

*Fashion Cultural Foundations: the legitimacy of innovative cultural centres operating at the crossroads of fashion and art*

Student Name: Alessandra Bertocchi

Student Number: 475140

Supervisor: Dr. A. Brandellero

Master's in Art, Culture and Society

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

Master Thesis.

21 February 2019.

## ABSTRACT

The cultural sector has seen the emergence of a new type of institution during the last decades: the fashion cultural foundation. Luxury fashion brands establish these foundations to pursue a cultural mission based on the promotion of contemporary art. Fashion cultural foundations are a striking case study for several reasons. Firstly, there is a gap in the existing literature about the topic, and academics usually consider the foundations as extensions of luxury brands rather than as autonomous institutions. Secondly, fashion cultural foundations are positioned at the crossroads of fashion and art. This characteristic, together with the fact that they are a relatively new typology of cultural centre, provides the opportunity to study whether fashion cultural foundations could be considered legitimate institutions. The issue of legitimacy is at stake when a new organisation is introduced in the already existing landscape of institutions in a society. The newcomer should demonstrate its legitimacy, namely its credibility, reliability, respectability and trustworthiness, to foster its activity. Moreover, understanding the legitimacy of fashion cultural foundations could help to clarify the doubt about their function: are they centres sincerely dedicated to a cultural mission or are they the extensions of luxury brands aimed at promoting the companies? Demonstrating legitimacy implies the connection of the new organisation to the already existing norms and values of a society (or *environment* in general terms), as well as a clear explanation of the identity and mission of the institution. In this process, discourse creation is fundamental. For this reason, the study of written material about fashion cultural foundations is at the core of this investigation. The thesis is based on the qualitative content analysis of a sample of 67 articles retrieved from *The New York Times* about three foundations: *Fondation Cartier pour l'Art Contemporain*, *Fondation Louis Vuitton*, and *Fondazione Prada*. These institutions were chosen because they share some similarities, such as the dedication to contemporary art, the presence of a venue to pursue their activity and their connection with well-known luxury brands. The analysis of the data aims to answer the following research question: *How are the contemporary art foundations established by three luxury brands – Louis Vuitton, Cartier and Prada - framed by elite newspapers?* The research led to significant findings, which describe fashion cultural foundations as characterized by two inseparable souls: one, artistic, and the other, fashion-related. Furthermore, these institutions are unique, in that they pursue their mission through outstanding venues, they fill an institutional void due to the lack of funds provided for culture, and they are connected to luxury brands, which are acknowledged as the new patrons of the arts.

KEYWORDS: fashion cultural foundations, luxury brand strategy, art, fashion, legitimacy.

# Table of Contents

---

<b>ACKNOWLEDGEMENTS</b> .....	<b>6</b>
<b>CHAPTER 1. INTRODUCTION</b> .....	<b>7</b>
<b>CHAPTER 2. THEORETICAL FRAMEWORK</b> .....	<b>12</b>
2.2 THE LEGITIMATION PROCESS OF FASHION CULTURAL FOUNDATIONS .....	<b>12</b>
2.1.1 Definition of legitimacy .....	13
2.1.2 Different types of legitimacy .....	14
2.1.3 Which kinds of legitimacy are fashion cultural foundations looking for? .....	15
2.1.4 Discourse creation around fashion cultural foundations .....	17
2.1.5 Focusing on both the process and the causes: the integration of two approaches to the legitimation process .....	18
2.2 ART AS A STRATEGIC BRANDING AND MARKETING TOOL FOR LUXURY BRANDS.....	<b>24</b>
2.2.1 Luxury goods .....	24
2.2.2 Luxury brands' key to growth.....	26
2.2.3 The artification of luxury .....	27
2.2.4 Experiencing luxury .....	28
2.3 FASHION CULTURAL FOUNDATIONS AS INNOVATIVE CULTURAL CENTRES .....	<b>30</b>
2.4 RESEARCH QUESTION.....	<b>33</b>
<b>CHAPTER 3. METHODOLOGY</b> .....	<b>36</b>
3.1 Sample .....	36
3.2 Operationalization.....	39
3.3 Qualitative content analysis .....	42
<b>CHAPTER 4. RESULTS</b> .....	<b>46</b>
4.1 THEME 1: Cultural mission (of fashion cultural foundations) .....	47
4.1.1 Cultural promotion .....	47
4.1.2 New hubs for contemporary art.....	48
4.1.3 Fashion cultural foundations as worthy cultural centres .....	49
4.2 THEME 2: Art patronage .....	49
4.2.1 Filling the institutional gap .....	50
4.2.2 New patrons of the arts .....	50
4.2.3 An <i>opportunity space</i> for the development of a new typology of cultural institution .....	51

4.3 THEME 3: Unique venues .....	52
4.3.1 Social milieu.....	52
4.3.2 Brand celebration .....	53
4.3.3 Fashion cultural foundations: between art and marketing.....	54
4.4 THEME 4: Brand universe .....	55
4.4.1 Corporation vs non-profit organization.....	56
4.4.2 Marketing strategy .....	57
4.4.3 Brand identity .....	58
4.4.4 Fashion cultural foundations as extensions of the luxury brand universe.....	59
4.5 DIFFERENT ITEMS, SIMILAR TRENDS .....	60
4.6 FASHION CULTURAL FOUNDATIONS: AT THE CROSSROADS OF ART AND FASHION.....	62
<b>CHAPTER 6. CONCLUSION .....</b>	<b>65</b>
<b>REFERENCES.....</b>	<b>71</b>
<b>APPENDIX 1: LIST OF CODES.....</b>	<b>76</b>
<b>APPENDIX 2: MIND MAP OF DISCOURSES, FRAMES, CODES AND SUB-CODES.....</b>	<b>77</b>
<b>APPENDIX 3: DATA SAMPLE .....</b>	<b>78</b>

## ACKNOWLEDGEMENTS

---

The realization of this Master's Thesis has been a personal and professional challenge. Despite the several difficulties I encountered during the process, I have finally reached this important goal. For this reason, I would like to thank all the people who helped me to achieve this accomplishment.

My gratitude goes to my supervisor Amanda Brandellero for her dedication and effort to provide me with constructive feedback and opinions on my research project. Thank you, Amanda, for giving me support during moments of trouble by continually showing your enthusiasm for my work and highlighting my capabilities and the strengths of my research on critical points. This helped me to keep a positive attitude and go on.

Additionally, I would like to thank my second reader, Dr. Michaël J. Berghman, for the time and dedication he spent on reading and evaluating my thesis.

There are many people I would like to thank for their constant moral and mental support. My endless gratitude goes to my family, my mum, dad and brother who steadily urged me to do my best and never give up. I would like to dedicate this thesis to them. I am also grateful to all my friends who kept on encouraging me during the last months. Among these, my warmest thanks go to Jeanne who gave me emotional support, as well as her time to read my paper and provide me with constructive opinions. I wish to thank my loyal study partner who stayed by my side during these months of hard work supporting me with love. Finally, I would like to thank my English teacher, Augie, who followed my entire university career with great enthusiasm and supported my choice to conclude my studies abroad.

Regrettably, I cannot mention all the people who accompanied me during the year abroad through their physical or sentimental closeness. However, I will carry you all in my heart.

## CHAPTER 1. INTRODUCTION

---

During the last decades, the tie between fashion and art has become stronger and stronger and it has taken different forms. In some cases, there is a collaboration between fashion designers and artists for the purpose of creating unique collections, like the case of the well-known partnership between the luxury brand Louis Vuitton and the artist Jeff Koons ([www.artribune.com](http://www.artribune.com)). Other times, famous architects design flagship stores for renowned brands, such as the striking Milanese flagship of Stuart Weitzman designed by Zaha Hadid ([www.globalblue.com](http://www.globalblue.com)). Further cases involve the intervention of fashion brands in funding the renovation of public cultural heritage, for instance, the restoration of the *Coliseum* financed by the Italian group Tod's ([www.artribune.com](http://www.artribune.com)).

Another interesting instance of this tie is a new typology of cultural institution established by a fashion brand for the promotion of art and culture: a fashion cultural foundation. Luxury fashion brands or luxury groups set up fashion cultural foundations to sustain, promote and exhibit cultural heritage. The foundations are private and entirely financed by the relative brand. Some of these foundations present cultural projects, organize temporary exhibitions or fund the renovation of artwork or buildings considered to be part of the public heritage. Examples of this type of foundation are the Italian *Fondazione Trussardi* and *Fondazione Fendi*, which are nomadic institutions supporting cultural projects in the cities where the brands have their headquarters – Milan and Rome, respectively –, as well as in the entire country. On the contrary, other foundations open specific venues that become museums where the institutions can carry on their cultural mission following a specific programme, such as the case of the *Fondazione Prada* in Italy. Unlike museums set up by fashion brands – the Italian *Armani Silos* and the French *Museè Yves Saint Laurent*, for instance – that juxtapose the celebration of the designer with a more extensive art promotion, fashion cultural foundations dedicate a variety of art media exclusively to the exhibitions, which are the expressions of our contemporary society.

The striking feature that makes fashion cultural foundations so appealing for a theoretical and empirical investigation is their position between two fields, fashion and art. This element confers them with an aura of uniqueness, although, at the same time, it could generate confusion about the role and mission of the foundations. In fact, doubt is always present when talking about fashion cultural foundations: are they museums of contemporary art or are they merely concretizations of the marketing

strategies of luxury fashion brands? Therefore, what is at stake is the legitimacy of these foundations. Defining fashion cultural foundations as legitimate institutions would mean that they have been accepted by different social groups (or audiences), who recognize these new institutions as credible, meaningful, respectable and trustworthy (Baumann, 2007a; Johnson et al., 2006; Suchman, 1995).

Moreover, there seems to be a gap in the scientific literature about fashion cultural foundations. Although scholars have largely studied the luxury brand sector for its unique features, peculiar management and marketing strategies (Codignola & Rancati, 2016; Grassi, Cassidy & Wigley, 2017; Groth & McDaniel, 1993; Hagtvedt & Patrick, 2008, 2009; Holbrook & Hirschman, 2018; Jang, 2006; Jay, Wang, Chan, Sherry Jr & Cui, 2014; Jelinek, 2018; Kapferer, 1996, 2012, 2014; Kapferer & Bastien, 2012; Kapferer & Valette-Florence, 2016; Moore, Doherty & Doyle, 2010; Moore & Doyle, 2010; Mosca, 2017; Nueno & Quelch, 1998; Riot, Chamaret & Rigaud 2013; Ryan, 2007; Silverstein & Fiske, 2003), the study of fashion cultural foundations is scarce, and the institutions are always approached as parts of the brands' universe rather than independent institutions. Indeed, academic literature about fashion cultural foundations describes them as a part of the *artification*<sup>1</sup> process of luxury brands and the explanation of their cultural activity is hardly mentioned (Kapferer, 2014). The brands, in fact, use art to increase their symbolic value, reinforce their brand image and add artistic value to their products. Even if luxury items are characterized by uniqueness, attention to detail and artisanal production, they still have strong commercial connotations and 'use value' that reduce their overall symbolic and artistic value. The commercial involvement of fashion production contrasts with the historical definition of art as a product strongly embedded with high symbolic connotations and detached from commerce (Bourdieu, 1993, in Baumann, 2007b). For this reason, the association with art is strategic, since art has many positive values like exclusivity, prestige, creativity, innovation, distinction, and timelessness among others (Codignola & Rancati, 2016). Therefore, the *artification* of a luxury brand brings several benefits: first of all, high prices will be, paradoxically, justified; secondly, the brands will improve their image and visibility (Kapferer, 2014). As a result, customers will perceive

---

<sup>1</sup> Literature about luxury brand strategy (Codignola & Rancati, 2016; Grassi et al., 2017; Hagtvedt & Patrick, 2008; Jelinek, 2018; Kapferer, 2012, 2014; Kapferer & Bastien, 2012) borrow the term *artification* from the pragmatic sociologists Shapiro and Heinich who describe *artification* as "the process through which objects, forms, and practices are constructed and defined as artworks" (Shapiro & Heinich, 2012, par. 5). This definition stresses the journey of an object/practice from the realm of non-art to the domain of art. However, when the term *artification* is moved to the context of luxury brands, its definition is slightly different. As Kapferer (2014) points out, fashion does not aim at becoming art. Nevertheless, the association with art becomes strategic for luxury brands to foster the creation of their image as creative industries (Kapferer, 2014).



the luxury items as unique pieces embedded with a huge symbolic aura that will confer them with positive feelings, as well as a sign of distinction (Codignola & Rancati, 2016; Grassi et al., 2017; Hagtvedt & Patrick, 2008; Kapferer, 2014; Kapferer & Bastien, 2012).

The purpose of this research is to go beyond the management and marketing point of view to investigate how these cultural foundations operate in their special position between fashion and art, which are two distinct fields. The link of these cultural foundations with the fields of art and fashion poses a central issue: could fashion cultural foundations be considered as legitimate art institutions or are they the mere concretization of luxury brand strategy? The topic is extremely fascinating because it examines the position of this new type of cultural institution and its legitimacy as a new agency in the cultural sector. Moreover, research could potentially explore whether and how these institutions have a role in the positioning of the relative brands in the hierarchy of art producers. Nevertheless, the goal of this research is not trying to understand if fashion can be considered as an art expression. It would be unlikely to reach such a great objective in such a brief study.

The following research question was addressed to explore the issue: *How are the contemporary art foundations established by three luxury brands – Louis Vuitton, Cartier and Prada – framed by elite newspapers?* The question focuses the attention on elite newspapers, since they are the media able to influence the political agenda and their audiences' opinions and perceptions. In addition, the study of the critical discourse built around fashion cultural foundations enables an analysis of the frames that make these institutions understandable, credible, desirable and trustworthy (Baumann, 2001, 2002, 2007a, 2007b; Harrington et al., 2015; Johnson et al., 2006; Suchman, 1995).

A qualitative content analysis of a sample of 67 articles retrieved from *The New York Times* was conducted to understand which kind of discourse(s) – fashion, art or other discourse – is prevalent when describing the institutions. Furthermore, to explore the levels of legitimacy of the foundations and their brands, two sub-questions were posed: *What do these media frames say about the legitimation process of this new type of cultural institution for contemporary art?* And *what do these frames say about the role of these foundations in the legitimation process of luxury fashion brands?* Based on the research question, three well-known foundations were chosen as subjects of investigation: *Fondazione Prada* (Milan and Venice, Italy), *Fondation Louis Vuitton* and *Fondation Cartier pour l'Art Contemporain* (Paris, France). The choice of these foundations is related to the fact that they share some characteristics: firstly, they were established by well-known luxury (fashion) brands; secondly,

they prevalently dedicate themselves to contemporary art; moreover, they use a prestigious venue to carry on their activity.

The research is divided into five chapters. This introduction is followed by the second chapter in which the theoretical grounds of the study – the two main theoretical perspectives – are presented. On the one hand, there is a sociological approach based on the study of the legitimation process and the different types of legitimacy that fashion cultural foundations could seek. The issue of legitimacy is explained by using Baumann's (2007b) model based on the three groups of factors – opportunity space, resources, and framing – which facilitate or inhibit the accomplishment of the journey of a new cultural product from a lower to a higher position in the hierarchy of arts. This model is complemented by the presentation of another explanation of the legitimation process, which focuses more on the process itself than on the possible factors driving it (Johnson et al., 2006). On the other hand, there is the literature about luxury brand strategy, which provides the means to understand the unique dynamics within the luxury field: from the artification of the luxury brands (Codignola & Rancati, 2016; Hagtvedt & Patrick, 2008; Jelinek, 2018; Kapferer, 2014) to the communication strategies used to create a unique selling proposition (Jelinek, 2018) and customer expectations and motivations behind luxury consumption (Kapferer, 1996; Kapferer & Valette-Florence, 2016; Mosca, 2017).

The third chapter focuses on the operationalization of the concepts into a manageable tool of investigation and data analysis. As introduced above, the research is based on the qualitative content analysis of a sample of 67 articles retrieved from *The New York Times* dealing with three foundations: *Fondazione Prada*, *Fondation Louis Vuitton* and *Fondation Cartier pour l'Art Contemporain*. Chapter Four contains an analysis of the empirical data comparing the findings to existing literature. The analysis led to interesting findings that clarify the role of fashion cultural foundations as an important new typology of cultural institution that is able to fund contemporary art at large. Due to the institutional gap in financial support for governments to culture, fashion cultural foundations have been contributing to the creation of a public good, offering audiences a public space to experience contemporary art. Despite their social role, the institutions are also framed as the toys of rich tycoons, whose purpose is to display their richness and promote their luxury enterprises. Chapter Five, the conclusion, presents the answers to the research question and sub-questions. In this section, new insights will be presented with the possible implications this study could bring to the establishment of

cultural foundations by luxury brands. Lastly, the limitations of this thesis will be outlined and directions for future improvement and development of this study will be proposed.

## CHAPTER 2. THEORETICAL FRAMEWORK

---

To investigate the way in which cultural foundations established by luxury brands are framed in elite newspapers, it is necessary to introduce two main theoretical perspectives. On the one hand, there are the theories about the legitimation process which explain how a new social form, event or product is recognised as credible and trustworthy on the local and general level (Baumann, 2001, 2002, 2007a, 2007b; Deephouse & Suchman, 2008; DiMaggio, 1986a, 1986b, 1992; Harrington et al., 2015; Johnson et al., 2006; Scardaville, 2009; Suchman, 1995). On the other hand, there is the literature about the luxury brand strategy which explains the establishment of cultural foundations as extensions (namely part of the *artification* process) of the luxury brands aimed at broadening and fostering their symbolic connotations (Codignola & Rancati, 2016; Grassi et al., 2017; Groth & McDaniel, 1993; Hagtvedt & Patrick, 2008; Hagtvedt & Patrick, 2009; Jelinek, 2018; Kapferer, 1998, 2012, 2014; Kapferer & Bastien, 2012; Kapferer & Valette-Florence, 2016; Moore et al., 2010; Moore & Doyle, 2010; Mosca, 2017; Nueno & Quelch, 1998; Ryan, 2007; Ryan et al., 2013; Silverstein & Fiske, 1998). These foundations operate in between two fields – fashion and art – that are characterized by different values, goals and various dynamics of legitimation. For this reason, the integration of the two approaches is essential to understand the topic of fashion cultural foundations and interpret the empirical information correctly.

### 2.2 THE LEGITIMATION PROCESS OF FASHION CULTURAL FOUNDATIONS

One of the goals of this research is to investigate whether the legitimacy of fashion cultural foundations is discussed in elite newspapers and how it is framed. Researching the legitimacy of fashion cultural foundations means understanding if they are acknowledged as museums or as the marketing tools of luxury brands. However, the issue of the legitimacy of the relative brands refers to the position of these brands in the hierarchies of the arts, namely if they could be considered as creative industries producing art beyond the commercial value of the items. For this reason, it is necessary to understand what legitimacy means and how it can be attained. Therefore, I will introduce this section with a definition of legitimacy, followed by the presentation of the different types of legitimacy that fashion cultural foundations could seek. Afterwards, I will explain how legitimacy can be obtained, by

comparing Baumann's and Johnson's theories and demonstrating how the integration of the two models could be valuable for the investigation of the topic of fashion cultural foundations.

