire directed by Wim Wenders. Music composed by @tepr_ Musical direction by @woodkidmusic
#louisVuitton #MetAboutTime	5	"About Time: Fashion and Duration" #LouisVuitton is proud to support the @MetCostumeInstitute's 2020 exhibition opening on October 29th in New York City. Tracing a century and a half of fashion along a disruptive timeline, the #MetAboutTime show includes looks by @NicolasGhesquiere. Learn more via link in bio.

#JeanMichelOthoniel #ArtyCapucines #LouisVuitton	6	Joyous forms. #JeanMichelOthoniel turned his signature resin beads into a handle for his couture #ArtyCapucines bag. Discover #LouisVuitton's limited-edition artistic collaboration via link in bio.
#JoshSmith #Artycapucines	7	#JoshSmith for #LouisVuitton. The American painter's namesake canvases take on a novel form with his #ArtyCapucines bag. Explore the collaboration with six renowned contemporary artists via link in bio.
#ZhaoZhao #ArtyCapucines #LouisVuitton	8	Meticulous assembly. #ZhaoZhao's #ArtyCapucines recreates one of his compressed metal works as a multi-textured and multi-colored leather patchwork. Discover #LouisVuitton's limited-edition artistic collaboration via link in bio.
#BeatrizMilhazes #LouisVuitton #ArtyCapucines	9	#BeatrizMilhazes for #LouisVuitton. For the second edition of #ArtyCapucines, the Brazilian artist recreated one of her vibrant paintings in colorful leather. Explore the collaboration with six renowned contemporary artists via link in bio.
#LiuWei #ArtyCapucines #LouisVuitton	10	Futuristic effect. #LiuWei layered silver leather petals reminiscent the urban landscapes that inspire his work to create his #ArtyCapucines bag. Discover #LouisVuitton's limited-edition artistic collaboration via link in bio.
#HenryTaylor #ArtyCapucines #LouisVuitton	11	Personal tribute. #HenryTaylor's painting of his late friend Noah Davis was carefully transposed onto the Capucines bag for the recently released #ArtyCapucines Collection. Discover #LouisVuitton's limited-edition artistic collaboration via link in bio.
#LouisVuitton	12	Imagination Takes Flight. Introducing Louis Vuitton's newest campaign, a far-reaching journey towards a dream. Photographed in Iceland by Viviane Sassen, the images are an ode to the inner child, set free. Explore the campaign via link in bio. Photo by @VivianeSassenStudio for #LouisVuitton

#LouisVuitton	13	Every journey starts with a dream. At Louis Vuitton, the Spirit of Travel goes beyond discovering a physical destination, it also sparks curiosity for the world within. Discover the imaginative new campaign set in Iceland via link in bio. Photo by @VivianeSassenStudio for #LouisVuitton
#LouisVuitton	14	Soaring past the possible. Louis Vuitton celebrates travel as a perennial voyage transcending the times , an emotional journey that knows no borders. Explore the dreamlike new campaign photographed in Iceland via link in bio. Photo by @VivianeSassenStudio for #LouisVuitton
#LouisVuitton	15	Within dream's reach. An ode to the inner child, Louis Vuitton's new campaign translates the Maison's core values into a reverie of adventure and possibility . Discover the images shot in Iceland via link in bio. Photo by @VivianeSassenStudio for #LouisVuitton
#LouisVuitton	16	Sense of freedom. Louis Vuitton travels to Iceland's ethereal landscapes for this year's brand campaign, where imagination takes flight on a far-reaching journey . Explore the campaign via link in bio. Photo by @VivianeSassenStudio for #LouisVuitton
#LouisVuitton	17	Taking strides. With refined colorblock accents, this season's Capucines boasts a modern, youthful attitude in addition to its timeless elegance . Discover the #LouisVuitton collection featuring @OlympiaGreece via link in bio.
#LouisVuitton	18	Intoxicating daydream. Named after the Parisian street where #LouisVuitton first opened for business , the Capucines boasts clean lines and a sophisticated design. Explore the new campaign featuring @OlympiaGreece via link in bio. Photo by @mikaeljansson for Louis Vuitton
#LVFW20 #LouisVuitton	19	A new point of view. For #LVFW20, an exclusive blue denim color enriches the signature SINCE 1854 jacquard collection. Discover @NicolasGhesquiere's current #LouisVuitton collection via link in bio.

#LouisVuitton #LVPreColl	20	Looking back to move forward. @VirgilAbloh introduces a tapestry-like take on the #LouisVuitton Monogram in his new #LVPreColl collection. Discover the campaign via link in bio.
#LouisVuitton	21	A mile in Peggy Gou’s Shoes. Follow a day in the life of @PeggyGou_ as she explores Berlin wearing a selection of shoes from @NicolasGhesquiere’s latest #LouisVuitton collection. The Berlin-based South Korean DJ shares some insight into her world of music and the soundtrack of her mind: “Shoes are like the base in a song, without it you aren’t going very far.” Explore the collection via link in bio.
#LouisVuitton	22	Rhythmic visions. The Metropolis rangers in SINCE 1854 jacquard perfectly embody @PeggyGou_’s eclectic sense of style. Explore #LouisVuitton’s new shoe collection via link in bio.
#LouisVuitton #LVGifts	23	Unexpected wonder. Treat yourself or someone special with a timelessly modern #LouisVuitton bag. Explore this year’s selection of #LVGifts via link in bio.
#LouisVuitton #LVGifts	24	A dream come true. A mini version of #LouisVuitton’s Capucines bag encapsulates femininity and refinement. Explore the entire #LVGifts selection via link in bio.
#LouisVuitton #LVGifts	25	Armchair travel. #LouisVuitton’s latest book release brings to life the world’s most fascinating cities. Explore City Guides and other #LVGifts via link in bio .
#LouisVuitton	26	Novel reinterpretations. #LouisVuitton’s Damier Graphite Giant plays with two scales of the iconic checkboard motif across a range of leather goods. Explore #LouisVuitton’s holiday selection via link in bio.
#LouisVuitton #LVGifts	27	An adventure awaits. Elevate daily outings with a timeless #LouisVuitton travel bag like the Monogram Eclipse Trio backpack. Discover more #LVGifts via link in bio.