### 2.1.1 Definition of legitimacy

According to scholars, legitimacy is a social process which aims to make a new object, practice or rule accepted by a society (Baumann, 2007a; Johnson et al., 2006; Suchman, 1995). Legitimation occurs when some societal groups accept or support the object of legitimation despite "reservations that any single observer might have about it" (Suchman, 1995, p. 574). In other words, it is almost impossible to gain total consensus among social groups, but, when most of the members of the groups accept the object, legitimacy will likely be obtained (Baumann, 2007a).

This is a broad definition that needs some specifications when applied to a special case like fashion cultural foundations. The peculiarity of these institutions is that they enter the realm of culture because they pursue an artistic mission. For this reason, I will use the definition and explanation of legitimation given by sociologists of culture (Baumann, 2001, 2002, 2007a, 2007b; DiMaggio, 1986a, 1986b, 1992; Harrington et al., 2015; Scardaville, 2009). Moreover, as the foundations are primarily institutions, I will integrate Baumann's theory with Suchman's explanation of legitimation (Suchman, 1995; Deephouse & Suchman, 2008), since the latter approaches legitimacy from the perspective of institutional tradition. To this regard, DiMaggio's contribution (1986a) is also relevant, as he studied the legitimation process of non-profit corporations, which is close to the object of investigation of this thesis.

According to Baumann, the legitimation of a new cultural product implies aesthetic mobility, because "legitimation within the sociology of art is concerned with how cultural products are repositioned — both institutionally and intellectually. This repositioning allows the productions to be redefined; from merely entertainment, commerce, fad, or cultural experimentation or randomness to culture that is legitimately artistic, whether that be popular or high art" (Baumann, 2007b, p. 48). If we apply this definition to the object of this research – fashion cultural foundations –, it could be stated that the legitimation of the institutions occurs when they move from the realm of the luxury brand strategy to the domain of official institutions dedicated to culture. In other words, fashion cultural foundations could obtain legitimacy if they were framed as museums rather than as marketing and

branding tools of the luxury companies. Nevertheless, it is also essential to the goal of this research study to introduce the different types of legitimacy.

### 2.1.2 Different types of legitimacy

Baumann (2007a) talks about *aesthetic legitimacy*, which occurs when a new cultural product/object obtains artistic worth. Sometimes, cultural products struggle to achieve aesthetic legitimacy, but they can easily get *economic legitimacy*. Scardaville (2009) for instance, illustrates the case of soap operas that have been accepted as a legitimate way to conduct a prolific business, but they have struggled to be recognised as art and are still not widely acknowledged as such. Following the considerations of these authors, it seems that fashion cultural foundations have economic legitimacy: scholars often depict these foundations as efficient branding and marketing tools of the relative brands (Hagtvedt & Patrick, 2008; Kapferer, 2014)<sup>2</sup>.

The article by Suchman (1995) on *organizational legitimacy* is also relevant to introduce another type of legitimacy that is essential to understand which kinds of legitimacy fashion cultural foundations are seeking and why. When a new institution is established, it needs to justify its activity, mission and purposes, so to be accepted by different social groups and appear understandable and desirable (Johnson et al., 2006; Suchman, 1995). Institutions should aim at obtaining legitimacy to survive and foster their activity. Legitimacy enhances the credibility of the organisations, which, consequently, will allow them to continue their business (Suchman, 1995).

The credibility of an institution is obtained through other types of legitimacy: pragmatic, moral and cognitive (Suchman, 1995). *Pragmatic legitimacy* occurs when the organisation responds to the necessities of its audiences, whereas *moral legitimacy* is obtained when it aims for altruistic purposes and is free of self-interest (Suchman, 1995). Despite their importance in organizational legitimacy, the aforementioned two kinds of legitimacy are not relevant to the goal of this thesis, because fashion cultural foundations do not respond to the specific needs of some societal groups and do not pursue altruistic missions. On the contrary, *cognitive legitimacy* plays a fundamental role in the explanation of the issue of the acceptance of fashion cultural foundations.

---

<sup>2</sup> This motivation is more evident for corporate foundations rather than for non-profit organisations. I will discuss this difference in detail in the following pages (and a section of the Results Chapter is dedicated to the explanation of this aspect).

*Cognitive legitimacy* refers to the acknowledgement of the new institution as appropriate, meaningful, worthy, proper and trustworthy, based on *comprehensibility* and *taken-for-grantedness* (Suchman, 1995). In other words, the object of legitimation should be connected to the already existing framework of rules, norms, ideas, values, and beliefs to be understood and accepted by audiences (Johnson et al., 2006; Suchman, 1995). According to Weber (1978, in Johnson et al., 2006), legitimation is determined by a series of norms, values, and beliefs that enable people to understand and accept the object of legitimation. The point that emerges from Weber's definition is that legitimation is favoured by two main elements, norms and beliefs, that generate a collective construction. Therefore, there are two aspects in the process of building legitimacy: a normative one depending on the institution's adaptation to the rules/norms of the society and a cognitive one depending on the ability of different social actors to create a framework of ideas and values allowing people to understand the object of legitimation (Suchman, 1995). In any case, the communication of these frames is key to the process of legitimacy.

Suchman (1995, p. 587) defines this process as “conformation to environments,” stressing the importance of connecting the organisation to the already existing institutional regime. To this regard, the definition given by the International Council of Museums (ICOM) could be useful to frame the identity and activity of fashion cultural foundations. According to ICOM “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” ([www.icom.museum.com](http://www.icom.museum.com)). Unlike ICOM's statement about museums, the definition of fashion cultural foundations is not so straightforward. On the contrary, the definition of this new typology of cultural institution is unclear, and this uncertainty might lead to misunderstandings about their identity and mission. Therefore, the legitimacy of these institutions could be at risk.

### 2.1.3 Which kinds of legitimacy are fashion cultural foundations looking for?

As explained above, the study of literature about legitimation allowed to identify three significant types of legitimacy: aesthetic, economic and organizational. Fashion cultural foundations could potentially seek each of them to be accepted by different audiences.

- Aesthetic legitimacy (A.L.): Baumann illustrates that A.L. is achieved when an object or practice moves from the status of mass entertainment – hence, has great commercial value – to a higher position, closer to the realm of art, which is far from commercial/economic value (Scardaville, 2009). Although fashion cultural foundations cannot be seen as an artistic object, Baumann’s definition of “aesthetic mobility” (Scardaville, 2009, p. 367) could also be applied to this case. Because the foundations have a tie with the relative luxury brands, they could be perceived as “third places”, namely venues external to the luxury brands’ stores where customers could have a recreational experience (Nobbs, Moore & Sheridan, 2012, p. 925). Providing an experience is essential for luxury brands since they can strengthen the relationship with consumers and increase their reputation as producers of high-symbolic-value items (Codignola & Rancati, 2016; Grassi et al., 2017; Hagtvedt & Patrick, 2009; Jelinek, 2018; Mosca, 2017).<sup>3</sup> Therefore, achieving A.L. would mean that fashion cultural foundations would move from the position of entertainment venues to the position of cultural institutions whose mission goes beyond a recreational one.<sup>4</sup>
- Economic legitimacy (E.L.): from the point of view of luxury brands, fashion cultural foundations already seem to have E.L, as they are part of the brands’ marketing and management strategy. The foundations represent a new way to offer an experience of artistry to luxury customers and a tool to promote the brands and justify the high prices of luxury items, as I will explain in the second part of this chapter. However, such E.L. does not necessarily spread to other realms, aesthetic and organizational (Scardaville, 2009). Soap operas, for instance, obtained E.L. as they were considered a worthy tool to conduct business; however, that E.L. did not transfer to A.L. (Scardaville, 2009). In other words, one type of legitimacy does not extend to other areas/types of legitimacy and globally validate the innovation. Therefore, fashion cultural foundations, which already seem to have E.L., should also aim to obtain A.L. and O.L.
- Organizational legitimacy (O.L.): fashion cultural foundations need to appear desirable and proper, as well as be perceived as worthy, meaningful and trustworthy to be credible and go on pursuing their activity (Suchman, 1995). Their commitment to providing contemporary culture

---

<sup>3</sup> The second part of this chapter explains the luxury brand strategy in more detail.

<sup>4</sup> Of course, the role of museums is also related to the possibility to provide enjoyment and leisure experiences to the audience; however, their mission is also based on the conservation, preservation and divulgation of heritage (Stephen, 2001; [www.icom.museum.com](http://www.icom.museum.com)).



with large financial support (Fondation Cartier Pour l'Art Contemporain, 2018; Fondation Louis Vuitton, 2014; Fondazione Prada, 2015) could be regarded as a factor giving the foundations a reason for existence and a certain trustworthiness, because they promote contemporary culture with a systematic programme of exhibitions and events, which take place thanks to considerable private funding.

Despite the differences, all types of legitimacy are connected by the need of institutions to make their position clear. In other words, *cognitive legitimacy* underpins the entire issue of the legitimation of this new type of institution operating at the crossroads of fashion and art. For this reason, I will now focus on the centrality of discourse creation in the legitimation process.

#### 2.1.4 Discourse creation around fashion cultural foundations

As explained above, legitimation occurs when a new practice, object or norm is accepted by most of the components of societal groups (Johnson et al., 2006). Therefore, to gain legitimacy, discourse creation has a crucial role: it can help in understanding the object of legitimation and position it within the already existing social constructions (of rules, norms, values), as well as transform it into an intellectual phenomenon (Baumann, 2007b; Harrington et al., 2015; Suchman, 1995). Building a framework means that the growth of critical commentary – or discourse – about the cultural practice or movement explains and justifies the emergence of the new cultural product. In fact, discourse aims to build a web of ideas, concepts and values around the innovation, enabling the audience to comprehend it (Baumann, 2001, 2002, 2007a; Harrington et al., 2015; Johnson et al., 2006; Suchman, 1995).

The creation of a frame of ideas and values is also one of the factors that Baumann (2007a) identifies as fundamental in the process of *aesthetic mobility*. In his study about the legitimation of the film industry (2007b), he illustrates how the development of critical discourse around film allowed for the change in the classification of films from the entertainment business to an artistic practice (Baumann, 2001, 2002). The critical attention to movies contributed to tying the innovation to the set of conventions and aesthetic standards that fostered the aesthetic mobility of films.

The comprehensibility of the mission and purpose, organisation and identity of fashion cultural foundations is at stake in the process of legitimation. If the institutions are depicted as cultural centres by the media, audiences will perceive them as worthy and (automatically) connect them to a series of positive values which could frame the foundations as important players in the promotion of culture.

These values (and evaluations) could be connected to the public role of the foundations: they create a public good because they offer a space where people can not only have leisure experiences but also explore a variety of artistic media, which could also foster processes of education and reflection on contemporary society (Fondation Cartier Pour l'Art Contemporain, 2018; Fondation Louis Vuitton, 2014; Fondazione Prada, 2015). Furthermore, if fashion foundations are framed as museums (following the official definition given by ICOM), they will be connected to the already-existing norms that justify the presence of the institution as a tool for the promotion and promulgation of heritage.

### 2.1.5 Focusing on both the process and the causes: the integration of two approaches to the legitimation process

The centrality of the connection between the new cultural product and the existing and accepted cultural framework of norms, values, and beliefs is also identified as crucial by Johnson et al. (2006). Highlighting these links enables the validation of the new practice – called *innovation* by this group of scholars – on a local level (Johnson et al., 2006, p. 60). This means that once the innovation is introduced, it is indispensable that it gains consensus in the place or group where it was initiated (Johnson et al., 2006). Local level does not necessarily refer to the physical location where the new practice was introduced, but it can also apply to the group where the innovation was initiated.

The first corporate foundation established in France was *Fondation Cartier* (Fondation Cartier Pour l'Art Contemporain, 2018). Once the innovation was introduced in the cultural landscape of Paris, it had to be validated on the local level. If we consider the issue of local validation from a 'geographical' point of view, the foundation could have been accepted as a positive new player in the cultural environment of the city offering audiences the opportunity to see contemporary art. However, if we interpret local level as the group of people connected to the innovation, we should consider the professionals that work within or around the foundation: artists, art critics, aestheticians, managers and journalists. If most of these professionals reach a consensus about the trustworthiness and utility of the foundation, it will be accepted as a new cultural institution worthy of consideration.

The interpretation of local level as referring to the internal audience matches Baumann's (2002, 2007a, 2007b) theory. In fact, he does not discuss validation in 'geographical terms' but stresses the importance of the acceptance of the new practice within the internal audience, that is, among the players in the art world (Becker, 1982). Of course, these different explanations are due to the fact that

Johnson et al. (2006) deal with any social practice, be it the entertainment industry or a cultural practice (Scardaville, 2009), whereas Baumann studies the issue of legitimation within the sociology of arts. Thus, the latter refers only to cultural products. Moreover, Johnson et al. (2006) focus on the dimension of acceptance across aggregated groups as the element fostering legitimation, while Baumann (2007b) talks about the object's journey from a low to a high status (aesthetic mobility) (Scardaville, 2009).

When an innovation has been locally validated, it may diffuse into other social contexts. Here, it will not take much time to be accepted because it has already been validated by the previous social environment (Johnson et al., 2006). During this process of diffusion, increasingly less effort will be required to frame the innovation, since social actors will take it for granted, as part of the societal culture. If this situation occurs, the innovation will be considered generally validated, and it will become part of the frames that will be used in the future to validate other innovations (Johnson et al., 2006; Scardaville, 2009).

Cartier Foundation initiated the practice of corporate philanthropy in France in the 1980s (Fondation Cartier Pour l'Art Contemporain, 2018). A few years later, another luxury company established its corporate foundation, Fondation Louis Vuitton (Fondation Louis Vuitton, 2014). Probably, the latter foundation did not take as much time or expend as much effort to communicate its purposes due to the fact that there was a relevant precedent in France that indirectly facilitated its validation. I use the adjective 'relevant' because Alain Dominique Perrin, the head of *Maison Cartier*, contributed to changing French legislation and introduced the practice of corporate philanthropy in the country (Fondation Cartier Pour l'Art Contemporain, 2018). In this way, his foundation obtained organizational (normative) legitimacy.

The case of the Cartier Foundation is illustrative of one of the strategies described by Suchman (1995) to obtain organizational legitimacy. The foundation partially adapted to the already existing frame that depicts cultural institutions as places dedicated to the promotion of heritage (conformation to environment). Besides that, the institution brought about a substantial innovation involving the changing of legislation. This process has been entitled the "manipulation of environments" (Suchman, 1995, p. 591). Suchman (1995) explains this strategy as the sets of managerial actions to introduce some elements of novelty to social reality. Also in this case, communication plays a fundamental role as a driver of the process of change (manipulation).

Up to now, the focus has been on an approach to the issue of legitimacy that focuses on the process and its four stages – innovation, local validation, diffusion and general validation (Johnson et al., 2006, pp. 60-61). However, this approach lacks an element: research on the causes underpinning the legitimation process. For this reason, I consider it valuable to integrate the above with Baumann’s theory of legitimation based on three groups of factors: *resources*, *opportunity space* and *framing* (Baumann, 2007a). *Table 1* illustrates an example of the application of Johnson’s and Baumann’s theories to the case of the legitimation of non-profit corporations taken from DiMaggio’s study (1986a). Since previous sections have already dealt with group ‘framing’ (which in itself can be considered a process, since it refers to discourse creation), the following sub-section will explain *resources* and *opportunity space* in more detail.

**Table 1: Example of the application of the two approaches to the legitimation process**

Johnson et al. (2006)	<i>Cultural entrepreneurship in 19<sup>th</sup> century Boston: the creation of an organizational base for high culture in America</i> (DiMaggio, 1992)	Baumann (2007b)
	<ul style="list-style-type: none"> <li>❖ During the mid 19<sup>th</sup> century, BOSTON was one of the most vibrant cultural centres in the US</li> <li>❖ However, BOUNDARIES BETWEEN HIGH AND LOW ART WERE UNCERTAIN and the city “lacked of organizational arrangements that could sustain ‘high culture’ distinct from more popular forms”</li> <li>❖ Presence of a well-educated elite known as the <i>Boston Brahmins</i>, who were a social group characterized by “multiple ties among its members based in kinship, commerce, club life and participation in a wide range of philanthropic associations”</li> </ul>	OPPORTUNITY SPACE
INNOVATION	<p style="text-align: center;"><b>NON-PROFIT CORPORATIONS</b> <b>Goal: distribution of high culture</b></p> <ul style="list-style-type: none"> <li>• Being funded by venture enterprises, they are free from market pressure</li> <li>• Being governed by trustees, they are able to gain the support of the elite</li> <li>• Being managed by artistic professionals, a high cultural product is guaranteed</li> </ul>	RESOURCES
LOCAL VALIDATION	Support of politicians	OPPORTUNITY SPACE
DIFFUSION	Non-profit corporations represent a valid and reliable place to invest profits from venture enterprises	OPPORTUNITY SPACE and RESOURCE
GENERAL VALIDATION	Colleges and universities started to pay more attention to non-profit corporations	FRAMING

### a) *Opportunity space*

As introduced above, Baumann’s explanation of the legitimation process does not contain any explicit reference to the validation of a new cultural practice in contexts different from the one in which innovation emerged (Baumann, 2007a). As concerns the state of the film industry in Europe and America, the different geographical surroundings represent an *opportunity space* for the film industry to be legitimized as art rather than the validation in different contexts (Baumann, 2007b). For instance,

before World War I, films in Europe were more expensive, hence more popular among upper classes, whereas in the US attending movies was cheaper and more popular among the middle-class. This external factor – the price of a cinema ticket – generated discrimination in the way the film industry was perceived. In Europe, since cinemas were frequented by upper classes, films were recognised as highbrow culture, whereas in the US they were not considered a legitimate art form (Baumann, 2007b).

Therefore, there are some factors external to the new cultural product that can either foster or inhibit the product's chances of obtaining legitimacy (Baumann, 2002, 2007a, 2007b). Baumann (2007a) refers to them as the *political environment*, or more often as the *opportunity space*, adopting the term from DiMaggio (1992). DiMaggio emphasizes how the opportunity space - which is defined by the presence of competitors, different patrons, or commercial substitutes, among others – can influence the ability of a cultural genre to obtain recognition (DiMaggio, 1992). For instance, the diffusion of the film industry favoured the opening of an opportunity space for theatre to be recognised as a highbrow art expression (DiMaggio, 1992). In the case of fashion cultural foundations, we could identify an opportunity space made up of several factors:

- the absence of institutions giving space to contemporary culture;
- the crisis of public museums that are encountering economic difficulties;
- the presence of new patrons passionate about contemporary art;
- the connection of these patrons to luxury brands that can financially support any cultural project;
- the aura of prestige of these luxury brands that could attract artists (however, the relationship with luxury fashion brands could also be seen as a negative aspect);
- the network of luxury brands that could facilitate the development of artistic projects.

An academic precedent for the case under consideration in this thesis is DiMaggio's study about the emergence of non-profit corporations (1986a). The line of argumentation about the legitimization of fashion cultural foundations can be influenced by the following case illustrated by the scholar (DiMaggio, 1986a). A new type of cultural organisation – a non-profit corporation - emerged in Boston at the end of the 19th century as a response to the need of the elite classes for the definition and development of high culture. Indeed, before the 1850s, the boundaries between “culture and commerce or art and entertainment” were unclear (DiMaggio, 1986a, p. 34). In this uncertain cultural environment, the most defined status group – the *Boston Brahmins* – contributed to the emergence of a

new typology of cultural institution managed by artistic professionals and governed by influential trustees to produce and distribute high art. Therefore, the elite founded non-profit corporations for the differentiation of high art from the popular entertainment sponsored by entrepreneurs and distributed via the market. The first two non-profit corporations were the Boston Symphony Orchestra and the Museum of Fine Arts. The strengths of these corporations were related to the fact that, being funded by venture businesses and governed by trustees, the institutions were free from the pressure of the market and could be protected by the elite from contamination by popular culture. (DiMaggio, 1986a; Johnson et al., 2006). The innovation of non-profit corporations was quickly validated on a local level since they obtained the support of politicians. In a second stage, financiers played a special role in the diffusion of the innovation because non-profit corporations were a practical solution for the investment of profits from venture enterprises. Finally, these corporations also obtained general validation through the aid of colleges and universities that started to pay more and more attention to non-profit art organisations (Johnson et al., 2006).

Thus, from the above example, it can be affirmed that some of the relevant external factors that facilitated the diffusion of non-profit corporations were:

- unclear boundaries between culture and commerce in the cultural scene of Boston at the end of the 19<sup>th</sup> century;
- venture enterprises looking for reliable alternatives to invest their high profits;
- support of politicians.

The example of non-profit corporations is valuable because it shows the importance of both external and internal factors in facilitating the institutions on their road to legitimacy. The internal factors, also defined as *resources*, are discussed in the next section. The structure of these organisations based on private funding allowed them to be free from the pressure of the demanding markets for commercial products. The lack of self-interest in the markets enabled the corporations to propose highbrow cultural programmes.

### *b) Resources*

The internal factors that favour the legitimacy of non-profit corporations are called *resources* in Baumann's model (2007a). He identifies as resources all those elements within a practice able to facilitate the development of an art world around it (Baumann, 2007b). The term resource refers to a

broad category of tangible and intangible elements whose presence or absence could determine the success or failure of the mobility of a practice from the realm of entertainment to that of high art. Becker's explanation of tangible and intangible resources (1982) is helpful to clarify the meaning. According to Becker, the production of any artwork requires tangible resources like materials, manufacturers and a network of personnel (people involved in assisting the artists), and intangible resources, such as talent, knowledge, and reputation, on the other.

In his study about the Hollywood film industry, Baumann (2007b) identifies two different groups of factors as resources. The first group includes all the events and activities that foster the promotion of film as art: film festivals of any kind (from those with specific themes and genres to those offering competitions for different prizes) and the self-promotion of film directors as artists rather than as craftsmen, as well as the blooming of academic studies and the rise of specific university curricula about the film industry since the late 1960s. The second group consists of pragmatic, economic, and legal factors. On the pragmatic side, the new mode of film production played an essential role in the changing status of film in the US. With the introduction of the studio system, producers increased in importance (over the directors) and controlled the entire production to maximise efficiency and management. On an economic level, in the 1920s art houses to show movies began to open and, with new general wealth after World War II, drive-in theatres spread across the US. Furthermore, on the legal side, the introduction of a new censorship system, less strict than the *Hays Codes* of 1922 (which dramatically reduced the range of themes, topics, and actions that movies could portray), caused an evolution in the content of film productions (Baumann, 2007b).

This example demonstrates the difficulty of identifying the groups of resources that facilitate or inhibit the legitimation process. If we consider fashion cultural foundations, we could easily identify abundant financial support as an element helping these institutions to foster their cultural activity and consequently obtain organizational legitimacy. However, the investigation of resources would require an extensive study based on different types of materials, for instance, and information about the history or the internal organisation of the institutions. For this reason, the empirical material available for research is not adequate to evaluate the resources of fashion cultural foundations. Despite that, an open-minded approach will be maintained to keep open the opportunity to collect some information relating to resources.

## 2.2 ART AS A STRATEGIC BRANDING AND MARKETING TOOL FOR LUXURY BRANDS

As explained in the previous pages, the cultural institutions under investigation in this research project are established by luxury brands. The luxury sector has specific dynamics, which should be analysed to create an appropriate framework to achieve the correct interpretation of the empirical data. Such unique dynamics, in fact, may clarify the role that art plays in the economic and aesthetic legitimation of luxury items. The literature about luxury brand strategy explains how the association with art can be a tool to justify the high prices of luxury objects (Codignola & Rancati, 2016; Kapferer, 2012, 2014;). The goal of this section is to provide readers with an overview of the luxury brand world. The definition of luxury goods begins this section and is followed by an explanation of the growth strategy of luxury brands. These two parts lead to the core of this section, that is, a description of the importance of the association with art and the centrality of experience to favour the growth of luxury brands and to enhance their symbolic image.

### 2.2.1 Luxury goods

Luxury goods differ from the others because they possess indirect tangible and intangible benefits beyond the core product, that is, the use value of the item (Kapferer & Bastien, 2012; Mosca, 2017). The indirect tangible benefits refer to all those features that the consumer takes into consideration during the purchase, such as assistance, assurance, and instructions, among others. Then, there are the intangible benefits that are not a part of the product or the service – the features the product can offer the consumer to increase its attractiveness. For instance, a luxury car like a Ferrari may display the status and social position of the owner. In addition to benefits, luxury goods have tangible and intangible characteristics that define them.

Generally speaking, luxury goods have high prices; however, luxury implies qualitative features rather than quantitative (Kapferer & Bastien, 2012). In other words, a high cost does not justify the positioning of an item in the realm of luxury (Mosca, 2017). The qualities that an object should have to be defined as a luxury good can be grouped into tangible (physical, visible) and intangible features. As regards the tangible ones, luxury items are usually characterised by the use of high-quality, precious materials assembled by highly skilled artisans, who use traditional techniques or state-of-the-art technologies to create exclusive goods characterized by high quality, a certain aesthetic and design, and



attention to detail. Moreover, apart from rarity and uniqueness, an important feature of this kind of item is the brand, its identity and heritage. The brand, which is defined by a name or a symbol, allows differentiating the object from all the others. The brand and its equity are not imitable and provide many intangible features to the luxury good. These intangible characteristics build a strong symbolic value around the item. Connecting a luxury good to the history of the brand and its heritage means providing it with roots which tie it to the traditions and the culture of the place and time in which it is created. The presence of a heritage underpinning the luxury object links the item with the past: the people who created it, the people who used it and the rituals related to that object (Codignola & Rancati, 2016; Groth & McDaniel, 1993; Hagtvedt & Patrick, 2008; Kapferer & Bastien, 2012; Mosca, 2017).

Hermès, for instance, was established in 1837 by Thierry Hermès who created an enterprise specialised in high-quality standards and craft saddles. After some decades, the activity moved to Paris – to Rue du Faubourg 24 where the headquarters of the company is still located – and production was extended to the creation of accessories for horse riding. At the turn of the century, with the development of cars, Thierry's grandson launched a line of luggage and accessories made of leather and characterised by the elegance that soon became the distinctive sign of all Hermès products. Among these, *Le Petit Sac de Voyage à Courroies* was designed at the end of the 19th century and it has always been present in all collections since then. *Le Petit Sac* became the iconic bag generally given the name *Kelly* in honour of Princess Grace Kelly, who was its most important owner. Nowadays, Hermès still produces the *Kelly* bag and the iconic velvet foulards that are the distinctive hallmarks of the French *Maison*, which is run by Thierry's descendants.

The case of the *Kelly* bag is exemplificative of the characteristics of a luxury item. The bag is produced with high-quality materials, using the original design, and made with traditional craftsmanship, just as it was at the end of the 19th century. Besides that, the *Kelly* is embedded with a strong symbolic value deriving from the identity of the *Maison*, its history and the fact that it was one of the most appreciated bags of Princess Grace of Monaco, a renowned icon of elegance and good taste.

### 2.2.2 Luxury brands' key to growth

All the tangible and intangible qualitative aspects mentioned above generate an aura of artistry and uniqueness around the luxury item and help to hide the commercial connotations of the object, as well as justify the high prices and give added value (Codignola & Rancati, 2016; Jelinek, 2018). However, the features of uniqueness and rarity typical of luxury products generate a problem concerning the luxury brands' growth. The paradox of luxury is that growth is maintained through scarcity rather than with high levels of production and consumption (Kapferer, 2012). *Scarcity* is a strategy that can be related to the physical features of the luxury object, like the materials, the age and the technique used to produce it, but rarity also has to be developed through product and service marketing to emphasise the quality and increase (or justify) the high price. Scarcity – which is usually maintained by keeping the supply below the demand – is an issue in luxury brand management, since rare objects are perceived as extraordinary, unique and, therefore, with a very high value (Kapferer, 2014). However, it would be incorrect to state that luxury brands reduce their production to create scarcity. Of course, luxury production is lower than mass production. Despite that, scholars talk about the *abundant rarity* strategy, which means that the luxury brand should focus on creating feelings of exclusivity rather than actual scarcity of the items; thus, virtual scarcity substitutes for real scarcity (Kapferer, 2012; Kapferer & Valette, 2016). Moreover, this goal is also achieved by expanding the customer base from the *happy few* – a restricted elite that could afford luxury items – to the *happy many*, namely the middle class (Kapferer, 2012). This process, which could be defined as the *democratization of luxury* (Kapferer & Bastien, 2012), enables the brands to increase their extendibility by differentiating their product range to include more accessible products affordable by the happy many. An example could be the line of perfumes of the French *Maison Dior*. The brand Dior is well known for its haute couture, the prestige of the founder and its relationship with Paris. Moreover, the brand represents a certain *savoir faire* and the lifestyle of the upper class (Mosca, 2017). For this reason, wearing a perfume by Dior can give a feeling of luxury and living the dream because it can evoke the lifestyle of the happy few, even though the item has a reasonable price (Kapferer, 2012).

Other luxury brand growth strategies are based on *co-branding*, *heritage* and *artification* (Mosca, 2017). *Co-branding* occurs when a brand collaborates with another one to develop new products to maximise profits or to give consumers rare items, for instance, limited editions, as in the case of the collaboration between H&M with the brand Moschino and the well-known designer Karl

Lagerfeld (Jang, 2006; www.harpersbazaar.com). The strategy based on *heritage*, however, focuses on the enhancement of the history of the brand, the founder, the tie with the past, the artisanship and the people who contributed to the fame of the brand or the item. The brand *Chanel*, for instance, is renowned for the figure of the founder Coco Chanel, who has become an icon of class and innovation (Mosca, 2017). The French Maison represents an excellent example of the artification of the brand. The *artification* strategy – the most valuable one for the aim of this research – is based on the reinforcement of a brand’s image through the association with art and culture (Codignola & Rancati, 2016; Hagtvedt & Patrick, 2008; Kapferer & Bastien, 2012; Jelinek, 2018), to further extend and reinforce their symbolic value.

In the case of Chanel, the brand has followed a strategy based on the artification of the founder (Kapferer, 2014). By artifying Coco Chanel, the Maison has been able to demonstrate that the items sold are not only products but also works of art. The brand organised a temporary exhibition in 2013 in Paris entitled *N° 5 Culture Chanel*, in which the iconic fragrance was presented in connection to the artistic context of the 1920s, when it was created. This exhibition not only informed the audience about the history of one of the most iconic perfumes of the Maison, but it also celebrated its founder, Coco Chanel, by contextualizing the women within the vibrant atmosphere of the Avant-Garde artistic movement and contributing to creating a legend around her, as well as presenting Chanel as an artist (Kapferer, 2014).

### 2.2.3 The artification of luxury

This last luxury brand strategy is the most valuable to the aim of this research. As a matter of fact, the establishment of fashion cultural foundations may be seen as part of the brand artification process. The association between fashion and art brings many benefits to fashion. Although luxury is a specific branch of fashion with unique characteristics, as explained above, it has embedded use value and commercial connotations. On the contrary, the goal of luxury brands is to highlight the feature of exclusivity, which can only be reached through a reinforcement of the luxury sector as a whole. The role of the cultural association with art is fostering brand perception as a creative industry (Hagtvedt & Patrick, 2008; Kapferer, 2014). The collaboration with the art sector helps to increase the symbolic value of the brand, since art is associated with positive values like creativity, culture, exclusivity, prestige and distinction, novelty and innovation (Codignola & Rancati, 2016; Hagtvedt & Patrick, 2008). Besides, art can help luxury to increase the feature of *timelessness*: art is perceived as surviving

time because it is independent of function, whereas luxury products are embedded with use value (Codignola & Rancati, 2016; Hagtvedt & Patrick, 2008; Kapferer, 2014). Moreover, art can give moral and aesthetic endorsement to fashion, thus legitimating the high prices. It can transform limited editions into artworks, allowing the brand to maintain an iconic status, and will enable the brand to present itself as a ‘cultural agent rather than a commercial one’ (Kapferer, 2014, p. 376; Jelinek, 2018). Furthermore, the blending of luxury fashion and art is commercially profitable, since it can attract media and public attention and lead to the association with celebrities, which can provide the brand with a renewed image of creativity and contemporaneity (Codignola & Rancati, 2016).

The artification of the luxury brand can take different forms. Luxury brands often own auction houses, for instance, the well-known Christie’s was bought by Francois Pinault, the founder of the luxury conglomerate Kering (Gucci). What is more, many fashion events (like fashion weeks) are held in historical buildings, museums and art galleries; luxury boutiques are transformed into unique venues designed by artists, where artworks are exhibited, or art events are held, and many stores are created by renowned architects who turn them into flagship buildings (Codignola & Rancati, 2016; Kapferer, 2014). Artification can also take the form of a collaboration between a fashion designer and an artist for the creation of a collection. Examples of this strategy are the partnerships between Louis Vuitton and the Japanese artist Takashi Murakami, and the one between Prada and several artists for the S/S 2018 collection inspired by the comic world (Ferraioli, 2017; Bara, 2018). Another example of artification is the establishment of foundations for the promotion and exhibition of culture or the promulgation of the tradition related to the brand and its heritage. Remarkable examples of the first type are *Fondation Cartier pour l’Art Contemporain*, *Fondation Louis Vuitton* and *Fondazione Prada*, as well as *Fondazione Furla* and *Fondazione Trussardi*, among others. Instances of the second case – foundations that promote and conserve the brand heritage and culture – are *Fondazione Gucci*, *Fondazione Salvatore Ferragamo* and *Fondazione Brunello Cucinelli* (this foundation aims at promoting human culture and the community where the company is located in the centre of Italy). Foundations are places where the brand can use storytelling to reinforce the brand’s identity and convey its values and, if the foundation exhibits art, of course, it can increase the brand’s exclusiveness.

#### 2.2.4 Experiencing luxury

According to Lipovetsky (2007), luxury is not merely a means to display richness but rather a tool to experience aesthetic and sensorial emotions. From his definition, it is possible to retrieve two

groups of factors that can drive the consumption of items with a high symbolic value. On the one hand, there are all the ‘social factors’ related to the need of people to show off, to satisfy their desire for distinction (known as the *snob effect*) and to conform to a specific social group (*bandwagon effect*) (Codignola & Rancati, 2016; Kapferer, 2012; Kapferer & Bastien, 2012; Mosca, 2017). On the other hand, there are the ‘personal factors’ related to the hedonistic need for pleasure, which derives from experience (Jelinek, 2018; Mosca, 2017).

One of the key features of luxury, in fact, is *experience*. Luxury brands do not only sell high-quality items, but also the dream attached to the brands’ products and the ideas, values, and lifestyle the brands epitomise (Kapferer, 1998; Kapferer & Valette, 2016). Scholars point out that luxury is going through a new phase known as *new luxury*, in which conspicuous and accessible consumption has been replaced by the centrality of the enjoyment during luxury consumption through a meaningful experience (Jelinek, 2018; Doran, 2013). Due to their high symbolic value, luxury items can provide consumers with a certain pleasure – which is an intangible benefit – that satisfies people’s hedonistic need for immediate gratification (Mosca, 2017). Therefore, experience has become a sort of luxury brand strategy, which aims to create a ‘*unique selling proposition*’ (Jelinek, 2018, p. 2) to be more competitive on the market, to reinforce brand image and distinctiveness and to create a buzz around the products. For this reason, luxury brands use emotional communication strategies – for instance, connecting the product with a specific person or tradition – to generate empathy between the brand and the consumers.

A striking example of emotional strategy is the attention to the interior design of luxury stores or flagships where items are often exhibited on pedestals like icons to venerate. Displaying objects in this way generates a sense of respect and admiration in the customers, since what they are contemplating it is not just a bag or a dress but an expression of art, high culture, tradition and creativity (Jelinek, 2018; Kapferer, 2012). Another instance is the wealth of aesthetic features of the cultural foundations established by luxury brands: these places offer people a multisensory experience and enable the brand to express and reinforce its intangible features (Jelinek, 2018).

Experience is based on the consumer’s need to dream. As explained above, the value of a luxury item goes beyond its tangible features, as it can be a tool to display status and identity or to derive a particular pleasure (Kapferer, 2014; Jelinek, 2018). Additionally, everybody feels a need for such a product, since luxury is about being rather than having; hence it satisfies everyone’s need to

dream (Kapferer & Bastien, 2012). The creation of a dream is central to luxury brand strategy since the tangible features of the objects or services are not sufficient to justify the high prices. The price is based upon the intangible features of the items, and it triggers the customers' need to dream. There are two main groups of factors that drive luxury consumption, and both of them converge and give rise to the need to dream. On the one hand, the tangible factors define the luxury product as something out of the ordinary. These tangible elements bring about the intangible ones, which make consumers perceive the products as social and cultural markers. This effect is produced by the ability of the brand to maintain and reinforce its identity and be representative of a particular lifestyle or behaviour, as well as its capability to be continuously present in the media and on social networks (Kapferer, 1998; Kapferer & Valette, 2016; Mosca, 2017).

## 2.3 FASHION CULTURAL FOUNDATIONS AS INNOVATIVE CULTURAL CENTRES

Art can be a strategic tool for luxury brands to diversify their marketing strategies, to maintain an aura of exclusivity and to extend their customer bases from the happy few to the happy many (Grassi et al., 2017; Kapferer, 2012). Moreover, the creation of a meaningful and remarkable experience is central to modern luxury, which is more concerned about providing emotional benefits, such as, pleasure, delight, satisfaction, glamour and dreams (Hagtvedt & Patrick, 2009).