#LouisVuitton #UrsFischer	28	Whimsical exuberance. For the new #LouisVuitton x #UrsFischer collaborative collection, the artist reworks the Maison's signature Monogram and creates a series of fantastical characters, highlighting his playful creative vision. Discover the #LouisVuitton campaign via link in bio. @ursfischerstudio
#LouisVuitton #UrsFischer	29	In the mind of an artist. #UrsFischer refashions the signature Monogram's flowers and LV initials into new hand-drawn, dream-like versions. Discover the new #LouisVuitton collection via link in bio. @ursfischerstudio
#LouisVuitton #UrsFischer	30	Imagination meets reality. The special edition #UrsFischer Onthego bag features velvet-like material to create extra texture and a tactile relief. Explore the new #LouisVuitton collection via link in bio. @ursfischerstudio
#LouisVuitton #UrsFischer	31	When art becomes fashion. For #LouisVuitton x #UrsFischer, the artist created a playful twist on the Signature #LouisVuitton Monogram that changes in size and perspective across each product in the collection. Discover the new campaign via link in bio.
#LouisVuitton #UrsFischer	32	Stepping out of reality. Featured throughout the #LouisVuitton x #UrsFischer collection, the artist's new enlarged and distorted Monogram is the collaboration's key decorative motif. Explore the entire collection via link in bio. Designed by @ursfischerstudio. Music by @clara3000
#LVMenFW21 #LouisVuitton	33	#LVMenFW21 Mirror, Mirror. @VirgilAbloh presents his latest #LouisVuitton Men's Collection as a performance expressed in poetry, dance and music, featuring an all-star cast. See the full film at louisvuitton.com

<p>#LVMenFW21 #LouisVuitton</p>	<p>34</p>	<p>#LVMenFW21 Fashion Show. Peculiar Contrast, Perfect Light. @VirgilAbloh's latest #LouisVuitton presentation is thematically informed by James Baldwin's essay "Stranger in the Village", exploring themes of origin and ownership through the figurative notion of the art heist. Discover the collection at louisvuitton.com. A film by Virgil Abloh and 'Moved by the Motion'. Starring @yasiinbey, @saulwilliams, @malikee and @kai_isaiah_jamal. Film Directed by @wu_tsang. Show Creative Director and Performance Choreography by @sadfornoreason. Movement Direction by @boychild. Dramaturgy and Scenography by @kandis_williams. 'Moved by the Motion' Managed by Nadja Rangel at Outofocus Management. Story Adapted by Sophia Al Maria. Original Film Score by @_asmara_^[1]Music Direction and Production by @_asmara_ and @benjib. LV Men's Music and Sound Direction by @benjib.</p>
<p>#LVMenFW21 #LouisVuitton</p>	<p>35</p>	<p>#LVMenFW21. Ripe for reinvention. @VirgilAbloh presented his latest #LouisVuitton Men's Collection as a multi-disciplinary artistic performance. See the full film on IGTV or louisvuitton.com</p>
<p>#LVMenFW21 #LouisVuitton</p>	<p>36</p>	<p>#LVMenFW21. Somewhere, somehow. Artist Lawrence Weiner constructs a series of aphorisms-as-patterns across bags in @VirgilAbloh's latest #LouisVuitton collection. Watch the performance on IGTV or louisvuitton.com</p>
<p>#LouisVuitton</p>	<p>37</p>	<p>Step inside a dream. #LouisVuitton introduces a special selection of the latest men's and women's leather goods, accessories and other precious tokens. Discover the new campaign via link in bio.</p>
<p>#LouisVuitton</p>	<p>38</p>	<p>An artistic vision. #LouisVuitton's latest selection of Men's leather goods and accessories offer bold and edgy details. Explore this season's collection via link in bio.</p>
<p>#LouisVuitton</p>	<p>39</p>	<p>A fresh start. The new denim blue SINCE 1854 Monogram jacquard is @nicolasghesquiere 's latest reinterpretation of #LouisVuitton's heritage. See more from the collection via link in bio.</p>

#TimWalker #LVMensSS21 #LouisVuitton	40	Journey into the subconscious. Photographed by #TimWalker, @VirgilAbloh's new #LVMensSS21 campaign celebrates multiculturalism and a historic cross-cultural exchange of the ska music movement. Discover the #LouisVuitton Collection via link in bio.
#TimWalker #LVMensSS21 #LouisVuitton	41	Fantastical creatures. Shot by #TimWalker, @VirgilAbloh's new #LVMensSS21 campaign features the imaginary crew of colorful characters of Zooooom with Friends. Discover the #LouisVuitton Collection via link in bio. © smiley
#LouisVuitton #LVMensSS21	42	Imagining the impossible. @VirgilAbloh's puppets represent the fundamental belief in inclusivity embedded within the #LouisVuitton Men's collections. Explore the new #LVMensSS21 campaign shot by #TimWalker via link in bio. © smiley
#HalleBailey #LVSS21 #LouisVuitton	43	#HalleBailey for #LVSS21. Echoing the Maison's trunk-making legacy, the new Rendez-Vous bag adds a touch of sophistication and allure. Discover @NicolasGhesquiere's latest #LouisVuitton collection via link in bio.
#LVFW21 #LVxFornasetti	44	#LVFW21 @NicolasGhesquiere will present his next #LouisVuitton Collection at the Louvre in Paris on Wednesday March 10th, revealing a collaborative collection with Italian artistic design atelier @Fornasetti. Watch live at 2 pm (CET) on Instagram or louisvuitton.com #LVxFornasetti
#LVFW21 #LouisVuitton	45	#LVFW21 Carved from stone. The #LouisVuitton Dauphine bag emerges, unveiling its iconic look, epitomizing the Maison's savoir-faire. See @NicolasGhesquiere's next collection live on Wednesday March 10th at 2 pm (CET) on Instagram or louisvuitton.com
#LVFW21 #LVxFornasetti #LouisVuitton	46	#LVFW21 Creating a visual language. A selection of bags are reinterpreted with hand-drawn illustrations for the #LVxFornasetti capsule with @fornasetti. Watch @NicolasGhesquiere's next #LouisVuitton show live on Wednesday March 10th at 2 pm (CET) on Instagram or louisvuitton.com.

#LVFW21 #LouisVuitton	47	#LVFW21 The messenger goddess. Juxtaposed with the Winged Victory of Samothrace, @NicolasGhesquiere will present his next #LouisVuitton show at the Louvre in Paris. Watch live on Wednesday March 10th at 2 pm (CET) on Instagram or louisvuitton.com
#LVFW21 #LouisVuitton	48	#LVFW21 A time-traveling aesthetic. Unveiled in the Louvre, @NicolasGhesquiere's next #LouisVuitton collection builds a creative dialogue with the museum's remarkable array of sculptures. Watch the show live on Wednesday, March 10th at 2 pm (CET) on Instagram or louisvuitton.com
#LVFW21 #LouisVuitton	49	#LVFW21 Combining past and future. Featuring music by Daft Punk, @NicolasGhesquiere's #LouisVuitton collection is revealed in the galleries of the Louvre in Paris. Watch the show via link in bio.
#LVFW21 #LouisVuitton	50	#LVFW21 More than a journey. @NicolasGhesquiere embarks on an odyssey with his latest #LouisVuitton collection that reflects on Greco-Roman antiquity, incorporating the drawings by @Fornasetti that explore, illustrate, and impart style. Watch the show on IGTV or Louisvuitton.com Music by Daft Punk.
#LVFW21 #LouisVuitton	51	#LVFW21 Creating a striking contrast. @NicolasGhesquiere chose to incorporate rows of neon lights amongst the statues in the Michelangelo Gallery at the Louvre to unveil his latest #LouisVuitton collection. Watch now on IGTV or louisvuitton.com
#LVFW21 #LouisVuitton	52	#LVFW21 Reminiscent of the Renaissance. @NicolasGhesquiere imparts on an odyssey, with a new collection that reflects on Greco-Roman antiquity. Watch the #LouisVuitton show on IGTV or louisvuitton.com
#LVFW21 #LouisVuitton	53	#LVFW21 Distinguished cameos. @NicolasGhesquiere's latest #LouisVuitton collection incorporates fabulous drawings by @Fornasetti, with delicate, fanciful engravings of an enduring era. Watch the show on IGTV or louisvuitton.com