This is the general frame within which it could be possible to contextualize the rise of a new typology of cultural institution, which I refer to as a *fashion cultural foundation*, a term I have coined to succinctly describe a cultural foundation set up by a luxury brand. This new cultural entity can be either a corporation or a non-profit organisation established by a luxury brand. Generally speaking, fashion cultural foundations are dedicated to contemporary art, and they often have dedicated venues to pursue their mission, which also become centres of innovation for contemporary art. Three of the most famous and prestigious institutions of this kind are the Cartier and Louis Vuitton Foundation located in Paris and the Prada Foundation situated in Milan and Venice. In the following pages, I will describe them in detail to provide the reader with an overview of the organisations and their missions. The information has been collected from the press releases of the foundations. Although this kind of document has been included in the sample of empirical data, I consider it useful to provide preliminary information about the three cases of investigation as an overview to aid the reader in understanding the analysis chapter.

### *a. Fondation Cartier pour l'Art Contemporain*

Cartier Foundation was established in 1984 by the president of Cartier, Alain Dominique Perrin, one of the richest men in France and a prolific art collector. The institution is a unique example of corporate philanthropy in the country, since the model of patronage is based on a clear separation between the corporate business and the artistic programme. Inspired by the values of curiosity and loyalty to artists, *Fondation Cartier pour l'art contemporain* aims at finding the best people all around the world and giving them a voice, as well as promoting and raising public awareness of contemporary art. The institution poses itself as “the mirror of our time, to which it adds the value of beauty” (Fondation Cartier pour l'Art Contemporain, 2018, p. 5). The distinctive hallmark of the foundation is its venue, designed by the famous architect Jean Nouvel and opened in 1994 on Paris's Boulevard Raspail. The glass and steel building is a unique location, because it is “a creative space for artists and the place where art and the general public can meet” (Fondation Cartier pour l'Art Contemporain, 2018, p. 17). Thanks to the use of glass, the venue is transparent and open to the audience; it is a signature mark of identity that has been defined as a *Parisian monument*, “a vessel for innumerable exhibitions” (Fondation Cartier pour l'Art Contemporain, 2018, p. 19).

### *b. Fondation Louis Vuitton*

The Parisian rival of the Cartier Foundation is *Fondation Louis Vuitton*, opened in 2014 in *the Jardin d'Acclimation* in the Bois de Boulogne, at the western end of Paris. The institution is a space devoted to art, where a spontaneous dialogue between artists and visitors is encouraged. The foundation is a corporation in the luxury group LVMH, and it reflects the values of the entire group and, most of all, the brand Louis Vuitton, since the company is a symbol of excellence and creation. The brand has been collaborating with artists since the 1980s, and among the most famous affiliations is the fruitful partnership between Louis Vuitton and the Japanese artist Takashi Murakami (Riot at al., 2013). Due to this long-lasting collaboration, LVMH has become one of the leading patrons of the arts in France, especially since 1991 when the idea of setting up a foundation came about. During the years, this idea took a shape thanks to the decision of Bernard Arnault – president of LVMH – to make this dream come true. In the beginning, the foundation operated by commissioning and organizing temporary exhibitions. Then, in 2001, Arnault decided to give the foundation a specific location to pursue its patronage activity. The renowned architect Frank Gehry designed the new venue of *Fondation Louis Vuitton*, considered the inaugural artistic gesture of the institution. The new cultural hub looks like a

large vessel covered with twelve glass sails integrated into the surrounding park. Similar to *Fondation Cartier's*, the LVMH foundation's building is mainly made of glass to express the idea of transparency and openness to its audience. The building is not only the temple of creativity, but also the symbol of “a new stage in the sponsorship policy of LVMH group and its associates and the crystallization of activities that it has undertaken over the past twenty-five years to support art, culture and heritage” (Fondation Louis Vuitton, 2014, p. 4).

### *c. Fondazione Prada*

The Italian competitor of the two French corporate foundations is *Fondazione Prada*, established in 1993 in the form of a non-profit organisation and based in Milan and Venice. The desire to open a cultural institution came from the long-standing passion for art of the founders, designer Miuccia Prada and her husband Patrizio Bertelli (owners of the well-known Italian brand Prada), who are also two of the leading contemporary art collectors of our time. At the beginning of its philanthropic activity, the foundation served as a platform to develop cultural projects related to different kinds of art media (visual arts, architecture, philosophy and cinema, among others). During the following years, the institution focused on coproducing site-specific art projects, and it contributed to bringing many well-known contemporary artists to Italy for the first time. After fifteen years of activity, Fondazione Prada decided to set up a venue to carry on its cultural activity. For this reason, it opened an exhibition space *in Cà Corner della Regina* – an ancient palace in Venice – in 2011 and the more famous Milanese venue, designed by the Dutch architect Rem Koolhaas, in 2014. The two venues are the tools through which the institution perpetuates its activity of investigating different cultural expressions, which are seen by the foundation's owners as the expression of human thought. These spaces have become a free-thinking community, and this feature is also reflected in the design of the venue in Milan, characterized by openness and invitation to visitors. Beyond its cultural mission, the institution also contributes to the public good since the Milanese venue is set in a former distillery that was converted into an exhibition space by an OMA project (Office of Metropolitan Architecture run by Rem Koolhaas). The presence of the foundation not only creates a public good in terms of culture, but it also gives back a valuable space to the city and contributes to the urban revitalization of the entire neighbourhood.



**Table 2: Overview of the main features of the three foundations**

	FONDATION LOUIS VUITTON	FONDATION CARTIER POUR L'ART CONTEMPORAIN	FONDAZIONE PRADA
<b>TYPE</b>	Corporate foundation	Corporate foundation	Non-profit organization
<b>PATRONS</b>	Bernard Arnault – president of LVMH Group	Alain Dominique Perrin – president of Cartier	Miuccia Prada & Patrizio Bertelli – presidents of Prada
<b>STORY</b>	1980s Start of a fruitful collaboration among artists and Louis Vuitton 1990 Idea of setting up a foundation 2014 Opening of the foundation	1984 Establishment 1994 Opening of the new venue in Paris where the institution is still located	1993 Establishment 2011 Opening of the venue in Venice 2015 Opening of the venue in Milan
<b>MISSION</b>	<ul style="list-style-type: none"> <li>- Promotion of contemporary culture</li> <li>- Making culture accessible to as many people as possible</li> <li>- Implementation of an educational function</li> <li>- Making a contribution to the French cultural landscape and renewing interest in the west area of Paris (social function)</li> </ul>	<ul style="list-style-type: none"> <li>- Bringing together different worlds by finding the best people all round the globe and giving them a voice</li> <li>- Exploring the art scene</li> <li>- Breaking new ground and exploring the world in which we live</li> <li>- Promoting and raising public awareness of contemporary art</li> </ul>	<ul style="list-style-type: none"> <li>- Conceiving and developing art exhibitions along with architecture, cinema and philosophy projects</li> <li>- Multidisciplinary vocation</li> <li>- Attitude of openness and welcome</li> <li>- Interest in how mankind has transformed ideas into cultural products</li> </ul>
<b>VENUE</b>	FRANK GHERY The building is the artistic statement of the foundation – an artistic gesture – has a sense of ‘momentum’	JEAN NOUVEL The building is described as a ‘Parisian monument’ – a signature mark of identity Made of steel and glass to create a museum space that would be open and transparent, characterized by flexible spaces where the artworks create a dialogue with the architecture	REM KOOLHAAS (Milan) Spatial composition reflects the variety of cultural expressions displayed in the foundation The project rehabilitates a former industrial space.

## 2.4 RESEARCH QUESTION

The attractive characteristic of fashion cultural foundations is their dual nature of being cultural institutions and, at the same time, organizations related to luxury brands. Therefore, it is unclear if they should be positioned under the umbrella of art institutions, such as museums or galleries, or if they should be considered as extensions of luxury brands. Of course, other possibilities could exist, for example, a position somewhere between the two extremes.

A comparison of the definition of a museum to that of a fashion cultural foundation could be relevant in light of what has been explained in the first section about organizational legitimacy. In general terms, museums should contribute to the advancement of society through their public activity based on symbolic and utilitarian roles (Stephen, 2001). Museums, in fact, have the goal of collecting and preserving the tangible and intangible heritage of humanity, as well as exhibiting and communicating this heritage to the public for the purpose of education, research/study and enjoyment (Stephen, 2001; www.icom.museum.com). The official definition of museums, attributed by the International Council of Museums, stresses the juridical structure of museums as non-profit

organizations. This definition could also suit fashion cultural foundations, even if not all of them are non-profit. Unfortunately, this latter aspect could generate confusion about their legitimacy. The table below should clarify the similarities and differences between museums and fashion cultural foundations and contextualize the issue of the legitimacy of these institutions.

**Table 3: Overview of the structural and functional differences and similarities between museums and fashion cultural foundations**

	<b>MUSEUMS*</b>	<b>FASHION CULTURAL FOUNDATIONS**</b>
<b>Juridical structure</b>	Non-profit organizations	Non-profit organizations or Corporate organizations
<b>Goal</b>	Exhibiting	Exhibiting
	Conserving	Conserving
	Communicating	Communicating
	Researching Acquiring <i>the tangible and intangible heritage of humanity and its environment</i>	Researching - Exploring (every field of creation)
<b>Mission</b>	Education and study	Raising public awareness of contemporary art
	Offering leisure experiences	Offering leisure experiences
		Brand sponsorship

\* The definition is taken from ICOM

\*\* This definition refers only to the Cartier Foundation, Louis Vuitton Foundation and Prada Foundation and it has been retrieved from the official statements of the foundations contained on their websites and in press-kits.

Although museums and fashion cultural foundations share several similarities – especially as far as regards their goals – the differences are crucial. The main discrepancies are the juridical structure and brand sponsorship as one of the missions of the institution. Two of these foundations in fact – Cartier and Louis Vuitton – are corporate entities related to the relative brands. This characteristic could have implications in the way their activity is perceived, since as corporations some of their goals should be coherent with the brands’ identity and mission. Moreover, being a corporate entity implies that the institution has brand sponsorship, promotion or advertising among its missions.

The peculiarity of fashion cultural foundations operating within the art sector and the luxury (fashion) sector is the core of investigation of this research. For this reason, the following research question was addressed: *How are the contemporary art foundations established by three luxury brands – Louis Vuitton, Cartier and Prada - framed by elite newspapers?* Of course, there are already two

existing discourses around the institutions – art and luxury brand strategy – found in the literature (especially Kapferer, 2014). However, the goal of the research is to explore the existence of any other possible discourses and whether there are any prevailing ones. Once these discourses are identified, the purpose is to retrieve insights about the levels of legitimation of fashion cultural foundations and the luxury brands to which they are connected. Therefore, the following sub-questions were posed: *what do these media frames say about the legitimation process of this new type of cultural institution for contemporary art?* And *what do these frames say about the role of these foundations in the legitimation process of luxury (fashion) brands?* The first sub-question aims to understand the type of legitimacy of fashion cultural foundations, whereas the second focuses on positioning luxury brands in the hierarchy of art producers.

In view of the literature review and the research questions, I developed three expectations. The *first expectation* is that fashion cultural foundations are framed as cultural centres with aesthetic, economic and organizational legitimacy and their relationship with the relative luxury brands is seldom considered. On the contrary, the *second expectation* considers the ties of the foundations with the luxury brands as relevant. For this reason, the institutions have achieved only economic legitimacy and scarce aesthetic and organizational legitimacy. Finally, the *third expectation* frames the foundations as centres with aesthetic, economic and organizational legitimacy and a double soul. Indeed, fashion cultural foundations have two inseparable components: an art-world-related side and a luxury-fashion-world-related side. These two aspects could achieve a balance within the institutions, or one of them could prevail over the other.

## CHAPTER 3. METHODOLOGY

---

This research is based on qualitative content analysis (Yin, 1994). The study aims to make a contribution to previous theories about the establishment of luxury fashion foundations for contemporary art not only from a marketing or management perspective but also from the point of view of the sociology of culture. By exploring the frames built by elite newspapers around these foundations, I would like to see whether these new institutions operating in between two fields, fashion and art, have already obtained legitimacy and, if so, which kind of legitimacy.

### 3.1 Sample

As introduced above, the topic of this research was investigated by applying qualitative content analysis to two kinds of documents – elite newspaper articles and press releases – about three contemporary art foundations: *Cartier Foundation (Fondation Cartier Pour l'Art Contemporain)*, *Louis Vuitton Foundation (Fondation Louis Vuitton)* and *Prada Foundation (Fondazione Prada)*. These institutions were chosen because they have some common features: (i) all of them aim at promoting contemporary art and culture, (ii) they were established by luxury fashion brands, and (iii) they have specific venues developed by famous architects to display their art collections and exhibitions, as well as host events. Most of the content analysis was done on a sample composed of 67 elite newspapers articles. This sample was supplemented with a complementary type of data from the press releases of each institution, downloaded from their websites in order to draw up a frame of the foundations' values and missions retrieved from their official statements and run a comparison with the descriptions contained in the elite newspapers.

Written material – like articles, blogs or any other publication – is essential to the process of discourse creation. As highlighted by scholars (Baumann, 2001, 2002, 2007a, 2007b; Johnson et al., 2006; Johnston & Baumann, 2007), all the discourse generated around a cultural product, an institution or a social practice enables the subject of the practice to be understood by the internal and external audience, convincing the latter about the validity of the innovation and derive the correct interpretation and understanding of its meaning and values. For this reason, written material was chosen as the data source to gain an overview of the position of fashion cultural foundations in society, their status and

purpose as well as their audience's expectations and perceptions. Furthermore, elite newspapers were chosen because they can influence the political agenda of mass media and affect the audience's opinion and perception of the events under consideration (Chomsky, 2002).

To begin, articles were downloaded using the search tool *Lexis Nexis* from three elite English-language newspapers: the American *New York Times*, and the British *The Guardian* and *The Times*. The articles were downloaded using as keywords the name of the foundation in its English form. During this first selection, a large number of articles was retrieved (over one thousand items for the three institutions). Therefore, some criteria were applied to reduce the amount of data. As a first step, all the items were skim read, and those that did not have the foundations as the main topic or only cited them without any explanation or additional information were deleted. After that, categories to divide the material were generated based on the main subject of the articles and using as a guideline the section attributed by the newspapers. The groups that emerged from this first stage of selection (the *preliminary categories*) were: the foundations, the brands, other foundations, arts, fashion, architecture, and other topics.

After this first phase, another sampling stage started. During this process, three other selection criteria were applied to the sample. First of all, the items retrieved from *The Guardian* and *The Times* were excluded because there was not a sufficient number of articles to cover all the categories. Therefore, the final sample contains only material extracted from *The New York Times*. This kind of sample might have the advantage of preventing possible data bias because, being located outside Europe, the elite American newspaper could be considered as a sort of external record of the events happening in Europe. After that, the category 'other topics' was removed since these miscellaneous subjects (such as city tourism, gardening and food) did not add any helpful information to the research. Finally, after having read all the articles more than once, five categories were defined:

1. *The foundations*: this topic includes the articles about each foundation - Cartier, Louis Vuitton, and Prada – that generally deal with the institutions themselves. Analysing this kind of articles might help to glean information about how these institutions operating at the crossroads of fashion and art are framed by elite newspapers, as well as their relationship with the brands.
2. *The brands*: these articles refer to the brands that established the foundations or the patrons directly responsible for the idea of opening the art foundations: Alain Dominique Perrin for Cartier, Bernard Arnault for Louis Vuitton (or LVMH when referring to the luxury group) and

Miuccia Prada for the homonymous fashion house. Articles in this category, it are expected to provide an understanding of the role of the three contemporary art foundations in relation to the relative brands and the position they occupy in the overall management and marketing strategy of these luxury brands.

3. *Other foundations*: this category groups all the articles about other foundations in which Cartier, Louis Vuitton and Prada Foundation are cited to make a comparison. This kind of data can provide information about the position of these three institutions compared to their competitors and whether the three foundations are defined as legitimate contemporary art museums.
4. *Arts*: this category encompasses all the articles about art-related topics. For instance, there are reviews of exhibitions held at the foundations or other materials about art topics that are strongly related to the foundations under examination (as retrospectives of artists who exhibited there). All those articles about exhibitions or cultural events held at other institutions in which Cartier, Louis Vuitton, and Prada Foundation were cited, but nothing was written about them, were deleted from the sample since they could not provide any relevant information about how these institutions were framed or about their level of legitimation. The analysis of art-related articles may give information about the role of Cartier, Louis Vuitton and Prada Foundations in promoting art and culture and their relationship with the brand.
5. *Architecture*: in this category, there are articles about the architecture of the three foundations since this is a relevant feature that consistently emerges when authors refer to these institutions. These articles may provide additional information about how elite newspapers frame this new kind of institution.

**Table 4: Sample description by category**

CATEGORY	DESCRIPTION	Number of Articles		
		Cartier	Louis Vuitton	Prada
<i>Foundations profiles (Missions and Values)</i>	Official press releases from foundations	1	1	1
<i>1. The Foundations</i>	Articles about each of the three institutions	2	4	3
<i>2. The Brands</i>	Articles about: - the luxury brands (Prada and Cartier) or	2	5	5

	- the luxury group (LVMH – Louis Vuitton)			
	- ‘fashion’ that were retrieved during the first phase of sample definition			
3. <i>Other Foundations</i>	Articles about other fashion foundations also mentioning the three under consideration	1	5	1
	Articles about:			
4. <i>Arts</i>	- art exhibitions and events held at the foundations	17	7	6
	- retrospectives of artists who exhibited at the foundations			
	Articles about:			
5. <i>Architecture</i>	- the architects who designed the foundations	3	3	3
	- the description of the architectural features of the foundations			
	<i>TOT 70 DOCUMENTS (67 Articles+3 press releases)</i>	25	24	18

### 3.2 Operationalization

The frames emerging from the analysis of the empirical material could be connected to two main concepts: legitimation and luxury brand strategy. What is crucial in this research is understanding whether these frames tell us something (and what) about the role of these institutions in the strategy of luxury brands, about the level of legitimacy of the foundations and whether they could bring legitimacy to the brands. Although legitimation and luxury brand strategy are the main topics, I am open to take note if other frames emerge from the data.

On the one hand, there are all the theories related to luxury brand strategy, which are mainly synthesised by Kapferer (1996, 2012, 2014; Kapferer & Bastien, 2012; Kapferer & Valette-Florence, 2016). On the other hand, the research is grounded in the legitimation process explained by Baumann (2001; 2002, 2007a, 2007b), Johnson et al. (2006) and Suchman (1995). Although there is a difference between the two theoretical concepts, combining and integrating them is essential in framing the research and correctly interpreting the data. From these two theoretical perspectives, the concepts were deduced to understand the collected articles on a general level and conduct the analysis. The literature

about the luxury brand strategy was fundamental to comprehend the variety of dynamics within the world of luxury brands, which have implemented a unique growth strategy based on the enhancement of the symbolic value of the items using brand artification (Codignola & Rancati, 2016; Grassi et al., 2017; Groth & McDaniel, 1993; Hagtvedt & Patrick, 2008, 2009; Jang, 2006; Jelinek, 2018; Kapferer, 1996, 2012, 2014; Kapferer & Bastien, 2012; Kapferer & Valette-Florence, 2016; Kim et al., 2014; Moore et al., 2010; Moore & Doyle, 2010; Mosca, 2017; Riot et al., 2013; Ryan, 2007). On the other side, the literature about legitimation contributed to connect the findings with the already existing knowledge about the topic and eventually provide new insights.

The operationalization of the concepts regarding legitimation was based on Baumann (2001, 2002, 2007a, 2007b), Johnson et al. (2006) and Suchman (1995). This part of the theory enabled the interpretation of the findings on a deeper level, causing less predictable findings to emerge through the search for patterns and links among the data. Although the legitimation process by Baumann (2001, 2002; 2007a, 2007b) identifies three groups of factors facilitating and fostering the process – opportunity space, resources and framing – this study does not take into consideration the group of resources, namely the internal elements of the art world affecting the accomplishment of legitimation, because the sample does not reflect this aspect. It can only reflect the framing (the discourse built around the fashion cultural foundation) and eventually provide information about the opportunity space, that is the external factors that may influence the legitimation process. The following table shows the list of the main indicators that guided the analysis. It should be noted that the list presents just the general guidelines for investigation and it is not to be intended as a fixed tool. Only when the table is used as a guide instead of as a rigid tool does it allow for the emergence of unexpected findings and frames.

**Table 5: List of indicators guiding the analysis**

	<b>INDICATORS</b>	<b>QUESTIONS</b>
<b>Luxury brand strategy</b>	Marketing	Is the foundation used by the brand to promote its activity?
		How?
	Customer experience	Is the foundation used by the brand to provide a different experience to its consumers?
		Does the venue have any role in this experience creation?



	<p>Does the presence of the foundation enhance the symbolic value of fashion items? How?</p> <p>Does the presence of the foundation contribute to brand value creation? How?</p> <p>Are there any similarities or differences between the values of the foundation and the values of the brand?</p> <p>Are the values named in the foundation's press releases the same as the ones retrieved from the articles?</p> <p>What is the role of the architectural features of the foundation in brand image creation/reinforcement?</p>
Brand value creation	
Brand image reinforcement	
Economic benefits	<p>Are there any economic benefits for the brand from opening a cultural foundation?</p> <p>Are there any economic benefits for the art and culture sector when promoted by fashion brands?</p>
Artification Positive and negative values	Does the artification of the brand change the way the brand is framed by the general audience? In what ways?
Discourse creation	<p>How do articles with a fashion-oriented perspective describe the fashion cultural foundation's activity? And the art-oriented ones?</p> <p>Do authors refer to the foundations as <i>museums</i>?</p> <p>Does the mission statement of the foundations' press releases correspond with the mission described by the journalists?</p> <p>What can the discourse around contemporary art foundations set up by luxury brands tell us about the process of legitimization of these institutions and fashion?</p>
<b>Legitimation process</b>	<p>Are there any societal factors that may favour the establishment of this type of foundation?</p> <p>Are there any economic benefits for the brand from opening a cultural foundation?</p> <p>Are there any economic benefits for the art and culture sector when promoted by fashion brands?</p>
Comparison with competitors	<p>Does the structure of the foundations reflect any already existing type of cultural institution (a museum for instance)?</p> <p>And what about the mission and purpose of the foundations compared to already existing cultural institutions?</p> <p>Are the foundations framed as cultural centres or as places external to luxury stores where customers can have an additional experience (embedded with highly symbolic meanings) to luxury consumption?</p>

The theoretical part helped to create a framework of indicators that were important during the analysis of the data. However, it did not contribute to the selection of the articles or to the process of generating of the *preliminary categories*. The categories used to divide the material were established through the first round of data analysis by considering the sections in which *The New York Times* published the articles. Then, the categories were redefined and used until the end of the entire process of data analysis and interpretation of the data.

During the analysis of each article, several questions were posed to verify the presence or absence of the indicators or main concepts derived from the study of the literature. Moreover, other questions extracted from the methodological literature were posed (Dey, 1993 in Elo & Kyngäs, 2008) to gain a deeper understanding of the presence or absence of these indicators, as well as to avoid bias and to keep an open-minded approach towards the data. The general questions were: (1) who is telling the story, (2) where did it happen, (3) when did it happen, (4) what happened (5) and why. Questions number 1, 2 and 5 had great relevance because they could provide information about the context and the underlying meaning of the articles. Question number 4 helped to understand the topic of each item and assign it to the right category. On the contrary, question number 3 was irrelevant both in the analysis and in data collection, since the date on which an article was published was not a criterion applied to the sample definition.

### 3.3 Qualitative content analysis

The research question of this study – *How are the contemporary art foundations established by three luxury brands – Louis Vuitton, Cartier and Prada - framed by elite newspapers?*– focuses the attention on discourse creation around this kind of institution, with the goal of bringing new useful insights to the extensive literature about luxury brand strategy (Codignola & Rancati, 2016; Grassi et al., 2017; Groth & McDaniel, 1993; Hagtvedt & Patrick, 2008, 2009; Jang, 2006; Jelinek, 2018; Kapferer, 1996, 2012, 2014; Kapferer & Bastien, 2012; Kapferer & Valette-Florence, 2016; Kim et al., 2014; Moore et al., 2010; Moore & Doyle, 2010; Mosca, 2017; Riot et al., 2013; Ryan, 2007) and making a contribution to the application of the legitimation process (Baumann, 2001, 2002, 2007a, 2007b; Johnson, 2006; Scardaville, 2009; Suchman, 1995). For this reason, a qualitative approach based on content analysis of elite newspaper articles was applied.

Document analysis is an efficient method enabling the researcher to save time since the data does not have to be collected, as in the case of observations or interviews, because the documents have already been produced by other sources and for other purposes and the researcher only has to select them. Moreover, a massive quantity of material is available in the public domain (Bowen, 2009). However, using document analysis as research material also has some drawbacks related to the possible lack of certain documents or the absence of details and information useful to the researcher, since these documents were not produced for the aim of this research study (Bowen, 2009). These disadvantages were overcome because there was no lack of material from *The New York Times* about all the categories and an open-minded approach based on the constant comparison between the theory and the data was always applied during the analysis (Boeije, 2010b).

Qualitative content analysis is a highly flexible approach, because it allows for using either a deductive or inductive method, or a combination of the two (Cho & Lee, 2014; Elo & Kyngäs, 2008). In this research, an inductive approach was used since it better suits a qualitative method. Themes were drawn from the study of the literature to serve as spotlights or guidelines to interpret the sample and give answers to the research question and sub-questions (Boeije, 2010b). As Blumer (1954, in Bryman, 2012) points out, the concepts taken from the literature are important in guiding the researcher during the data analysis. However, the researcher does not have to treat these concepts as fixed indicators, but preferably as a synthesis of the main concepts “providing a general sense of reference and guidance in approaching empirical instances” (Blumer 1954 in Bryman, 2012, p. 388). Therefore, the study is a theory-guided investigation based on previous studies that can help in conducting the research by providing a framework while interpreting the data during a first analysis. This aspect is complemented with the openness of the inductive approach, enabling a more in-depth analysis based on the freedom to explore new patterns that could emerge from the underlying meaning of the articles (Kohlbacher, 2006). The study of the material led not only to the confirmation of many themes explained in the literature, but also to new insights about the position and activity of the foundations for contemporary art set up by luxury fashion brands as new players in the cultural field.

From a methodological point of view, the model of *‘The spiral of analysis’* presented by Boeije (2010b) in her explanation of the qualitative analysis process was a key tool. Of course, the model was adapted to this specific research study, maintaining the overall structure but making some minimal changes. Here is an explanation of the different stages of research:

- a. After the choice of the main subject, a study of the literature allowed for the generation of a first research question, the definition of the purpose of the study and the clarification of the kind of sample suited to the goal of the study.
- b. Data preparation: generation of the *raw sample*.
- c. Definition of *preliminary categories* to divide the sample into main clusters based on the main topics of the articles and on the section in which they were published by the newspaper (the foundations, the brands, other foundations, arts, fashion, architecture, other topics).
- d. Generation of concepts (spotlights/indicators) taken from the literature to guide the analysis of the sample:
 

*Group 1:* marketing, customer experience, brand value creation, brand image reinforcement, economic benefits, artification, positive and negative values;

*Group 2:* discourse creation, opportunity space, comparison with competitors.
- e. Definition of the final research question and sub-questions.
- f. *Open Coding:* the process of segmentation of the massive amount of information into manageable data in the form of themes (Boeije, 2010a). In this research, I manually coded the data since the amount of information was manageable. Moreover, the data printed on paper facilitated the entire coding process since I could use colours and handwritten notations, which enabled me to get a general ‘picture’ of the information (Saldaña, 2012).
- g. Definition of the final sample and final categories: *the foundations, the brands, other foundations, arts and architecture*.
- h. *Axial coding:* the process of searching for links among categories to eventually generate new classes and reassembling the parts into a coherent whole (Boeije, 2010a, 2010b). During this process, codes and sub-codes were grouped into four themes corresponding to the main frames (cultural mission, brand universe, art patronage and unique venues). Finally, two meaningful discourses were found: one centred on the art world and the other, on luxury brand management.
- i. *Selective coding:* during this phase, connections among codes, sub-codes and themes were made (Boeije, 2010a; Saldaña, 2012). In this final process, the purpose was to draw links from the data – which represents reality – to the theory – which is abstract

(Saldaña, 2012). Therefore, sub-codes and codes were reassembled to highlight the connections of these pieces of data to the different themes and discourses.

- j. The selective coding process led to the generation of theory, allowing the research question and sub-questions to be answered in the final report.

The peculiarity of this research lies in filling the gap in the scholars' speculation about the legitimation process (Baumann, 2007b; Johnson et al., 2006; Scardaville, 2009; Suchman, 1995) which has never been applied to the study of the role of contemporary art foundations established by luxury brands in gaining legitimacy as a new typology of cultural institution. A similar study was conducted by DiMaggio (1986a) concerning the emergence of non-profit corporations in the United States during the 19<sup>th</sup> century. For this reason, DiMaggio's research will be taken as an additional guideline during the sample analysis and as a tool to help to identify new insights from the data.

## CHAPTER 4. RESULTS

---

The analysis of the articles brought to light many findings concerning how cultural foundations established by luxury brands are framed, as well as what these frames say about the typology of legitimacy these new institutions are looking for or have already obtained. Two main discourses around PF, CF, and LVF emerged from the study of the literature. On the one hand, there is a *cultural discourse* that sees the foundations as cultural institutions, namely as organizations (profit or non-profit) pursuing artistic goals, such as the exhibition and promulgation of contemporary art or the promotion of emerging artists. On the other hand, there is a *fashion discourse* that regards the institutions as extensions of luxury brands aimed at promoting the companies and providing customers with an experience. Within these two discourses, I identified four themes, each of which contains codes and sub-codes, sometimes relating to both discourses.

The findings will be reported and discussed firstly by theme reflecting the dominant frames found in the analysis of elite-newspaper articles. The first theme, *cultural mission*, describes fashion cultural foundations as institutions involved in the promotion of any kind of art media, especially contemporary art expressions. The first theme is complemented by the second one, *art patronage*, which refers to the widespread opinion that recognizes the chairmen of the luxury brands who established the foundations as the new patrons of art. The third theme, *unique venues*, brings to the forefront the public function of the foundations as places that create public good for the cities where they are located. However, it also highlights how these institutions are tools used to celebrate the relative brands. This aspect allows for the introduction of the last theme, *brand universe*, which depicts the foundations as extensions of luxury brands aimed at promoting the companies and enhancing their symbolic value.

After the presentation of the results, I will summarize the main findings by connecting them to the main discourses, and I will also try to reflect on the type of legitimacy the foundations already have or are seeking. In this chapter, I will use abbreviations to refer to the foundations: LVF for Louis Vuitton Foundation, CF for Cartier Foundation and PF for Prada Foundation.

**Table 6: List of themes, codes and sub-codes:**

		LVF	CF	PF	Tot
	<b>THEME 1: CULTURAL MISSION</b>	19	7	14	<b>40</b>
<b>Code</b>	<b>Cultural promotion</b>	<b>9</b>	<b>6</b>	<b>10</b>	<b>25</b>
	Ideas exchange	2	1	-	
	Reflection/education	3	1	-	
<b>Code</b>	<b>Hubs for contemporary art</b>	<b>10</b>	<b>1</b>	<b>4</b>	<b>15</b>
	Space for any art media	-	4	1	
	Innovation	1	2	3	
	<b>THEME 2: ART PATRONAGE</b>	26	10	7	<b>43</b>
<b>Code</b>	<b>Filling the institutional gap</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>9</b>
	Crisis in government funding for art and culture	3	-	2	
<b>Code</b>	<b>New patrons of the arts</b>	<b>22</b>	<b>7</b>	<b>5</b>	<b>34</b>
	Wealthy art collectors	4	2	-	
	Tycoon's toy	4	-	-	
	<b>THEME 3: UNIQUE VENUES</b>	19	17	11	<b>47</b>
<b>Code</b>	<b>Astonishing architecture</b>	<b>10</b>	<b>13</b>	<b>2</b>	<b>25</b>
<b>Code</b>	<b>Social milieu</b>	<b>6</b>	<b>2</b>	<b>9</b>	<b>17</b>
	Display contemporary art	1	-	3	
	Urban rehabilitation	1	-	6	
<b>Code</b>	<b>Brand celebration</b>	<b>3</b>	<b>2</b>	<b>-</b>	<b>5</b>
	Brand headquarters	3	2	-	
	Temples to contemporaneity	1	1	-	
	<b>THEME 4: BRAND UNIVERSE</b>	22	2	6	<b>30</b>
<b>Code</b>	<b>Corporation vs non-profit organization</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>8</b>
	CEO vs Designer	-	-	4	
<b>Code</b>	<b>Marketing strategy</b>	<b>13</b>	<b>-</b>	<b>1</b>	<b>14</b>
	Halo effect	3	-	-	
<b>Code</b>	<b>Brand identity</b>	<b>5</b>	<b>-</b>	<b>3</b>	<b>8</b>
	Brand value creation and enhancement	5	-	-	

## 4.1 THEME 1: Cultural mission (of fashion cultural foundations)

The first theme that emerged from the analysis of the data concerns the cultural mission of the three institutions. By cultural mission, I mean that fashion cultural foundations are described as major centres for the exhibition and development of art. The cultural mission has two dimensions. Firstly, the foundations aim at *promoting culture* to foster an educational purpose. The second dimension concerns the commitment of these institutions to giving *space to any kind of art media* and emerging artists to bring innovation to the arts sector.

### 4.1.1 Cultural promotion

The mission statements of the three institutions have similar goals: *cultural promotion* is the core of all of them. Cultural promotion means that the foundations are engaged in the research,

exhibition, and promulgation of any art media. For instance, LVF states in the press release that “the Fondation will devote itself above all to evolving trends in art and to contemporary creation” (Fondation Louis Vuitton, 2014, p.2). Besides that, they put relations with the audience at the core of their activity. The three institutions present themselves as places where a meaningful exchange between artists and visitors occurs. This exchange is significant in the sense that culture is intended to be a means to understand the reality and reflect on our society, as PF declares in the second paragraph of its press release: “Culture should help us with our everyday lives, and understand how we, and the world, are changing” (Fondazione Prada, 2015, p. 1).

The *cultural promotion* mission is pursued through the *ideas exchange* process that takes place at the institutions, which is fostered by starting a dialogue between the different art media. The foundations present themselves as places dedicated to enhancing of the proliferation of ideas and their transformation into cultural products. This exchange of ideas leads to *reflection/education* about art, and also about modern society. CF makes this point explicit in its press release: “The Fondation Cartier’s goal is to explore the art scene, but also to break new ground and fully explore the world in which we live” (Fondation Cartier pour l’Art Contemporain, 2018, p. 5).

#### 4.1.2 New hubs for contemporary art

The cultural mission of fashion cultural foundations is also defined by how foundations position themselves as *new hubs for contemporary art*, which refers to the central role of the institutions in the promotion of contemporary art. PF, for example, is praised by one of the journalists because it “has been staging contemporary art exhibitions ... bringing contemporary artists like Anish Kapoor and Michael Heizer to Italian audiences, often for the first time” (Vogel, 2015, p. 1). The focus on contemporary art is mostly due to the fact that the foundations aim to be a tool of investigation of present day. According to them, giving *space to any kind of art media* – whether visual or performance art, poetry, philosophy or others – could be an instrument to explore the human being and its issues. Although the cultural projects organised by the foundations are not always about contemporary art, the distinctive characteristic of these institutions is discovering meanings or new concepts that could lead to reflection about present day or human beings in general. LVF press release stresses this point: “The Fondation will devote itself above all to evolving trends in art and to contemporary creation. At the same time, it will propose a sense of historical perspective ... looking at the past may be the best way to become more receptive to the most unexpected ideas” (Fondation Louis Vuitton, 2014, p. 2).



Moreover, the promulgations of any type of art media is fostering processes of *innovation*, since the foundations present themselves as places where emerging artists can find a space to show their artworks. CF considers this feature an element of pride: “Fondation Cartier prides itself on providing space for artistic freedom and artistic encounters between both established and emerging talents” (Fondation Cartier pour l’Art Contemporain, 2018, p. 19).

#### 4.1.3 Fashion cultural foundations as worthy cultural centres

Overall, the information in elite-newspapers regarding the missions of PF, CF, and LVF are coherent with the official statements of the institutions presented in their press releases. This means that the way elite-newspapers frame the cultural activity of the foundations matches the institutions’ intentions. Therefore, according to these codes, it could be argued that the three fashion cultural foundations in question may already have a certain *organizational legitimacy* because their mission and purpose are clear. This finding corroborates evidence about the organisational theory arguing that the comprehensibility of the mission of an institution is one of the most important factors enabling the organization to acquire credibility in the eyes of society and, consequently, carry on its activity (Suchman, 1995).

Furthermore, the widespread presence of this theme in the sample could indicate that these institutions have a certain *aesthetic legitimacy*, because they are not considered places connected to the luxury brand stores where customers could have an additional experience related to their purchase activity (Baumann, 2007a; Kapferer, 2012; Scardaville, 2009). Instead, the foundations are framed as places where audiences could have an experience embedded with the high symbolic value typical of art.

The organizational legitimacy of fashion cultural foundations is also at issue in the second theme that emerged from the analysis of the sample.

### 4.2 THEME 2: Art patronage

The cultural mission of fashion cultural foundations does not only concern the cultural promotion and the creation of hubs for contemporary art, but it also takes the form of *art patronage*. By art patronage, I mean that these institutions seem to be the response to a general economic crisis that is affecting the cultural sector. Therefore, fashion cultural foundations are *filling the institutional gap* left

by governments. Consequently, the luxury brands (and their owners) are generally perceived as the *new patrons of the arts* since they are investing significant capital to create a public good represented by the opening of the foundations.

#### 4.2.1 Filling the institutional gap

Some articles about LVF and PF deal with the difficulty of the French and Italian governments in sustaining the cultural sector. The journalists stress that due to the widespread economic crisis, these countries are encountering many challenges in supporting the national cultural heritage. Discussing PF, a journalist highlights the issue of the *crisis in government funding for arts and culture* using these words: “With the city’s [Milan] cultural institutions battered by budget cuts, there is an opportunity to make an impact” (Vogel, 2015, p. 1). The statement is meaningful because it underscores how the lack of enough funding for arts and culture is a factor that could enable PF to generate a positive effect on the cultural landscape of the city. Therefore, speaking in more general terms, the *crisis in government funding for arts and culture* is favouring the emergence of a new typology of institution: the fashion cultural foundation.