#LVFW21 #LouisVuitton	54	#LVFW21 Timeless constructs . Unveiled in the Louvre, @NicolasGhesquiere's latest #LouisVuitton collection builds a creative dialogue with the museum's remarkable array of sculpture. Watch the show on IGTV or louisvuitton.com
#LVFW21 #LouisVuitton	55	#LVFW21 Artistic allusion . @NicolasGhesquiere's latest #LouisVuitton collection combines rich colors and textures and uses techniques such as jacquard, embroidery, and laser printing. Watch the show on IGTV or louisvuitton.com Music by Daft Punk
#LVFW21 #LouisVuitton	56	#LVFW21 A continuing heritage . A new bag from @NicolasGhesquiere's latest collection recalls #LouisVuitton's trunk-making legacy. See more from the fashion show on IGTV or louisvuitton.com
#LVFW21 #LouisVuitton	57	#LVFW21 Body, heart, and mind . Influenced by goddesses and the archival drawings of @Fornasetti, @NicolasGhesquiere's new #LouisVuitton collection features the faces of philosophers and thinkers. See the full film on IGTV or louisvuitton.com
#LouisVuitton #LouisVuittonAnd	58	Opening soon in Tokyo. A celebration of #LouisVuitton's 160 years of creative exchanges and artistic collaborations, LOUIS VUITTON & focuses on the enduring admiration and inspiration that flows between the Maison and artistic visionaries from Japan. Find out more about the new exhibition via link in bio. #LouisVuittonAnd
#LouisVuitton #LouisVuittonAnd	59	Creative exchanges. LOUIS VUITTON & brings together an exceptional selection of #LouisVuitton's collaborations with some of the world's most acclaimed artistic minds. Discover the new exhibition in Tokyo via link in bio. #LouisVuittonAnd
#LouisVuittonAnd #TakanoriIwata #Koki #Rola #Nigo #AiTominaga #MiraiYamamoto	60	#LouisVuittonAnd Exhibition #TakanoriIwata, #Koki, #Rola, #NIGO®, #AiTominaga and #MiraiYamamoto share their impressions of LOUIS VUITTON &. Find out about #LouisVuitton's new exhibition now open to the public via link in bio. #LouisVuittonAnd @takanori_iwata_official @koki @rolaofficial @nigo @ai_tominaga_official @miraiyamamoto_official

#LVMenSS21 #LouisVuitton	61	Running loose. The colorful crew of characters @VirgilAbloh created for #LVMenSS21 has found its way throughout the collection in the form of puppets, patches, and prints. Discover the latest #LouisVuitton pieces for men via link in bio.
#LouisVuitton	62	Three fragments, one day. #LouisVuitton's latest seasonal collection by @VirgilAbloh brings bright hues that emulate the ever-changing colors of the summer sky. Discover the new campaign featuring American rapper @21Savage via link in bio. Music by @21Savage
#LouisVuitton #Watchesandwonders2021	63	Presenting the Tambour Carpe Diem. #LouisVuitton's collection of exceptional timepieces continues to push the boundaries of high watchmaking with a mysterious, vanitas-inspired Tambour. Discover this exceptional creation that was presented at #Watchesandwonders2021 via link in bio.
#LouisVuitton #Watchesandwonders2021	64	The pinnacle of refinement. Showcased at #Watchesandwonders2021, the new Tambour Curve GMT Flying uses an architectural dial to highlight the intricate craftsmanship within. Read about #LouisVuitton's most recent high watchmaking designs via link in bio.
#LouisVuitton #LVWatches #Tambour StreetDiver	65	A journey beyond the surface. Combining Swiss watchmaking savoir-faire with #LouisVuitton's signature style elements, the new Tambour Street Diver joins the iconic Tambour range. Discover the watch as worn by @Sophiet via link in bio. #LVWatches #TambourStreetDiver
#LouisVuitton #LVWatches #Tambour StreetDiver	66	Elegance meets durability. #LouisVuitton's new Tambour Street Diver features an automatic movement visible through a transparent back, showcasing the best of Swiss watchmaking savoir-faire. Discover the latest timepiece to join the collection of #LVWatches via link in bio. #TambourStreetDiver
#LouisVuitton #SpiritOfTravel	67	Reaching further. #LouisVuitton celebrates the curiosity for what lies both beyond and within that sparks every journey. Explore the campaign shot by Viviane Sassen in Iceland via link in bio. #SpiritOfTravel @vivianesassenstudio

#LouisVuitton #SpiritOfTravel	68	Dreams without bounds. #LouisVuitton translates the Maison’s core values into a reverie of adventure and an ode to the inner child. Explore the campaign shot by Viviane Sassen in Iceland via link in bio. #SpiritOfTravel @vivianesassenstudio
#LouisVuitton #BTS #RM #Jin #Suga #Jhope #Jimin #V #Jungkook	69	Beyond the Scene. One of the most renowned and influential groups in the world, @bts.bighitofficial join as #LouisVuitton House Ambassadors. “I am looking forward to this wonderful partnership which adds a modern chapter to the House, merging luxury and contemporary culture.” - @VirgilAbloh, Men’s Artistic Director. Photographed by @alessiosegala #BTS #RM #Jin #SUGA #jhope #Jimin #V #JungKook
#LouisVuitton #LVPreFall21	70	Reconquering classics. Offering the perfect pop of color, the new #LouisVuitton Papillon Trunk recalls the Maison’s trunk-making legacy. Discover @NicolasGhesquiere’s latest #LVPreFall21 Collection via link in bio.
#LouisVuitton #LVPreFall21	71	An establishment in evolution. For Pre-Fall 2021, @VirgilAbloh continues his ongoing transformation of elitist codes into symbols of inclusivity. Explore #LouisVuitton’s new #LVMenPreFall collection via link in bio.
#LouisVuitton #LVMenPreFall	72	A new world order. With his latest #LouisVuitton collection, @VirgilAbloh studies the concept of conformity and the luxury of normalcy. Discover the #LVMenPreFall via link in bio.
#LouisVuitton #LVMenPreFall	73	Progressive conventionality. @VirgilAbloh underpins old codes with new values in his #LVMenPreFall collection. Explore #LouisVuitton’s latest Men’s collection via link in bio.
#LouisVuitton #SeeLV	74	Now open in Hangzhou. An immersive journey through #LouisVuitton’s 160 year-old history, the travelling exhibition continues after its first stop in Wuhan in 2020. Learn more about #SeeLV via link in bio.

#WangFeifei #GongJun #OuyangNana #ZhouYe #SeeLV #LouisVuitton	75	#WangFeifei, #GongJun, #OuyangNana and #ZhouYe at the #SeeLV opening in Hangzhou. Learn about #LouisVuitton's latest exhibition that celebrates the Maison's history via link in bio.
#LouisVuitton #SeeLV	76	A legendary history. #LouisVuitton's latest exhibition in Hangzhou brings together a remarkable collection of modern collections and early twentieth-century trunks, artistic collaborations and iconic leather creations. Learn more about #SeeLV via link in bio.
#LouisVuitton #SeeLV	77	A spirit of innovation. Celebrating #LouisVuitton's 160 year-old history, #SeeLV mixes archival objects from the Maison's Heritage Collection with recent creations. Discover the exhibition in Hangzhou via link in bio.
#LouisVuitton #LVSunglasses	78	Here comes the sun. #LouisVuitton introduces a new sunglasses collection that blends design and savoir-faire, innovation and tradition. Discover the new campaign starring @lousandtheyakuza, @chloegmoretz, and @somsomi0309 via link in bio. #LVSunglasses
#LouisVuitton	79	Utmost precision. The Lune Bleue necklace was expertly crafted to mold elegantly around the neck in an intricate latticework of diamonds and sapphires. Get a glimpse behind-the-scenes of #LouisVuitton's Stellar Times High Jewelry Collection via link in bio.
#LouisVuitton	80	Layers of savoir-faire. The impressive Soleils necklace is a testament to the technical mastery of #LouisVuitton's artisans, requiring over 1,600 hours to construct. Get a glimpse behind-the-scenes of #LouisVuitton's Stellar Times High Jewelry Collection via link in bio.
#LouisVuitton	81	What's in the trunk? #LouisVuitton constantly searches for new ways to pack and protect precious belongings and thoughtful gifts. One particular trunk has everything needed for a birthday celebration with an insulated case for cake as well as candles and silverware.

#LouisVuitton	82	What's in the trunk? Over 160 years ago, #LouisVuitton began designing trunks specifically around the objects they would contain. Today, the Maison continues to use time-honed skills and specialized techniques to craft cases for a range of objects, such as a complete Chinese tea ceremony set.
---------------	----	---

Appendix D - Gucci

Appendix D.1- Coding Frame Gucci

Coding frame

Heritage	Storytelling related to heritage, roots, history, icons, etc.
Sensibility towards the legitimate culture	Storytelling related to artists, artistic movements or different areas of legitimate culture to the brand or its products.
Self Designation as art	Through storytelling showing that the brand is the part of the art, communication with different media of arts, such as films, wall paintings
Designer as artist	Through storytelling the viewer perceives the designer as an artist who creates works of art not only through luxury products but through film as well
Timelessness	Storytelling on the timelessness of Gucci, showing the brand as both historical and 'trendy' - relevant to modernity
Creativity / Self Expression	Storytelling on worshipping creativity and celebrating the self expression

Appendix D.2 - Gucci Coding Sheet

<p>#GucciJackie1961 #AlessandroMichele #GucciFW20</p>	<p>1</p>	<p>2/2 Seen held by women—fashion muses, nobility and actresses living the life the accessory embodied in the 60s and 70s, the #GucciJackie1961 has been redesigned by @alessandro_michele with a new contemporary attitude. #AlessandroMichele #GucciFW20</p>
<p>#GucciJackie1961 #AlessandroMichele #GucciFW20</p>	<p>2</p>	<p>Creative Director @alessandro_michele redefines the #GucciJackie1961—one of the House’s most recognizable bags, with a genderless attitude and multiple ways to style it. Discover more through link in bio. #AlessandroMichele #GucciFW20</p>
<p>#GucciJackie1961 #AlessandroMichele #GucciFW20</p>	<p>3</p>	<p>2/2 Creative Director @alessandro_michele imbues the #GucciJackie1961 with a new relevance for the contemporary. Discover more through link in bio. #AlessandroMichele #GucciFW20</p>
<p>#GucciBeauty #AlessandroMichele #InBloom #ParfumoDiFiori</p>	<p>4</p>	<p>First seen on @guccibeauty, a special video by @jordan_hemingway from the making of the new Gucci Bloom campaign directed by award-winning photographer and director @floriasigismondi and featuring award-winning actress and director #AnjelicaHuston, singer songwriter @florence Welch, actress Jodie Turner-Smith @jodiesmith and designer @susiecaveofficial. Discover more through link in bio. #GucciBeauty @alessandro_michele #AlessandroMichele #InBloom #ProfumoDiFiori</p>
<p>#GucciJackie1961 #AlessandroMichele #GucciFW20</p>	<p>5</p>	<p>See the new video on Reels unfolding the #GucciArtWall located just off East London’s Brick Lane featuring an image from the #GucciJackie1961 campaign photographed by @angelopennetta. The bag is designed by @alessandro_michele with a long removable strap lending the style a new changeable personality. #AlessandroMichele #GucciFW20</p>
<p>#GucciJackie1961 #AlessandroMichele #GucciFW20</p>	<p>6</p>	<p>On Hong Kong’s #GucciArtWall located on D’Aguilar Street appears the new #GucciJackie1961 handbag designed by @alessandro_michele with a non-binary attitude, versatile size and flexible styling possibilities. Discover more through link in bio. #AlessandroMichele #GucciFW20</p>

<p>#GucciJackie1961 #AlessandroMichele #GucciFW20</p>	<p>7</p>	<p>Creative Director @alessandro_michele redefines the #GucciJackie1961—one of the House’s most recognizable bags—now appearing on ArtWalls around the world including New York’s #GucciArtWall located in Lafayette Street. Discover more through link in bio. #AlessandroMichele #GucciFW20</p>
<p>#GucciMX #GucciJackie1961 #AlessandroMichele</p>	<p>8</p>	<p>‘The incredible story of Nokia, Gemini and Anthon’ features inside the fanzine written by @frankenstein_magazine. Chapters of this comic are created by artists @margheritamorotti, Gian Marco Battistini @gianxmarco and Flaminia Veronesi @flamigram. The characters inside the illustrations wear #GucciMX, a curated selection of pieces across collections by @alessandro_michele—including the #GucciJackie1961 bag, which defy traditional gender stereotypes, celebrating liberty and self-expression. The chapter shown in images 1-6 is illustrated by @melekzertal, with a focus on three characters who are exploring the fluidity of gender—through the idea that worlds, bodies and personalities can change. #AlessandroMichele Discover more about #GucciMX and download the fanzine through link in bio.</p>
<p>#GucciMX #GucciJackie1961 #AlessandroMichele</p>	<p>9</p>	<p>Artists were commissioned to create images of Gucci MX featuring Gucci logo in overlay in the style of an advertisement for the new issue of @frankenstein_magazine. #GucciMX is born from the 5-year creative vision of @alessandro_michele’s collections which take shape in gender fluidity and freedom to express who you are. Image 1 is by @nygelpanasco and Image 2 features the #GucciJackie1961 bag by Davide Busnelli @davidebusn. #AlessandroMichele Discover more about #GucciMX and download the fanzine through link in bio.</p>
<p>#GucciTailoring #HarmonyKorine #AlessandroMichele</p>	<p>10</p>	<p>Rock stars at home, captured by #HarmonyKorine in February for the new #GucciTailoring campaign with @asaprocky, @feliciathegoat Tyler, The Creator and @iggypopofficial wearing sartorial looks by @alessandro_michele who creatively directed the campaign together with art direction by @christophersimmonds. #AlessandroMichele Discover the collection through link in bio.</p>