The issue of government funding gap frequently recurs in the sample of articles about LVF and PF. This topic also appears in the documents about CF, but with a different perspective. CF’s press release and the articles about it stress the fundamental role of Mr Perrin in changing French legislation to initiate the practice of corporate philanthropy in France: “The Fondation Cartier was France’s first corporate-financed art center and artist residence. To ensure the longevity of his project, Mr Perrin worked with legislators to lay the groundwork for new fiscal policy that is still the basis for the tax treatment of corporate art patronage in France” (Lankarani, 2014).

#### 4.2.2 New patrons of the arts

The institutional void left by governments is favouring the emergence of investment by people like Mr Arnault, Mr Perrin and Ms Prada who could be considered the *new patrons of the arts*. The articles highlight the relevant role that these people are playing in the contemporary art world, because they are prolific art collectors and are heavily funding contemporary art through the establishment of dedicated institutions.

All of them, in fact, are *wealthy art collectors* who own a vast number of artworks that are also partially exhibited at their foundations, as PF's press release outlines: "The Prada Collection, comprising mostly of works from the 20<sup>th</sup> and the 21<sup>st</sup> centuries, is another one of our given instruments. Our collection is conceived as a resource of perspectives and potential energy" (Fondazione Prada, 2015, p. 1). Mr Arnault, Mr Perrin, and Ms Prada are considered to be the patrons of contemporary heritage not only because they are prolific art collectors, but also because they make parts of their private collections available to the public and because they are largely financing art, replacing the role that was traditionally covered by governments. By establishing dedicated venues for the exhibition of art and culture, they are giving a cultural gift to the community. An example is mentioned in this quote from one of the articles about LVF: "Bernard Arnault...felt a personal resonance: two businessmen [the author refers to Jean-Paul Calverie, Arnault's cultural adviser], a century apart, brought contemporary art to the public in their private museums" (Giovannini, 2016, p. 12).

Despite the fact that these new patrons are celebrated for their contribution to the cultural enrichment of their communities, there is also some criticism. A number of journalists describe the foundations as *tycoons' toys* because, in their opinion, the patronage of these prolific and wealthy art collectors hides an egoistic desire for self-celebration. This nuance emerges only about LVF, which is described as the "vanity project" of a wealthy tycoon (Bilefsky & Carvajal, 2014, p. 6) and as "Mr Arnault's toy" (Friedman, 2014, p. 1). According to these articles, Arnault's real purpose is to increase the aura around himself, his art institution and, most of all, around the luxury group LVMH, rather than creating a public good.

#### 4.2.3 An *opportunity space* for the development of a new typology of cultural institution

The analysis of the sample brought to light a striking element that could be defined as an *opportunity space* (Baumann, 2007a): *the crisis in government funding for arts and culture*. The lack of cultural funding is an external factor for fashion cultural foundations that is facilitating the emergence of this new typology of cultural institution (Baumann, 2007b). This structural/societal circumstance has triggered the rise of an innovation sustained by a new class of patrons who are wealthy entrepreneurs in the field of luxury fashion (DiMaggio, 1986a; Johnson et al., 2006). Therefore, the fashion cultural foundations' promotion of those parts of the arts and culture sector (contemporary art in particular) that are suffering from the lack of financial support, gives a certain *organizational legitimacy* to the

institutions, because they have demonstrated their utility (which lies in the enrichment of the cultural landscape). Hence, the foundations could be seen as credible and trustworthy organisations (Suchman, 1995).

Furthermore, presenting Mr Arnault, Mr Pinault and Ms Prada as the new patrons of the arts is contributing to the branding strategy of the three luxury companies. Showing the head of the brands as people sensitive to art actively involved in the patronage of prominent large projects involving contemporary art could affect how these leaders are perceived. Consumers could see the brands as more closely related to the arts, so they would probably consider the goods sold by these brands as noble objects, because their association with art can increase their symbolic value (Codignola & Rancati, 2016; Hagtvedt & Patrick, 2008; Kapferer, 2014). I will explain this concept in more detail in the following sections in which fashion cultural foundations are presented as extensions of the relative luxury brands.

### 4.3 THEME 3: Unique venues

Another theme that emerged from the analysis of the sample concerns the venues of PF, CF, and LVF, as they are striking features distinguishing these foundations from all the other cultural institutions. Evidence of this relevance lies in the fact that the name of the architect or a reference to the building is often present in the articles. Most of the journalists dedicate a few lines to describe the *astounding architecture* of these venues, and each press release contains a specific paragraph or section on the topic. However, the architectural aspect is not the only factor that makes these venues unique. Their public role also determines the uniqueness of these institutions, since they are a significant part of the *social milieu* and create a public good. In addition, fashion cultural foundations are the *brands' headquarters* aimed at celebrating the companies.

#### 4.3.1 Social milieu

The analysis of the sample led to the definition of the three cultural foundations as a vital part of the *social milieu*, since it is reported that they have a positive impact on the cities where they are located. This impact is judged as positive for two reasons. First of all, the institutions are a place to *display contemporary art*. As explained at the beginning of the chapter in relation to the first theme – the cultural mission of fashion cultural foundations – CF, LVF, and PF are *hubs for contemporary art*. When I presented this aspect in relation to the first theme, the focus was on the benefits that the art

sector could receive because fashion cultural foundations provide opportunities for emerging artists to exhibit and show all types of art media, transforming the foundations into places for *innovation*. In this case, I would like to stress the importance of this activity on society. By displaying contemporary art, the institutions are bringing this artistic expression to the attention of the audience, and they are also helping the city differentiate its cultural landscape.

The second attribute that makes fashion cultural foundations a significant part of the *social milieu* is their effect on *urban rehabilitation*. Some of the data on LVF and PF indicates that the foundations are revitalizing the neighbourhoods where they are located. The articles about the French institution points out the role of the foundation in bringing attention to a part of Paris that was almost abandoned. The press release states that "...the Fondation Louis Vuitton makes a decisive contribution to the cultural landscape of the Ile de France and will renew interest in the west area of Paris" (Fondation Louis Vuitton, 2014, p. 4). The information about the Italian foundation stresses the importance of the cultural centre architectural project<sup>5</sup> for the revitalization of two sites. On the one hand, the intervention of the renowned architect Rem Koolhaas enabled the restoration of an ancient industrial building in disuse; on the other hand, the opening of the cultural centre in an area of the city that was declining, is triggering the rehabilitation process of the entire neighbourhood. For these reasons, a journalist defines Fondazione Prada as a "socially-minded project" (Rysman, 2018, p. 3).

### 4.3.2 Brand celebration

The *astonishing architecture* not only aims at displaying contemporary art and creating a public space but also has the purpose of celebrating the brands which funded the project. There are two aspects of brand celebration: on the one hand, the foundations are like the *brands' headquarters* because of the aesthetic features that make these buildings so recognizable that they become a hallmark of identity. The architectural features and the size of the buildings could also play a role in the competition among the new patrons who are setting up art foundations, as a journalist points out in relation to the antagonists Mr Arnault and Mr Pinault (CEO of the luxury group Kering and owner of the auction house Christie's): "Mr Gehry's new building may also allow Mr Arnault to score a publicity coup against his luxury rival, Francois Pinault..." (Riding, 2006, p. 3).

---

<sup>5</sup> PF has two venues (Milan and Venice). However, the articles of the sample only refer to the Milanese one.

The striking and identifiable aesthetic features of the buildings allow the institutions to be defined as *temples to contemporaneity*. This means that the foundations are like sacred places devoted to contemporary art, where the audience has the privilege of admiring the artwork. The side effect of this factor is the indirect celebration of the people and companies who made the architectural project possible, namely the *wealthy art collectors* and CEOs of the well-known luxury brands. The *brand celebration* in terms of praise for the foundations as *temples to contemporaneity* is mostly evident in the analysed documents about the French foundations. CF's press release, for instance, defines the building as a "Parisian Monument" (Fondation Cartier pour l'Art Contemporain, 2018, p. 19) and one of the journalists even states that "this glass-and-steel temple to haute bourgeois good taste is a recognized masterpiece of 20<sup>th</sup>-century architecture" (Lubow, 2008, p. 32). Also, the words of President Hollande during the opening ceremony of LVF draw attention to this aspect, since he described the foundation as a "cathedral of light" and "a miracle of intelligence, creativity and technology" (Giovannini, 2014, p. 1). On the contrary, the documents about PF do not seem to celebrate the venue, but instead to describe its architectural features and its social function in the restoration of the former distillery (Fondazione Prada, 2015).

#### 4.3.3 Fashion cultural foundations: between art and marketing

This theme highlights how these fashion cultural foundations are unique venues due to their aesthetic features and their function as locations revitalizing the cultural life of the city or rehabilitating a specific neighbourhood, as well as for their role in luxury brand strategy. Regarding brand strategy, the institutions appear to visually embody the values of the brand. The values represented by the venues of the foundation could be beauty, exclusiveness, richness, rarity, artistry, culture and good taste. Therefore, the presence of a *unique venue* embodying such values might help the brand to reinforce its image and increase its symbolic value by becoming more closely associated with the art world, as literature has widely discussed (Codignola & Rancati, 2016; Kapferer, 2014; Jelinek, 2018). The strategy is connected to the artification process of the brands (Kapferer, 2014).

Furthermore, the creation of such an astonishing venue could be connected to the desire of the luxury brands to provide an experience. As Jelinek (2018) points out, modern luxury is concerned with the effort of creating a meaningful experience for consumers through different means: for instance, through personalized service during the purchase or careful attention to the aesthetic features of the brands' stores (Codignola & Rancati, 2016; Hagtvedt & Patrick, 2009; Mosca, 2017; Riot et al., 2013).

One of these methods involves the use of “third places” (Nobbs et al., 2012, p. 925) like the foundations themselves. Here, people can experience luxury because the features surrounding them create this impression: from the complexity of the project to the use of materials, the prestige of the architect’s name and the aura evoked by the brand name.

Moreover, the codes of this theme affect the organizational and economic legitimacy of these foundations (Scardaville, 2009; Suchman, 1995). The above section, which defines the institutions as unique venues that are vital parts of the *social milieu*, leads to the important consideration of their organizational legitimacy. Suchman (1995) points out that one of the strategies for a new institution to achieve organizational legitimacy could be demonstrating its credibility by conforming to the already existing norms in the field (Johnson et al., 2006). In the case of fashion cultural foundations, the field consists of (corporate or non-profit) institutions pursuing a cultural mission. In this sense, ICOM’s definition of a museum is crucial since it stresses the social function of museums in creating a public good (Stephen, 2001; [www.icom.museum.com](http://www.icom.museum.com)). Therefore, since fashion cultural foundations contribute to the *social milieu* by displaying contemporary art and fostering rehabilitation initiatives, they achieve organizational legitimacy.

On the contrary, the factor of brand celebration may affect the *economic legitimacy* of the foundations. Fashion cultural foundations, in fact, could be considered successful instruments used by luxury brands to promote the companies and provide them with an aura of artistry and culture that could increase their symbolic value over their commercial one. This topic serves as an introduction to the last frame describing the foundations as extensions of luxury brands.

#### 4.4 THEME 4: Brand universe

Fashion cultural foundations are also framed as part of the *brand universe*. Indeed, they could be considered extensions of the luxury brands, as they are corporations to or non-profit organizations related to the brands. The sample data shows how the fashion cultural foundations are established by the companies to shape their identity or foster some of their values. Moreover, the foundations represent the marketing and management dimension of the brand universe, because these institutions serve to promote the brands and create an experience for the brands’ customers.



#### 4.4.1 Corporation vs non-profit organization

Fashion cultural foundations are generally framed as part of the brand universe, yet LVF and CF are corporate foundations, while PF is a non-profit organization. I argue that this distinction could justify the different ways the foundations are described in the documents of the sample.

The fact that CF and LVF are corporate entities means that the institutions have a stronger relationship with the brands and also aim to bring specific benefits to the companies. These cultural foundations, which are corporations in the Louis Vuitton and Cartier groups, have the purpose of increasing and fostering the symbolic value of the relative companies. Even if LVF and CF are both corporations, there is a difference between the two. In LVF's press release, Louis Vuitton makes explicit the role of the foundation in the sponsorship policy of the LVMH group, and elite-newspapers report this characteristic when presenting the activities of the cultural centre. An example of the direct tie between the foundation and the company is Mr Arnault's introductory statement in the press release, entitled "A Dream Come True" (Fondations Louis Vuitton, 2014, p. 1) – not to mention the LV logo at the entrance of the foundation. The way journalists present the relationship of the corporate foundation to the brand is usually negative. LVF is often depicted as a "vanity project of a billionaire [Bernard Arnault]" (Bilefsky & Carvajal, 2014, p. 6) or "a rich man's toy" (Vogel, 2015, p. 1).

On the contrary, CF's press release does not contain any reference to the marketing strategy of the *Maison*. Rather, it stresses the fact that CF represents a new model of private patronage based on the clear separation of the foundation from the brand – even if the way this separation is ensured is not explained. There are no statements by Mr Perrin in the press release, but he is praised for his contribution to the initiation of private patronage in France ratified by the 'Léotard Law' passed in 1987. Therefore, the relationship of the CF corporation to the *Maison* is celebrated in France as a positive example of a cultural institution established and funded by a private patron (the brand), whose activity is separate and independent from the company's. This aspect is heavily stressed in the CF press release, which states: "a pioneer model of patronage, the Fondation Cartier's vision is based on the total lack of ambiguity between corporate business and artistic programming" (Fondation Cartier pour l'Art Contemporain, 2018, p. 5).

On the contrary, PF is a non-profit organization managed independently from the company, although it is entirely funded by the fashion brand and the brand's designer, Miuccia Prada, plays an



active part in the decision-making process concerning the institution's cultural programme. The PF press release never mentions the Prada brand and only refers to the patrons of the institution (Miuccia Prada and her husband, Patrizio Bertelli) in reference to their passion for culture and their activity as contemporary art collectors, which was the reason underpinning their decision to set up a cultural foundation. The information in the sample of articles about PF is coherent with the statements in the press release and the intention of the patrons to avoid any misunderstanding about the mission of the foundation.

Beyond these juridical and structural differences among the three institutions, another detail that emerged from the analysis of the articles is the different role of the people heading and managing the luxury brands: *CEO vs. designer*. Cartier and Louis Vuitton are run by businessmen; Prada by a designer. I contend that this distinction may affect the way the brands and the foundations are perceived. In the case of Prada, its identity is already associated with an artistic feeling, which is then confirmed by the presence of a cultural institution, as this quote demonstrates: "She doesn't collaborate with artists in her designs...but her art at the foundation, supporting and exhibiting art, film and architecture, has made her another kind of impresario, a person who gauges the culture's stories and stimulates investigation" (O'Hagan, 2013, p. 92). On the contrary, when talking about Louis Vuitton and Cartier, the focus is on their identity as luxury brands producing commercial items (embedded with commercial value) rather than 'cultural industries'. The difference between operating as a corporation or non-profit organization could affect the marketing strategy and the identity creation of the three luxury houses under investigation.

#### 4.4.2 Marketing strategy

Another aspect that defines LVF, CF, and PF as part of the *brand universe* is their role in the *marketing strategy* of the relative companies. This means that the luxury brands' association with an artistic activity, such as a museum, could bring many benefits to the enterprises. Some of these benefits result from the *halo effect*<sup>6</sup>. By *halo effect* I mean that when a luxury brand collaborates with the art world – for example, in the form of a partnership with artists for the creation of a collection, the exhibition of artwork in a store or the establishment of a foundation – the positive values typically associated with art, like preciousness, rarity, uniqueness and timelessness, are implicitly transferred to

---

<sup>6</sup> The expression *halo effect* has been taken from Balzer & Sulsky (1992) (in Hagtvedt & Patrick, 2008).

the luxury brand. One of articles about LVF contains a quote by Luca Solca, an expert in luxury goods analysis, that might be valuable in clarifying the meaning of *halo effect*: “Consumers buy luxury goods products as a way to ennoble themselves; luxury goods companies and brands can earn more ‘nobility’ by associating their names to art and masterpieces.... Adding nobility to brands is conducive to increasing their appeal” (Friedman, 2014, p. 1). Therefore, being embedded with positive values, art can spread its aura to luxury brands.

This feature occurs prevalently in the sample articles about LVF and is never found in relation to CF or PF. The possible reason for this contrast could be related to the official mission statement of LVF contained in its press release. Here, it is explained how the cultural institution is part of the sponsorship policy of the luxury conglomerate and represents an essential part of the policy (Fondation Louis Vuitton, 2014). On the contrary, the press releases from CF and PF never describe the cultural institutions in those terms.

#### 4.4.3 Brand identity

Another dimension of the foundations as part of the *brand universe* is their role in shaping *brand identity*. The data shows that the foundations are part of the universe of the brands since they contribute to modelling the identity of the companies or represent an important part of their identity. In an article about PF entitled *Planet Prada* – whose title is already indicative of the connection of the foundation to the Prada universe – the author states: “Prada’s cultural projects interest me chiefly because they help to clarify the personality and intentions of a fashion genius” (Muschamp, 2004, p. 45). Similarly, Mr Arnault explains during an interview: “I hope that it [Fondation Louis Vuitton] will make the group more understood, to show its extraordinary values to the public”. Then, a few lines after that, the author identifies the main values of LVMH as “creativity and preservation of heritage” (Friedman, 2014, p. 1). This quotation is significant because it is an example of the role of the foundations in aiding the luxury brands to display their identity and make their values of artistry, excellence, rarity and uniqueness clear to audiences and consumers. Therefore, the establishment of cultural foundations contributes to *brand value creation and enhancement*, because the presence of these institutions acts as a tool to reinforce the identity of the luxury brands and increase the companies’ cultural value (Codignola & Rancati, 2016).

The aspect of identity shaping is found in the sample documents about LVF and PF (never in those about CF), but there is a different nuance. The LVF press release presents the foundation as a tool to construct the corporate identity and tie together art and artisanship (Erlanger & Gohin, 2001; Fondation Louis Vuitton, 2014). Nevertheless, the articles from *The New York Times* report on the criticism of the LVF as a way to glorify Mr Arnault and his luxury conglomerate LVMH. These journalists point out: "...the creation of a new Louis Vuitton building was pilloried by some critics as the glorified vanity project of a billionaire who had used his power and influence to build a pyramid and to silence dissent" (Bilefsky & Carvajal, 2014, p. 6).

On the contrary, the articles about PF mention the artistic dedication of the brand as an already existing element in the DNA of the fashion house, since the designer – Miuccia Prada – is well known for her creative talent and passion for art. Corroborating this characteristic, Ms Prada is quoted as saying: "Fondazione Prada will not be a museum, but rather the continuation of an intellectual process founded on the exploration of doubts and on extensive research" (in Pogrebin, 2014, p. 3).