<p>#GucciTailoring #HarmonyKorine #AlessandroMichele</p>	<p>11</p>	<p>A certain type of fun is also portrayed and the idea of how one’s obsession with appearances can create a kind of common ground that can become a sort of brotherhood. It was beautiful to see these three men together, seemingly different but very similar,” @alessandro_michele on the new #GucciTailoring campaign directed by #HarmonyKorine in February. Three artists with distinctive style are in a West Coast home with their pets, @asaprocky, @feliciathegoat Tyler, The Creator, and @iggypopofficial, with his parrot Biggy Pop and a blue hyacinth macaw, at the kitchen table with a pot of spaghetti, at the lounge in the afternoon sunlight. #AlessandroMichele Discover the collection through link in bio.</p>
<p>#GucciSpectacularBeauty #AlessandroMichele #FlorenceWelch</p>	<p>12</p>	<p>In a video first seen on @guccibeauty and captured by @jordan_hemingway, @florence Welch floats to dreamlike melodies of holiday carols in an atmosphere of theatrical magic alongside #GucciBeauty gifts including fragrances and makeup. Creative direction by @alessandro_michele and art direction by @christophersimmonds. Discover more through link in bio. #GucciSpectacularBeauty #AlessandroMichele #FlorenceWelch</p>
<p>3GucciEpilogue 3DamianoDInnocenzo #GucciTheRitual #AlessandroMichele</p>	<p>13</p>	<p>Debuting the #GucciEpilogue campaign video filmed by directors #DamianoDInnocenzo and @fabiodinnocenzo inside Rome’s Palazzo Sacchetti and in the graffiti-covered Campo Boario area. Epilogue is the final act of the fairy tale which recounts the story of leaving behind fashion’s old rules, the third part in a series that began with #GucciTheRitual show where @alessandro_michele celebrated the ritual of the fashion show, continued with a campaign where the models created their own images, and concludes with this new collection, worn by those who designed it. Discover more through link in bio. #AlessandroMichele</p>
<p>#GucciEpilogue #Gucci #AlessandroMichele</p>	<p>14</p>	<p>The #GucciEpilogue lineup reveals all the elements that have guided the #Gucci aesthetic over the last years, what creative director @alessandro_michele refers to as beautiful items from a wardrobe, which are designed to be worn again and again, transcending fashion trends. Discover more through link in bio. #AlessandroMichele</p>

<p>#GucciEpilogue #AlessandroMichele #GucciKenScott</p>	<p>15</p>	<p>#GucciEpilogue is @alessandro_michele’s new collection, a proposal to approach fashion in a new way with pieces designed not for one season, but to be worn always. Discover more through link in bio. #AlessandroMichele @kenscott.archives #GucciKenScott</p>
<p>#GucciKenScott #AlessandroMichele</p>	<p>16</p>	<p>New ready-to-wear looks including a striped motif from the @kenscott.archives over pants and a long sleeve blouse from the #GucciEpilogue collection by @alessandro_michele. Discover more through link in bio. #GucciKenScott #AlessandroMichele</p>
<p>#GucciEpilogue #DamianoDInnocenzo #AlessandroMichele</p>	<p>17</p>	<p>For her ‘Where Do We Go?’ The Livestream concert, @billieeilish and @finneas both wore custom #Gucci looks. The #GucciEpilogue campaign video directed by #DamianoDInnocenzo and @fabiodinnocenzo featuring the new collection by @alessandro_michele premiered during the pre-show of the streaming. #AlessandroMichele</p>
<p>#GucciOuverture #AlessandroMichele #GusVanSant</p>	<p>18</p>	<p>Impressions of Rome, drawn by artist and director @gus_van_sant. #GucciOuverture #AlessandroMichele #GusVanSant</p>
<p>#GucciAbsoluteBeginners</p>	<p>19</p>	<p>Presenting #GucciAbsoluteBeginners, a short film series in collaboration with @dazed where nine creatives turn first-time directors. Each of the talents developed their own screenplay and brought it to life by stepping behind the camera and directing their own short film. Inspired by a western showdown @ellefanning’s ‘Gucci Always Wins’ is a tale of a dog, a dog owner and the #GucciJackie1961 bag. Watch the full film through link in bio. @alessandro_michele #AlessandroMichele #ElleFanning</p>
<p>#GucciAbsoluteBeginners</p>	<p>20</p>	<p>For #GucciAbsoluteBeginners, @dazed and #Gucci asked nine artists to do something they’ve never done before: get behind the camera and into the director’s seat. @jodiesmith presents ‘Jackie’ a film inspired by a woman who uses costume as her escape. In scenes from the film, #JodieTurnerSmith— one of the talents from the Gucci Bloom campaign—wears @guccibeauty. Watch the full film through link in bio. #GucciJackie1961 @alessandro_michele #AlessandroMichele</p>

<p>#GucciSneakerGarage #AlessandroMichele</p>	<p>21</p>	<p>Via different mediums, creatives were invited by the House to recreate Gucci sneaker designs for the #GucciSneakerGarage, including the #GucciRhyton #GucciAce #GucciTennis1977 and the #GucciScreener. By cutting and sewing, video and animation, the sneakers took on new characters, created by artists including @troubleandrew, who collaborated with @alessandro_michele on the #GucciGhost collection, and other talents @ghicapopa, @sneaky_strings @rudyindahouse_@delphine.denereaz @bodega.rose. #AlessandroMichele Discover more through link in bio.</p>
<p>#AlessandroMichele #Guccitiempieces</p>	<p>22</p>	<p>Celebrating those who find self-expression through roller -skating, playing basketball, longboarding or breakdancing, presenting the protagonists of the new #GucciGrip series. They wear the Grip timepiece for a series of playful and kinetic portraits and short #InstagramReels. Captured in New York by @marietomanova is basketball player, rapper and politician involved in community organizing @paperboytheprince. Discover more through link in bio. @alessandro_michele #AlessandroMichele #GucciTimepieces</p>
<p>#GucciGrip #AlessandroMichele #GucciVendôme</p>	<p>23</p>	<p>Harnessing the passion and skill of a variety of sports enthusiasts, the #GucciGrip collaborative project returns with a series of #InstagramReels and images shot in different cities around the world. In Paris, photographer @camille.derniaux documents the performance of dancer and model Sulian Rios @ccciano. The series celebrates Grip, the watch designed by @alessandro_michele and is inspired by the grip tape. that skaters use on their decks, the name a reference to the way in which the timepiece fits snugly around the wrist. Discover more through link in bio. #AlessandroMichele #GucciTimepieces</p>

<p>#GucciOuverture #GucciFest #AlessandroMichele #GusVanSant</p>	<p>24</p>	<p>Unveiled in an #InstagramReels, the new #GucciArtWall in London and billboards around the city announce the premiere of 'Ouverture Of Something That Never Ended', the mini-series in seven episodes featuring the new collection by @alessandro_michele that will be presented during GucciFest fashion and film festival from November 16-22. Directed by @gus_van_sant and #AlessandroMichele, the film series features original music by @kimletgordon and stars actress, artist and performer @silviacalderoni in a surreal daily routine, encountering international talents, including: #PaulBPreciado, #AchilleBonitoOliva, @billieeilish, @dariuskhonsary, Lu Han @7_luhan_m, @jeremyoharris, @arianapapademetropoulos, @arlo.parks, @harrystyles, @sashawaltzandguests and Florence Welch @florence. The program also includes short films of 15 independent emerging designers with their collections. Stay tuned on @gucci and follow GucciFest's debut through link in bio. #GucciOuverture #GucciFest</p>
<p>#GucciOuverture #GucciFest #AlessandroMichele #GusVanSant</p>	<p>25</p>	<p>Ouverture means opening something that doesn't come to an end. It seemed interesting to help define a time that never ends, and to restart at this moment of suspended time. Creativity is circular, you can't stop it. While there is storytelling in the films there is no beginning and no ending," creative director @alessandro_michele on 'Ouverture Of Something That Never Ended,' the 7-part film series he co-directed with @gus_van_sant. Seen here, images photographed on set by @paigepowellofficial featuring #GusVanSant, #AlessandroMichele and @silviacalderoni. Follow the GucciFest fashion and film festival through link in bio. #GucciFest #GucciOuverture</p>
<p>#GucciOuverture #GucciFest</p>	<p>26</p>	<p>Live with Phoebe Bridgers and Willy Ndatira. On Gucci's Instagram Live, Phoebe Bridgers @_fake_nudes_ and Willy Ndatira @williamcult shared their thoughts on Episode 2 'At The Café' from 'Ouverture Of Something That Never Ended' directed by @gus_van_sant and @alessandro_michele and the House's new collection. Discover more about the GucciFest fashion and film festival through link in bio. #GucciOuverture #GucciFest</p>

<p>#GucciOverture #GucciFest</p>	<p>27</p>	<p>‘Therefore I Am,’ the song by @billieeilish in a video directed by #HarmonyKorine features in Episode 5 ‘The Neighbours’ premiering today. The episode is from the 7-Part series ‘Overture Of Something That Never Ended’ with the new collection by @alessandro_michele and is directed by @gus_van_sant and #AlessandroMichele. ‘The Neighbours’ debuts tonight at 11:30pm CET / 10:30pm GMT / 2:30pm PST / 5:30pm EST. Follow the GucciFest fashion and film festival through link in bio or on @gucci. #GucciOverture #GucciFest</p>
<p>#GucciOverture #GucciFest #AlessandroMichele #Gucci1921</p>	<p>28</p>	<p>For episode 5 ‘The Neighbours’, @silviacalderoni wore a transparent chiffon dress with lace and flower details. Captured by @gus_van_sant on other members from the cast interpreting the neighbours, a T-shirt printed on the front with #1921—a reference to the year Gucci was founded—a three-piece GG motif green suit with wide legged cropped pants, waistcoat and jacket detailed with lion head brooches on the lapels and #GucciJackie1961 bags. Follow the GucciFest fashion and film festival and watch the new episode through link in bio or on @gucci. #Gucci1921 #GucciFest #GucciOverture #AlessandroMichele @alessandro_michele</p>
<p>#GucciGift #AlessandroMichele</p>	<p>29</p>	<p>In the spirit of the festive season, House accessories including headbands are reimagined in shiny sequins. Discover more through link in bio. #GucciGift @alessandro_michele #AlessandroMichele</p>
<p>#AlessandroMichele</p>	<p>30</p>	<p>Scenes from @harrystyles’ ‘Treat People With Kindness’. For his new music video, the singer and actor who recently appeared in an episode from ‘Overture Of Something That Never Ended,’ wears custom Gucci pieces by @alessandro_michele. #AlessandroMichele</p>
<p>#TheNorthFacexGucci #AlessandroMichele</p>	<p>31</p>	<p>Quilting on a down jacket defines the #GucciArtWall located in Milan’s Largo la Foppa to celebrate #TheNorthFacexGucci collaboration. Designed by @alessandro_michele, the collection features outerwear silhouettes and equipment based on original designs from @thenorthface in the 70s. #AlessandroMichele</p>

<p>#GucciEpilogue #GucciJackie1961 #KenScott #AlessandroMichele</p>	<p>32</p>	<p>A collection designed to discard the old rules of fashion and create pieces meant to be worn always and not just for one season, #GucciEpilogue is defined by 1970s silhouettes, layered looks and an eclectic mix of patterns—including a @kenscott.archives floral print—worn here with #GucciJackie1961 leather bags. Discover more through link in bio. #GucciKenScott #AlessandroMichele @alessandro_michele</p>
<p>#AlessandroMichele #GucciEpilogue</p>	<p>33</p>	<p>Based on an archival design originally created in the 60s, the #GucciJackie1961 collection evolves with a new tote bag in two sizes with top handles, a detachable shoulder strap and piston hardware. Discover more through link in bio. #AlessandroMichele @alessandro_michele #GucciEpilogue</p>
	<p>34</p>	<p>Photographed by @jimmychin, @jaredleto wears pieces from #TheNorthFaceXGucci collection. The images appear in three articles from @sidetrackedmag: ‘In Search of the Yucca Man’ shows Jared Leto captured climbing in the Joshua Tree National Park, ‘Climbing Other Mountains’ is an interview between Oscar winners Jared Leto and Jimmy Chin, and ‘Celebrating the Spirit of Exploration’ unveils the collaboration between two brands’ shared values of adventure, freedom, respect for nature, and, the spirit of exploration. Tune in to listen to @jaredleto and @jimmychin on our live at 8pm CET / 2pm EST / 11am PST Discover more through link in bio.</p>
<p>#GucciEpilogue #AlessandroMichele #GucciBeloved</p>	<p>35</p>	<p>#GucciEpilogue was created as a collection of timeless designs meant to last. Embodying that ideal, @alessandro_michele reimagined the #GGMarmont collection of chevron matelassé bags in python. Discover more through link in bio. #AlessandroMichele #GucciBeloved</p>
<p>#GGMarmont #GucciBeloved</p>	<p>36</p>	<p>Classic elements combine on a timeless shade for the #GGMarmont handbags, part of #GucciBeloved lines dear to Alessandro Michele and refreshed with every new collection. Held here by @celeste for the new #GucciWinterinthePark campaign, a leather matelassé shoulder GG Marmont bag detailed with the 70s inspired Double G hardware. Discover more through link in bio. #AlessandroMichele @alessandro_michele #Celeste</p>