I argue that the distinction between LVF and PF is caused by the presence of a manager driving the company's strategy in the former case, and of a designer, in the latter. Therefore, this is another example of the discriminatory effect of the *CEO-vs.-designer* dimension on the perception of the activity and identity of the three foundations.

#### 4.4.4 Fashion cultural foundations as extensions of the luxury brand universe

One of the frames that emerged from the analysis of the empirical information is that fashion cultural foundations can be considered part of the luxury brand universe, since they play an active role in the marketing strategy and identity creation of these brands. According to the findings, LVF, CF, and PF shape or complete the identity of the luxury brands that established them by highlighting the values and goals of the companies and making these values more explicit to the public. Moreover, being part of the brand universe – in the form of both the corporate foundation and the non-profit organization – means that the cultural institutions are part of the marketing strategy of the brands. Therefore, the establishment of cultural foundations points not only to the promotion of culture but also to increasing and fostering the brands' symbolic value.

All these findings corroborate the extensive literature about the luxury brand strategy. LVF, CF, and PF are excellent examples of the *artification process* involving luxury brands (Kapferer, 2014).

The association with a cultural activity aids these brands to enhance their symbolic value (Codignola & Rancati, 2016; Hagtvedt & Patrick, 2008; Jelinek, 2018; Kapferer, 2014). In fact, the three foundations feel the need to highlight all those positive values associated with art – like exclusiveness, culture, tradition and timelessness – to trigger the perception of the brand as a producer of culture. Luxury products have a heritage made up of history, savoir faire, craftsmanship, creativity, and artistry. However, these products have use and commercial connotations, they are subject to the passage of time, and they are very expensive (Codignola & Rancati, 2016). Therefore, if luxury companies foster the symbolic features of the items through a clever association with art, the expensive luxury items will be more easily perceived as unique pieces, characterized by certain creativity and exclusivity, which will allow for justifying the high prices (Jelinek, 2018).

Furthermore, this strategy is not only meaningful for the reinforcement of the brand identity but also for their marketing strategy. As explained in the theoretical chapter of this research study, luxury brands have a specific growth strategy which is based on ‘virtual’ rarity (material rarity is not feasible since the luxury items are mass produced, albeit with high attention to quality and detail) (Kapferer, 2012; Kapferer & Bastien, 2012). To nourish virtual rarity, luxury brands use a specific marketing strategy based on the association with art, which allows them to increase the symbolic value of the items and to extend their business (brand extendibility).

These characteristics can affect the *economic legitimacy* of fashion cultural foundations. According to the empirical data and the literature about the luxury brand strategy, these foundations should have *economic legitimacy* since they are instruments that shape the identity of the brands, promote them, make customers perceive the symbolic and artistic value of the luxury goods over their utilitarian value and, finally, justify the high prices of these items. Nevertheless, these motivations could represent a threat to the achievement of *organizational legitimacy*, since they are far from the reasons that could allow the institutions to be identified with the official definition of museums.

## 4.5 DIFFERENT ITEMS, SIMILAR TRENDS

During the analysis of the empirical data composed by the articles, I noticed that certain groups of items – articles about the foundations, the brand, other foundations, art-related topics and architecture – present similar trends. Although these trends are not codes, I maintain that they could be deemed as relevant findings to aid in reaching a comprehensive conclusion.

TREND 1: Most of the articles about art-related topics, such as exhibitions held at LVF, CF, and PF, mention the name of the foundations where the exhibitions took place, but do not further explain the role of these institutions or their connection to the luxury brands that established them. In other words, this type of article focuses only on artistic topics. I believe that this trend could be ‘read’ in two ways. On the one hand, it corroborates what academics have illustrated in the literature about the relationship between art and luxury fashion brands: to conserve the values of uniqueness, timelessness and high symbolic meanings, the art world would be reluctant to be associated with luxury fashion, which has embedded commercial and use connotations (Codignola & Rancati, 2016). On the other hand, the trend could also indicate that fashion cultural foundations have organizational legitimacy (Suchman, 1995); hence, there would be no need to describe the institutions or compare them to similar cultural centres, because their credibility and trustworthiness as cultural institutions is already clear. However, the latter interpretation of the trend is in contrast with the codes that depict the foundations as extensions of the luxury brands.

TREND 2: During the analysis of the sample about the three foundations, I noticed a remarkable difference in the way the institutions are described. There is a discrepancy, especially in the sample about LVF. Unlike CF and PF, LVF’s press release contains many references to the luxury group LVMH and its CEO, Mr Arnault. Besides that, the foundation is presented as a coherent entity with the values of creativity and innovation that identify the brand (Fondation Louis Vuitton, 2014). The articles about LVF report this strong connection between the brand and the cultural institution and often use this information to criticize it. On the contrary, the documents about PF and CF do not contain any mention about the relative brands. The press releases about PF and CF focus on the values, purpose and activity of the institutions, as well as the tools to achieve their goals. In addition, great space is given to the architecture design of the venues. The CF press release also stresses the innovative role of the foundation in using the new approach to corporate philanthropy in France (Fondation Cartier pour l’Art Contemporain, 2018). Consequently, the sample of articles about PF and CF deals more with the cultural role of the institutions than with their connection to the luxury houses. Nevertheless, the relationship of PF and CF with the luxury houses is often mentioned. However, the perspective of the writers in the case of PF and CF is slightly different from the attitude towards LVF. The ties between PF and CF and their respective brands are not criticized but are described as mere marketing tools of the companies; indeed, they are usually judged as positive since they are creating a public good (by

displaying contemporary art, contributing to the rehabilitation of some neighbourhoods or filling the institutional gap, among others).

## 4.6 FASHION CULTURAL FOUNDATIONS: AT THE CROSSROADS OF ART AND FASHION

In this last section, I would like to summarise the main findings to provide a framework to describe fashion cultural foundations and reflect on the legitimacy that these institutions seem to have achieved or seem to be striving for.

### *Art Discourse vs Fashion Discourse*

The four themes reflect the frames that describe fashion cultural foundations: cultural mission, new institutions supporting the cultural sector, unique venues and extensions of the brand universe. From the analysis of the codes and sub-codes of each theme, two discourses that could be used to frame these institutions have emerged: one centred on the *art world* and the other, on the *dynamics within the realm of luxury fashion brands*. In other words, the foundations could be considered as cultural centres or as marketing tools of luxury brands. The discourse centred on the *art world* stresses the relevance of the mission of the institutions in promoting any artistic expression using a dedicated venue where the audience can experience art and initiate a process of reflection on modern society that could also lead to education. On the contrary, the discourse centred on the *dynamics within the world of luxury fashion brands* focuses the attention on the explanation of fashion cultural foundations as strategic tools to shape brand identity, by enhancing their symbolic value and making the brands more closely associated with the art world.

The codes and sub-codes could be grouped into the two discourses. In some cases, sub-codes that are connected to the same code could pertain to different discourses. This characteristic reveals the difficulty of understanding which discourse is dominant. For this reason, this aspect could be considered as a finding in itself: fashion cultural foundations can be framed with both art and fashion discourses, which are so closely connected that it is almost impossible to separate them and identify the more prevalent one.

**Table 7: List of codes and sub-codes grouped per discourse.**

	<b>CODE</b>	<b>SUB-CODE</b>
<b>DISCOURSE CENTRED ON THE ART WORLD</b>	Cultural promotion	Ideas exchange – Reflection / Education
	Hubs for contemporary art	Space for kind of art media
	Filling the institutional gap	Crisis in government funding for art and culture Wealthy art collectors
	New patrons of the arts	Display contemporary art – Urban rehabilitation
	Social milieu	
	[Brand celebration]	Temples to contemporaneity
<b>DISCOURSE CENTRED ON THE DYNAMICS WITHIN THE LUXURY FASHION WORLD</b>	New patrons of the arts	Wealthy art collectors – Tycoon’s toy
	Marketing strategy	Halo effect
	Corporation vs non-profit org.	CEO vs designer
	Brand identity	Brand value creation and enhancement
	Brand celebration	Brand headquarters

The table shows the prevailing discourses around the three foundations. However, some differences should be pointed out. As explained in the trends section, PF is often described differently from CF and LVF. Indeed, in the sample about the Italian institution, the art discourse is more prevalent, since there is only one reference to the foundation with regard to the marketing strategy of the fashion house Prada and none about the desire to enhance the symbolic value of the brand. PF is described as an important Italian cultural centre, which may be the only one that is bringing contemporary art to Italy and is contributing to increasing the centrality of Milan in the landscape of the most recent developments in art. Moreover, PF’s social function of rehabilitating the surrounding neighbourhood has undoubtedly contributed to its legitimation process.

The articles about CF present both discourses, although the artistic one is dominant. As a matter of fact, CF is praised for its cultural programme, and the references to the brand and its owner – Alain Dominique Perrin – aim to explain his central role in the initiation of corporate philanthropy in France. However, the foundation is never mentioned as part of the marketing strategy of the brand or as a tool to enhance the symbolic value of Cartier. CF is sometimes presented as part of the universe of the brand, which is not only involved in the creation of fabulous jewels, but also boasts an artistic component, an integral part of the *Maison*.

On the contrary, in the sample about LVF, the discourse centred on the dynamics within the world of luxury fashion brands is prevalent. Here, journalists insistently stress the role of the foundation in the sponsorship policy of the luxury conglomerate LVMH. After all, this element is openly addressed even in the press releases of the institution. Furthermore, the role of the foundation and the head of the luxury group Mr Arnault is strongly emphasized. However, the latter aspect is not praised, as in the case of CF, but presented as a weak point that could generate doubts about the credibility of the cultural mission of the institution.

### *Different types of legitimacy*

According to the data, fashion cultural foundations could be defined as an *innovation* (Johnson et al., 2006). The innovation consists of two parts: the foundations themselves as unique venues and the emergence of new patrons of the arts. Due to the crisis that has been affecting European governments during the last four decades, countries have not been able to sufficiently fund the cultural sector. This societal condition has led to the emergence of new private patrons who invest the profit of their enterprises into art (this case is similar to the one of non-profit corporations explained by DiMaggio, 1986a). Therefore, a new class of patrons has emerged, and many of them have come from the luxury fashion industry. The lack of funds has opened an *opportunity space* for these new patrons to foster their philanthropic activity through the establishment of dedicated venues (Baumann, 2007a). Overall, the mission of these institutions is coherent with ICOM's definition of museums. Therefore, it could be stated that fashion cultural foundations have *organizational* and *aesthetic legitimacy* since they are connected to the already existing frame of norms and beliefs which define them as cultural institutions and 'unique venues' – credible and worthy – that exhibit heritage and create a public good. The findings demonstrate that these institutions also have *economic legitimacy* because they were considered to be successful marketing and branding tools.



## CHAPTER 6. CONCLUSION

---

The purpose of this research is to answer the following research question: *How are the contemporary art foundations established by three luxury brands – Louis Vuitton, Cartier, and Prada – framed by elite newspapers?* To gather information on the frames built around these three institutions I conducted a qualitative content analysis of 67 articles from the *The New York Times*. This type of sample was chosen because the press, especially elite newspapers, plays an essential role in the process of discourse creation around a new cultural product (Baumann, 2001, 2002, 2007a, 2007b; Johnson et al., 2006; Johnston & Baumann, 2007). This process is necessary because it enables different audiences to understand the innovation and convinces them about its reliability, credibility and trustworthiness. The qualitative content analysis of the sample of the foundations' press releases and articles led to the emergence of four themes that reflect the dominant frames.

The prominent theme frames the foundations as *unique venues*: the institutions are unique because of the aesthetic features of the venues which are hallmarks of identity as well as tools to display contemporary art within a frame that is an artwork itself. Moreover, the foundations are unique venues because they do not only carry on a cultural mission, but they also represent the values of the luxury brands that established them.

The second most recurring theme is *art patronage*. Fashion cultural foundations are the symbol of the new private patronage of luxury companies, which are stepping in to fill the role of government in financing contemporary art. The patronage of these new wealthy art collectors is a positive point, since they are creating a public good (the foundations) where people can see the latest developments in art. Nevertheless, these foundations sometimes risk becoming the vanity project of the patrons who use them to celebrate themselves and their luxury businesses.

In the third place, there is the *cultural mission*. According to this theme, fashion cultural foundations pursue an important role in the promotion of culture, especially as far as contemporary art is concerned. Therefore, the institutions could be regarded as hubs for contemporary art where innovation and the development of any art media is promoted. Furthermore, the centres aim to promote art, not for art's sake, but to trigger processes of reflection, exchange of ideas, and ultimately,

education. Visitors should have meaningful and educational experiences during their visit to the institutions.

Finally, the least frequent but meaningful theme is the *brand universe*. Despite their cultural mission, fashion cultural foundations are part of the identity of the luxury brands that established them. Being part of the brands' identity means that the foundations are the concretization of some of the values of the companies – beauty, excellence and heritage, for instance – and that they play an active role in their branding and marketing strategy.

Therefore, to answer the research question, the themes were grouped into two discourses: one framing the institutions as new players in the art world and the other framing the foundations as parts of the luxury fashion brand world. The former prevails over the luxury-fashion-world discourse; thus, fashion cultural foundations are recognized for their cultural mission instead of as part of the luxury brand strategy. Nevertheless, it is essential to stress the uniqueness of these institutions, since they have two components – an artistic one and a fashion-related one – that coexist and are intrinsic to the nature of this new typology of institution that operates at the crossroads of fashion and art. The aspect leads to the answer of the first sub-question, which reflects on the legitimacy of these institutions: *what do these frames tell about the legitimation process of this new type of cultural institution for contemporary art?*

As explained in the theoretical framework, fashion cultural foundations could aim at obtaining three types of legitimacy: aesthetic (Baumann, 2007b), economic (Scardaville, 2009), and organizational (DiMaggio, 1986a; Suchman, 1995).

The data has shown that the rise of fashion cultural foundations has been favoured by societal factors (Baumann, 2007a). The lack government funding for the arts has opened an opportunity space for private patrons coming from the luxury (fashion) field who have turned their passion for art – demonstrated by their activity as prolific art collectors – into the establishment of centres to exhibit and promote creativity (Baumann, 2007b; DiMaggio, 1986a). For this reason, fashion cultural foundations could be considered as an innovation (Johnson et al., 2006) that has arisen in response to social circumstances. By responding to societal conditions (filling the void left by governments in funding for the arts and culture sector), these institutions have demonstrated their utility. Moreover, they could be considered as worthy cultural centres since they pursue a cultural mission that brings benefits to the art world and to society at large. The art world takes advantage of the presence of these foundations

because they give space to any art media or emerging artists. The community benefits from their presence for two reasons: first of all, the foundations offer audiences the opportunity to experience contemporary art; secondly, the presence of the venues is revitalizing the areas of the cities where they are located.

Furthermore, all these elements allow fashion cultural foundations to fit within the definition of a museum ([www.icom.museum.com](http://www.icom.museum.com)), which stresses the importance of conservation, divulgation and exhibition by a cultural centre, as well as its utility in providing a leisure experience to visitors. Fashion cultural foundations foster most of these functions; hence, their role falls under the official ‘already existing norm’ defined by a recognized organization like the International Council of Museums. As academics highlight, the adaptation to the rules of a society is a decisive factor facilitating the comprehension and the legitimation process of the new organisation (Baumann, 2007a; Johnson et al., 2006; Suchman, 1995). Therefore, it could be stated that fashion cultural foundations have achieved *organizational legitimacy* (Suchman, 1995).

Based on the findings, I argue that this new typology of cultural institutions has also obtained *aesthetic legitimacy*. The *aesthetic legitimacy* is demonstrated by the fact that the foundations are not framed as “third places” (Nobbs et al., 2012, p. 925) used by luxury brands to provide an additional experience to consumers, an experience embedded with highly symbolic connotations rather than with the commercial ones that are typical of the purchase experience. On the contrary, the institutions are mostly framed as places where audiences can have meaningful experiences since they can admire the highest artistic expressions of contemporary society. For this reason, I state that fashion cultural foundations do not have complete economic legitimacy. When Scardaville (2009) discusses the economic legitimacy of soap operas, she stresses the fact that this cultural product is considered to be legitimate, as it is recognized and successful method to conduct a business. The data of this research study have only partially framed fashion cultural foundations as legitimate tools for doing business. The information concerning the fourth theme, *brand universe*, depicts these new cultural centres as (successful) branding and marketing tools of the luxury companies (Codignola & Rancati, 2016; Grassi et al., 2017; Hagtvedt & Patrick, 2008; Jelinek, 2018; Kapferer, 2014; Kapferer & Bastien, 2012; Ryan, 2007). However, this frame is the least frequent in the sample.

In contrast, fashion cultural foundations are more often framed as institutions fostering a cultural mission and covering the institutional gap in funding for contemporary art. Therefore, I affirm

that, instead of economic legitimacy, these foundations have acquired a new type of legitimacy, *philanthropic legitimacy*, due to their involvement in creating a public good. Indeed, this type of legitimacy connects and confirms the *organizational* one because it reinforces the trustworthiness of these institutions by displaying their social function (Scardaville, 2009; Suchman, 1995).

The issue of legitimation is also at the core of the second sub-question: *What do these frames say about the role of these foundations in the legitimation process of luxury (fashion) brands?* The answer to this question is more challenging because the empirical material is not sufficient to provide a complete explanation. However, the analysis of the data allows for evincing some points of reflection concerning the role of these cultural centres have recognizing the luxury brands as producers of culture. First of all, it is important to highlight that the goal of luxury/fashion brands involved in the artification process, does not aim to make consumers perceive their products as art pieces (Kapferer, 2014). In fact, fashion does not have the purpose of being considered art, even though there is a long-lived discussion about the issue (Steele, 2012). Despite that, the luxury brands' association with art seeks to increase their symbolic value. The data analysis demonstrates how this partnership brings benefits to the brands, and how these companies are perceived as the contemporary patrons of the arts. For this reason, it could be argued that luxury brands are praised for their involvement in art patronage and this activity is making the artistic traits of their identity more explicit. Nevertheless, the items of the sample never describe the three luxury brands as producers of art and culture.

### *Contribution*

The value of this research is mostly related to its contribution to filling a gap in the academic literature. Up to now, fashion cultural foundations have been studied by the luxury marketing and management field as extensions of the luxury brands rather than as independent organizations (Codignola & Rancati, 2016; Grassi et al., 2017; Hagtvedt & Patrick, 2008; Jelinek, 2018; Kapferer, 2014; Kapferer & Bastien, 2012; Ryan, 2007). Therefore, an investigation about their role as centres operating at the crossroads of fashion and art was missing. Moreover, the methodology based on the content analysis of elite newspapers has allowed for piecing together an overview of the identity and role of these institutions from a point of view external to the fashion and art field. Thus, a biased perception of fashion cultural foundations has been avoided to a certain extent.

The contribution of this thesis lies in clarifying the legitimacy of fashion cultural foundations, which is an issue due to their position between the art and luxury fashion worlds. Therefore, I contend that fashion cultural foundations are legitimate institutions characterized by an artistic dimension and a dimension related to the luxury world, which is inseparable and conveys a trait of uniqueness and distinction. For this reason, I note that only the third of the expectations presented in the theoretical framework chapter was met. The expectations which frame the foundations only as cultural centres and only as marketing tools are incorrect because they are incomplete.