<p>#GucciEyewear #AlessandroMichele</p>	<p>37</p>	<p>A tale of two cities: #NiNi @captainmiao appears in the new #GucciEyewear campaign. Imagining a Venetian dream on the canals in the historic Chinese town of Wuzhen, the actress is captured by Leslie Zhang @lesliezhang1992. Here, Ni Ni wears oversized square-shaped sunglasses with a frame crafted from lightweight metal featuring Gucci’s emblematic Horsebit symbol, available exclusively in China. Creative director @alessandro_michele and art director @christophersimmonds. Discover more through link in bio. #AlessandroMichele</p>
<p>#GucciEyewear #AlessandroMichele</p>	<p>38</p>	<p>For the new #GucciEyewear campaign, @alessandro_michele has imagined a ride in a traditional Venetian gondola, exploring Italy’s famous floating city. Captured by @danielshea, the campaign showcases oversized geometric frames, square frames featuring the Horsebit detail, and 80s-inspired sunglasses designs with a macro Gucci script logo. Discover more through link in bio. #AlessandroMichele</p>
<p>#GucciEpilogue</p>	<p>39</p>	<p>For the #GucciEpilogue collection, @alessandro_michele reimagined the emblematic GG monogram in denim jacquard, treated to have a vintage, worn-in effect. He applied it to many of the House’s key designs, including the #GucciTennis1977 sneaker range. Discover more through link in bio. #AlessandroMichele</p>
<p>#GucciKenScott #AlessandroMichele</p>	<p>40</p>	<p>Introducing #GucciKenScott. Known as the ‘fashion gardener’ for his oversized botanical prints in clashing colors, Ken Scott was an American designer residing in Milan in the 60s and 70s. To emphasize #GucciEpilogue’s retro, eclectic spirit, @alessandro_michele chose prints from @kenscott.archives—a brand of Mantero—and applied them to ready-to-wear and accessories appearing in a special campaign shot by @mark_peckmezian and set in a decorated room filled with different patterns and floral arrangements. Creative direction by #AlessandroMichele and art direction by @christophersimmonds. A selection of accessories is available exclusively online. Discover the #GucciKenScott collection through link in bio. #AlessandroMichele</p>

<p>#GucciEpilogue #GucciKenScott #AlessandroMichele</p>	<p>41</p>	<p>Enhancing the timeless, retro-influenced mood of #GucciEpilogue, @alessandro_michele chose botanical prints from @kenscott.archives in a vibrant palette and applied them to special #GucciKenScott pieces including ready-to-wear and accessories. Discover the #GucciKenScott collection through link in bio. #AlessandroMichele</p>
<p>#KAIxGucci</p>	<p>42</p>	<p>Unveiling #KAIxGucci, a collection inspired by the K-pop star @zkdlin, member of @weareone.exo and known for his mesmerizing dance moves, personal style and love of teddy bears. The performer inspired @alessandro_michele to create a range of men’s and women’s ready-to-wear and accessories embellished with a teddy bear wearing a blue bow tie appearing in a new campaign shot by @minhyunwoo_, with creative director #AlessandroMichele and art director @sarahjaynetodd. Debuting in Korea, the collection will be available in #GucciPins temporary stores in Mainland China, Hong Kong SAR, Vietnam, Singapore and Thailand. #KAI</p>
<p>#GucciEpilogue #GucciKenScott #AlessandroMichele</p>	<p>43</p>	<p>To emphasize #GucciEpilogue’s retro, eclectic spirit, @alessandro_michele chose prints from @kenscott.archives—a brand of Mantero—and applied them to ready-to-wear and accessories. The #GucciKenScott collection features in a special campaign shot by @mark_peckmezian and set in a decorated room filled with different patterns and floral arrangements. Creative direction by #AlessandroMichele and art direction by #ChristopherSimmonds. Discover the #GucciKenScott collection through link in bio. #AlessandroMichele</p>
<p>#GucciEpilogue #GucciKenScott #AlessandroMichele</p>	<p>44</p>	<p>Enriching the timeless mood of #GucciEpilogue, @alessandro_michele chose botanical prints from @kenscott.archives in a vibrant palette and applied them to special #GucciKenScott pieces including this #GucciJackie1961 hobo bag. Discover the #GucciKenScott collection through link in bio. #AlessandroMichele #GucciBeloved</p>

<p>#GucciArtWall #GucciEpilogue #AlessandroMichele</p>	<p>45</p>	<p>The making of the new #GucciArtWall in Milan’s Largo La Foppa reveals a botanical pattern from the #GucciKenScott collection, a lineup of ready-to-wear pieces and accessories designed by @alessandro_michele with prints sourced from the @kenscott.archives. Ken Scott, an American designer living in Milan during the 60s and 70s, was known as the ‘fashion gardener’ for his signature, oversized floral prints in a clash of colors. Discover more through link in bio. #AlessandroMichele #GucciEpilogue</p>
<p>#GucciEpilogue #AlessandroMichele</p>	<p>46</p>	<p>Presenting the #GucciEpilogue collection in a new set of images portraying an eclectic orchestra of students joyfully celebrating freedom of expression through music. Seen here, #GucciDionysus shoulder bags in GG denim as well as in a new shade of leather. Part of the #GucciBeloved collections, the bags are styled with ready-to-wear from #GucciEpilogue including 70s inspired pieces featuring prints from @kenscott.archives. Photography by @boladebanjo and styling by @eliza_conlon. Discover more through link in bio. #AlessandroMichele @alessandro_michele #GucciKenScott</p>
<p>#GucciEpilogue #AlessandroMichele</p>	<p>47</p>	<p>Crafted to reflect a timeless yet distinctive aesthetic, #GucciEpilogue ready-to-wear includes polo shirts and Bermuda shorts—worn here with GG embossed leather bags. Discover more through link in bio. #AlessandroMichele @alessandro_michele</p>
<p>#AlessandroMichele #GucciOuverture</p>	<p>48</p>	<p>While much of the world was in lockdown, causing live music venues and studios to remain closed indefinitely, @theperfectmagazine worked together with photographer and musician @steve__mackey and #Gucci to turn the spotlight on notable musicians unable to record or perform who have nevertheless continued to create at home. The result is ‘Notes from the Underground’—inspired in part by @alessandro_michele’s ‘Notes from the Silence’ diary written last spring, a shortlist of talents from across continents and genres—including @philtrum_1998 shot by @zhonglin_ and @ebinumbrothers captured by @callmelenz, both appearing on the cover stories of the magazine and styled by @jeanieus—all connected by their experimental work. Seen in the third photo, the third cover from #PerfectIssueZero photographed by @rafaelpavarotti_ and styled by @kegrand. #GucciEditorials #AlessandroMichele #GucciOuverture</p>

<p>#AlessandroMichele #GucciVendôme</p>	<p>49</p>	<p>Marking its centenary year, #Gucci enters the arena of high watchmaking with a collection designed by Creative Director @alessandro_michele, following in its own footsteps as the first luxury fashion house to delve into Swiss-made timepieces in 1972. The collection can be discovered by appointment soon at Gucci’s dedicated fine watch & jewelry boutique at Place Vendôme, Paris. #GucciHighWatchmaking</p>
<p>#GucciGrip #AlessandroMichele #GucciVendôme</p>	<p>50</p>	<p>Creativity, craftsmanship, and technical skill come together in the suite of designs by @alessandro_michele for #Gucci’s new high watchmaking collection, including a G-Timeless Dancing Bees model, rare hardstone iterations of the Grip Gold and the transparent Grip Sapphire. Discover the collection by appointment soon at Gucci’s dedicated fine watch & jewelry boutique at Place Vendôme, Paris. #GucciHighWatchmaking</p>
<p>#AlessandroMichele #GucciOverture</p>	<p>51</p>	<p>Gucci Overture Campaign. Shot in the Golden State of California, the new #GucciOverture campaign features an eclectic group of friends captured out and about in Los Angeles on sandy beaches and overlooking twinkling cityscapes. Their final destination is a drive-in cinema, where ‘Overture Of Something That Never Ended’—the 7 part mini-series by @alessandro_michele and @gus_van_sant that presented the new collection in November 2020—is being screened, closing the circle with this film-within-a-film. #AlessandroMichele</p>
<p>#AlessandroMichele #GucciOverture #GucciBeloved</p>	<p>52</p>	<p>First used in the 1930s, the GG rhombi motif is reimagined over a color-blocked palette and applied to signature accessories including the #GGMarmont bag. Discover more through link in bio. #AlessandroMichele @alessandro_michele #GucciOverture #GucciBeloved</p>
<p>#AlessandroMichele</p>	<p>53</p>	<p>When @alessandro_michele became Creative Director of Gucci in 2015, he introduced a new narrative, one that includes a remarkable emphasis on words. In that spirit and in celebration of the House’s centenary this year, the invite for the upcoming #GucciAria debut is a book of riddles, puzzles and crosswords revolving around Gucci heritage, past and present. Try your hand at some of the quiz questions in our Instagram Stories. #AlessandroMichele</p>

#AlessandroMichele	54	<p>“I found out that 100 years had passed. In the show, I included elements from how I envision the mythology of the brand.” @alessandro_michele talks to award-winning photographer and director @floriasigismondi, with whom he co-directed #GucciAria, debuting today. Watch the film and discover the collection live on Instagram at 3pm CEST/9am EST. #AlessandroMichele</p>
	55	<p>Debuting in a special film co-directed by award-winning photographer and director @floriasigismondi and @alessandro_michele, Aria. A singular voice, taking its turn in the spotlight; in the Italian language, ‘air’. In his notes on the collection, the Creative Director calls it “a deep and ecstatic diving in everything we yearningly miss today... a jubilee of breath.” In the year of Gucci’s centenary, Alessandro Michele opens the locks of history, only to find a deeply personal vision of the mythology that surrounds the brand. Standing sentinel is the Savoy Club—a tribute to @thesavoylondon hotel where founder Guccio Gucci worked as a liftboy in his youth. Once inside, Aria’s “hacking lab made of incursions and metamorphoses”—from Alessandro Michele’s notes on the show—is unveiled, featuring elements from House heritage and designs from @demnagvasalia, Creative Director of @balenciaga, ultimately expressions of reverence and homage.</p>
#AlessandroMichele #GucciAria	56	<p>A closer look at the details of #GucciAria by @alessandro_michele. Nods to House heritage in equestrian accessories and bamboo are seen alongside crystal-covered hearts in a collection that lingers over the edge of the beginning. Watch the full film in our IGTV. #AlessandroMichele</p>
#AlessandroMichele #GucciAria	57	<p>Illuminating the #GucciAria collection, heart-shaped clutches covered in crystals or embellished with the words “SAVOY club”—a tribute to @thesavoylondon hotel where founder Guccio Gucci worked as a liftboy in his youth. @alessandro_michele #AlessandroMichele</p>
#AlessandroMichele #GucciAria	58	<p>A special film co-directed by @floriasigismondi and @alessandro_michele, #GucciAria reveals the Creative Director’s deeply personal vision of the mythology that surrounds the brand. Watch the full film in our IGTV. #AlessandroMichele</p>

<p>#AlessandroMichele #GucciAria #Gucci100</p>	<p>59</p>	<p>Collection accessories are embellished with heritage details like Bamboo, a special logo celebrating the House’s centenary and elements from @balenciaga—part of #GucciAria’s “hacking lab made of incursions and contaminations”—as described in @alessandro_michele’s notes on the show. #Gucci100 #AlessandroMichele</p>
<p>#AlessandroMichele #GucciAria</p>	<p>60</p>	<p>#GucciAria presents heritage elements like the GG motif and equestrian-inspired accessories within a collection that lingers over the edge of the beginning. @alessandro_michele #AlessandroMichele</p>
<p>#AlessandroMichele #GucciAria</p>	<p>61</p>	<p>In a tribute to @thesavoylondon hotel where founder Guccio Gucci worked as a liftboy in his youth, the story of #GucciAria begins at the fictional Savoy Club. @alessandro_michele #AlessandroMichele</p>
<p>#AlessandroMichele #Guccidecor</p>	<p>62</p>	<p>Located on the Namiki-dori Street, the same where #Gucci started its business in Japan in 1964, the new Gucci Namiki flagship store is designed with a unique concept and features a special illustration by artist @yukohiguchi3 on the façade. On April 29th, the first two floors of the store will be unveiled and open by appointment. To follow, the third floor will host the Gucci Apartment: a unique location where visitors can enjoy a bespoke client space, as well as a vibrant setting to discover the #GucciDécor collection. Later in the season, the new @gucciosteria da Massimo Bottura will open on the fourth level of the building. @alessandro_michele #AlessandroMichele</p>
<p>#GucciOuverture #AlessandroMichele</p>	<p>63</p>	<p>Archival codes appear in new ways with a contemporary twist. Playing with textures and materials, the House monogram appears as an embossed detail against a leather base on new bags from #GucciOuverture. Discover more through link in bio. #AlessandroMichele @alessandro_michele</p>

<p>#GucciGarden #AlessandroMichele</p>	<p>64</p>	<p>Welcome to Gucci Garden Archetypes, a new exhibit that explores the advertising campaigns of @alessandro_michele from the last six years, opened in the centenary year of the House and in the city of Florence, where it all began. Visit the link in bio to take a virtual tour of the immersive space, taking you step by step through the kaleidoscopic vision of the Creative Director. Gucci Garden Archetypes is open to visit on weekdays and by reservation on weekends. #GucciGarden #AlessandroMichele</p>
<p>#AlessandroMichele</p>	<p>65</p>	<p>In the centenary year of the House, Archetypes—a multi-sensory exhibit dedicated to Gucci ad campaigns from the last six years and the creative manifesto of @alessandro_michele—opens within the #GucciGarden in Florence. Feathered headdresses and stolen moments in Berlin bathrooms are just a preview. Discover more through the virtual tour at link in bio. #ComeAsYouAre_RSVP #AlessandroMichele</p>
<p>#GucciGarden #AlessandroMichele</p>	<p>66</p>	<p>A mechanical and enigmatic device commemorates the adventures between humans and horses throughout a glittering day in Los Angeles from the Spring Summer 2020 campaign while multitudes of screens broadcast images of Dani Miller @alienzarereal that challenged the notions of ‘flawless’ beauty. Discover more about the #GucciGarden Archetypes exhibit at link in bio. #OfCourseAHorse #GucciBeautyNetwork @alessandro_michele #AlessandroMichele</p>