Furthermore, I believe that this type of study could be relevant to fashion cultural foundations that would like to achieve organizational, aesthetic and philanthropic legitimacy in order to affirm themselves as credible cultural centres. The study could also be useful to those luxury brands that would like to establish a cultural foundation to increase their symbolic value without compromising the organizational legitimacy of the centre itself. Of course, to drive such significant implications, the study should be improved on several aspects.

### *Limitations and Further Research*

Although this thesis makes a contribution to existing research, it has several limitations, especially concerning the methodology.

The study based on the analysis of documents has some disadvantages. The striking one is the fact that the documents were not produced for the purpose of the research (Bowen, 2009); therefore, sometimes there was a lack of information that limited the possibility to answer the research questions. This limitation is evident in two cases: firstly, the difficulty in responding to the second sub-research question about the role of fashion cultural foundations in the legitimation process of the luxury brands, and secondly, the impossibility to reflect on the legitimation process of these institutions globally. The primary model of legitimation that I chose for the investigation is based on the three groups of factors – resources, opportunity space, and framing – identified by Baumann (2007b). However, the sample did not allow for identifying the resources that could foster the legitimation process of these institutions. Therefore, this weakness can be a starting point for future development and improvement of this research. This goal could be reached by implementing the study with an additional sample based on a different methodology. Interviewing personnel at the fashion cultural foundations and the relative

luxury brand companies, as well as people involved in the contemporary art sector, could be a feasible solution to overcome this limitation.

Furthermore, I have identified another limitation concerning the sample of articles. As explained in the methodology chapter, the articles were retrieved from *The New York Times*. The choice was justified by the desire of having a homogeneous sample written in English. However, the newspaper is not located in the countries where the foundations have their venues and carry on their philanthropic activity. Consequently, the articles may report scarce information about the foundations or not comprehend the information about their role and ‘identity’. This limit could be the reason why specific codes were more or less frequent in the different samples about each foundation, resulting in different trends for each institution. For this reason, I suggest that a sample composed of Italian elite-newspapers for Prada Foundation and French ones for Louis Vuitton and Cartier Foundation would be valuable to improve the thesis.<sup>7</sup>

Another limitation of this study, which is intrinsic to a qualitative method, is the difficulty of generalization (Bryman, 2012). Although the research is not based on a case study but on the analysis of three institutions, it cannot be representative of all fashion cultural foundations. These three foundations – Louis Vuitton, Cartier, and Prada – share some unique features, such as the prestige of their names, the connection to luxury brands, their dedication to contemporary art and the unique venues that host their cultural activity. However, there are many other fashion cultural foundations that do not have a dedicated venue but fund temporary projects, and do not exclusively dedicate themselves to contemporary art. Therefore, I believe that a meaningful development of this research would be the extension of the study to a broader portfolio of fashion cultural foundations.

---

<sup>7</sup> This type of sample was not feasible due to my lack of knowledge of French.

## REFERENCES

---

- Artribune (2016). Presentato il restauro dell'esterno del Colosseo. La riapertura completa nel 2018. Retrieved from <https://www.artribune.com/tribnews/2016/07/colosseo-restauro-esterno-diego-della-valle-tods/>
- Bara, E. (2018, March 26). Prada Comics: una collezione sneakers per la Primavera Estate 2018. *Vogue*. Retrieved from <https://www.vogue.it/moda/news/2018/03/26/prada-sneakers-comic-collezione-primavera-estate-2018>
- Baumann, S. (2007a). A general theory of artistic legitimation: How art worlds are like social movements. *Poetics*, 35(1), 47-65
- Baumann, S. (2007b). *Hollywood highbrow: From entertainment to art*. Princeton University Press.
- Baumann, S. (2001). Intellectualization and art world development: Film in the United States. *American Sociological Review*, 404-426.
- Baumann, S. (2002). Marketing, cultural hierarchy, and the relevance of critics: Film in the United States, 1935–1980. *Poetics*, 30(4), 243-262.
- Becker, H. S. (1982). *Art worlds*. Univ of California Press.
- Bilefsky, D., & Carvajal, D. (2014, October 28). A Capital of the Arts Is Forced to Evolve. *The New York Times*, p. 6.
- Boeije, H. (2010a). Doing qualitative analysis. In H. Boeije, Analysis in qualitative research (pp. 93-122). Los Angeles/London/New Delhi/Singapore/Washington: Sage.
- Boeije, H. (2010b). Principles of qualitative analysis. In H. Boeije, Analysis in qualitative research (pp. 75-92). Los Angeles/London/New Delhi/Singapore/Washington: Sage.
- Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative research journal*, 9(2), 27-40.
- Bryman, A. (2012). *Social Research Methods*. 4<sup>th</sup> Edition. Oxford: Oxford University Press.
- Cho, J. Y., & Lee, E. H. (2014). Reducing confusion about grounded theory and qualitative content analysis: Similarities and differences. *The Qualitative Report*, 19(32), 1.
- Chomsky, N. (2002). *Capire il potere*. Milano, M. Tropea.

Codignola, F., & Rancati, E. (2016). The blending of luxury fashion brands and contemporary art: A global strategy for value creation. In *Handbook of Research on Global Fashion Management and Merchandising* (pp. 50-76). IGI Global.

Deephouse, D. L., & Suchman, M. (2008). Legitimacy in organizational institutionalism. *The Sage handbook of organizational institutionalism*, 49, 77.

DiMaggio, P. (1992). Cultural Boundaries and Structural Change: The Extension of the High Culture Model to Theater, Opera, and the Dance, 1900-1940. In *Cultivating differences: Symbolic boundaries and the making of inequality* (pp. 21-47). University of Chicago Press.

DiMaggio, P. (1986a). Cultural entrepreneurship in nineteenth-century Boston: the creation of an organizational base for high culture in America. In *Non-profit enterprise in the arts: studies in mission and constraint* (pp. 41-61). Oxford University Press, New York.

DiMaggio, P. (1986b). Support for the arts from independent foundations. In *Non-profit enterprise in the arts: studies in mission and constraint* (pp. 113-139). Oxford University Press, New York.

Elo, S., & Kyngäs, H. (2008). The qualitative content analysis process. *Journal of advanced nursing*, 62(1), 107-115.

Enlanger, S., & Gohin, M. (2011, April 8). Tycoon's Project: Nimby with a French Accent. *The New York Times*, p. 6.

Ferraioli, M. (2017). Jeff Koons firma per Louis Vuitton una collezione di borse ispirata a Monet. Retrieved from <https://www.tribune.com/progettazione/moda/2017/10/jeff-koons-firma-per-louis-vuitton-una-collezione-di-borse-ispirata-a-monet/>

Fondation Louis Vuitton (2014, October 17). *Press-kit* [press release]. Retrieved from <https://www.lvmh.it/notizie-documenti/dossier-tematici/fondation-louis-vuitton-2/>

Fondation Cartier pour l'art contemporain [ca. April 2018]. *A Beautiful Elsewhere* [press release]. Retrieved from <https://www.fondationcartier.com/en/press/article/fondation-cartier-pour-lart-contemporain-a-beautiful-elsewhere>

Fondazione Prada [ca. May 2015]. *Cultural Statement* [press release].

Friedman, V. (2014, October 5). For the Wolf of Luxury, the Chance to be a Lamb. *The New York Times*, p. 1.

Giovannini, J. (2016, September 4). From Paris to Moscow and Back. *The New York Times*, p. 12.

Grassi, A., Cassidy, T. D., & Wigley, S. M. (2017, July). LUXURY FASHION BRANDS OWNERSHIP OF PRIVATE ART FOUNDATIONS: A NEW WAY OF CONCEIVING MARKETING. International Marketing Trends Conference.



- Groth, J. C., & McDaniel, S. W. (1993). The exclusive value principle: the basis for prestige pricing. *Journal of Consumer Marketing*, 10(1), 10-16.
- Hagtvedt, H., & Patrick, V. M. (2008). Art and the brand: The role of visual art in enhancing brand extendibility. *Journal of Consumer Psychology*, 18(3), 212-222.
- Hagtvedt, H., & Patrick, V. M. (2009). The broad embrace of luxury: Hedonic potential as a driver of brand extendibility. *Journal of Consumer Psychology*, 19(4), 608-618.
- Harper Bazaar (2018). H&M's best designer collaborations. Retrieved from <https://www.harpersbazaar.com/uk/fashion/fashion-news/news/g23095/hms-best-designer-collaborations/>
- Harrington, C. L., Scardaville, M., Lippmann, S., & Bielby, D. D. (2015). Soap Operas and Artistic Legitimation: The Role of Critical Commentary. *Communication, Culture & Critique*, 8(4), 613-631.
- Holbrook, M. B., & Hirschman, E. C. (1982). The experiential aspects of consumption: Consumer fantasies, feelings, and fun. *Journal of consumer research*, 9(2), 132-140.
- ICOM. Museum Definition. Retrieved from <https://icom.museum/en/activities/standards-guidelines/museum-definition/>
- Jang, E. Y. (2006). An analysis on cases of fashion collaboration strategy. *Fashion business*, 10(6), 110-121.
- Jelinek, J. S. (2018). Art as strategic branding tool for luxury brands. *Journal of Product & Brand Management*, Vol. 27 Issue: 3, pp.294-307.
- Johnston, J., & Baumann, S. (2007). Democracy versus distinction: A study of omnivorousness in gourmet food writing. *American Journal of Sociology*, 113(1), 165-204.
- Johnson, C., Dowd, T. J., & Ridgeway, C. L. (2006). Legitimacy as a social process. *Annu. Rev. Sociol.*, 32: 53-78.
- Joy, A., Wang, J. J., Chan, T. S., Sherry Jr, J. F., & Cui, G. (2014). M (Art) worlds: consumer perceptions of how luxury brand stores become art institutions. *Journal of Retailing*, 90(3), 347-364.
- Kapferer, J. N. (2012). Abundant rarity: The key to luxury growth. *Business Horizons*, 55(5), 453-462.
- Kapferer, J. N. (2014). The artification of luxury: From artisans to artists. *Business Horizons*, 57(3), 371-380.
- Kapferer J.N. (1998), «Why Are We Seduced by Luxury Brands?», *Journal of Brand Management*, 6(1), pp. 44-49

- Kapferer, J.-N. and V. Bastien (2012). Back to luxury fundamentals. In Kapferer, J.-N. and V. Bastien, *The Luxury Strategy; break the rules of marketing to build luxury brands*. London/Philadelphia/New Delhi: Kogan Page Limited (Ch.1, pp. 3-37).
- Kapferer, J. N., & Valette-Florence, P. (2016). Beyond rarity: the paths of luxury desire. How luxury brands grow yet remain desirable. *Journal of Product & Brand Management*, 25(2), 120-133.
- Kim, K., Ko, E., Lee, M. A., Mattila, P., & Hoon Kim, K. (2014). Fashion collaboration effects on consumer response and customer equity in global luxury and SPA brand marketing. *Journal of Global Scholars of Marketing Science*, 24(3), 350-364.
- Kohlbacher, F. (2006, January). The use of qualitative content analysis in case study research. In *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research* (Vol. 7, No. 1).
- Lankarani, N. (2014, June 6). Etched in the Parisian Landscape. *The New York Times*.
- Lipovetsky, G. (2007). *Il tempo del lusso*. Sellerio.
- Lubow, A. (2008, April 6). The Contextualizer. *The New York Times*, p. 32.
- Moore, C. M., Doherty, A. M., & Doyle, S. A. (2010). Flagship stores as a market entry method: the perspective of luxury fashion retailing. *European Journal of Marketing*, 44(1/2), 139-161.
- Moore, C. M., & Doyle, S. A. (2010). The evolution of a luxury brand: the case of Prada. *International Journal of Retail & Distribution Management*, 38(11/12), 915-927.
- Muschamp, H. (2004, April 11). Planet Prada. *The New York Times*, p. 45.
- Nobbs, K., Moore, C. M., & Sheridan, M. (2012). The flagship format within the luxury fashion market. *International Journal of Retail & Distribution Management*, 40(12), 920-934.
- Nueno, J. L., & Quelch, J. A. (1998). The mass marketing of luxury. *Business Horizons*, 41(6), 61-61.
- O'Hogan, A. (2013, June 2). Power of One. *The New York Times*, p. 92.
- Pogrebin, R. (2014, December 8). Date Set for Prada's Koolhaas Design. *The New York Times*, p. 3.
- Riding, A. (2006, October 3). Vuitton Plans a Gehry-Designed Arts Center in Paris. *The New York Times*, p. 3.
- Riot, E., Chamaret, C., & Rigaud, E. (2013). Murakami on the bag: Louis Vuitton's decommodification strategy. *International Journal of Retail & Distribution Management*, 41(11/12), 919-939.
- Ryan, N. (2007). Prada and the Art of Patronage. *Fashion Theory*, 11(1), 7-24.
- Rysman, L. (201, April 22). Architecture; Koolhaas Oasis. *The New York Times*, p. 3.

- Saldaña, J. (2012). *The coding manual for qualitative research*, Thousand Oak.
- Scardaville, M. C. (2009). High art, no art: The economic and aesthetic legitimacy of US soap operas. *Poetics*, 37(4), 366-382.
- Scrivener, E. (2017). Best flagship stores in Milan. Retrieved from <http://www.globalblue.com/destinations/italy/milan/best-flagship-stores-in-milan#slide2>
- Shapiro, R., & Heinich, N. (2012). When is artification?. *Contemporary Aesthetics*, (4), 9.
- Silverstein, M. J., & Fiske, N. (2003). Luxury for the masses. *Harvard business review*, 81(4), 48-57.
- Steele, V. (2012), "Is Fashion Art? @ mumok", available at YouTube: <https://youtu.be/weB-SQ-XP-c>
- Stephen, A. (2001). The contemporary museum and leisure: Recreation as a museum function. *Museum Management and Curatorship*, 19(3), 297-308.
- Suchman, M. C. (1995). Managing legitimacy: Strategic and institutional approaches. *Academy of management review*, 20(3), 571-610.
- Vogel, C. (2015, February 2). Bold Addition to Paris Skyline Gets Art to Match. *The New York Times*, p.1.
- Vogel, C. (2015, April 26). The Art Wears Prada. *The New York Times*, p.1.

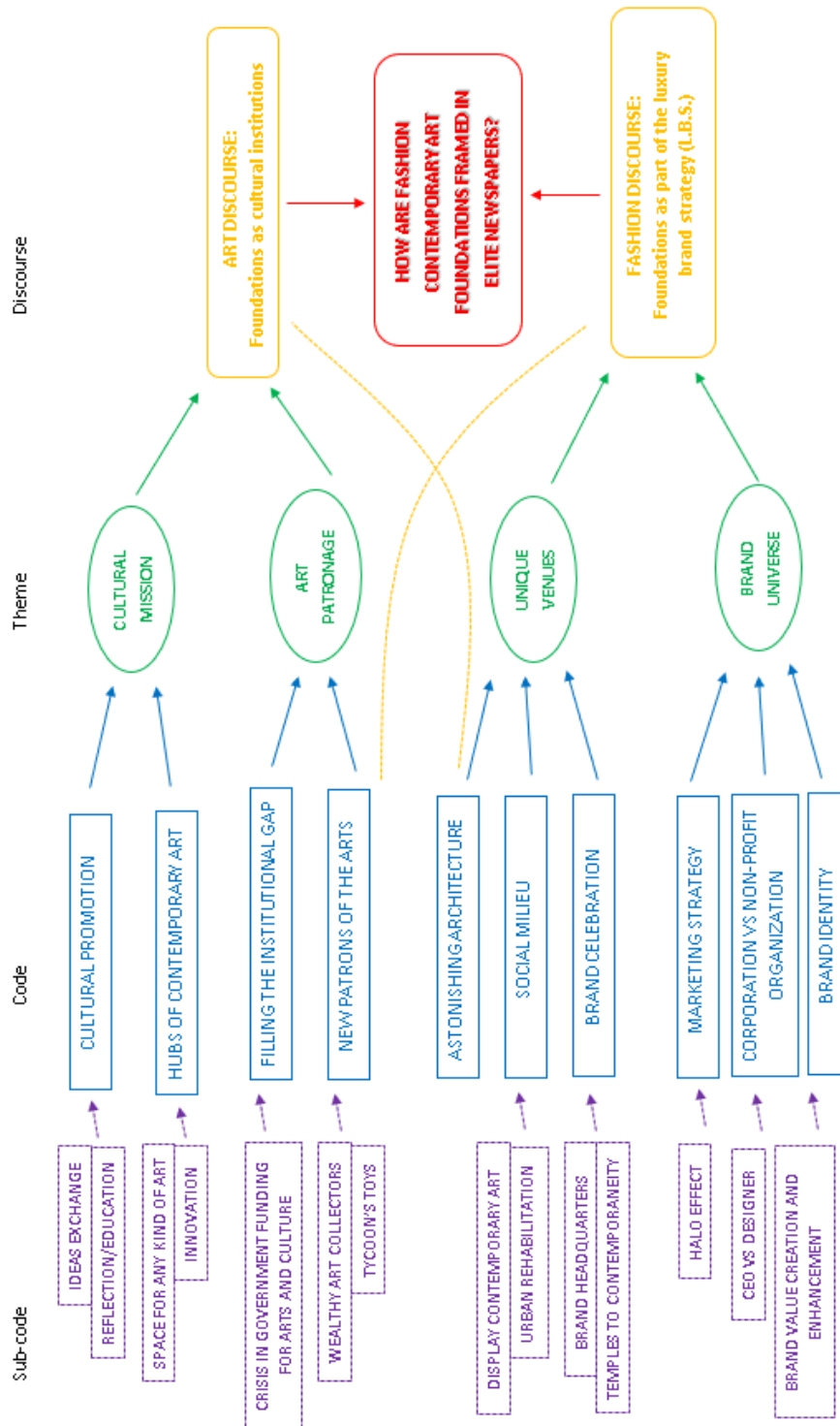
### **Additional Readings:**

- Alexander, V. D. (2014, October). Art and the twenty-first century gift: Corporate philanthropy and government funding in the cultural sector. In *Anthropological Forum* (Vol. 24, No. 4, pp. 364-380). Routledge.
- Braden, L. E. (2009). From the Armory to academia: Careers and reputations of early modern artists in the United States. *Poetics*, 37(5-6), 439-455.
- Cobb, N. K. (2002). The new philanthropy: Its impact on funding arts and culture. *The Journal of Arts Management, Law, and Society*, 32(2), 125-143.
- Codignola, F. (2006). Global Markets and Contemporary Arts. *Symphonya. Emerging Issues in Management*, 2, 73-93.
- Doran, S. (2013), "The new luxury is luxury for all, suggests Jean-Noël Kapferer". Retrieved from: <http://luxurysociety.com/articles/2013/04/the-new-luxury-isluxury-for-all-suggests-jean-noel-kapferer>

## APPENDIX 1: LIST OF CODES

		LVF	CF	PF	Tot
	<b>THEME 1: CULTURAL MISSION</b>	<b>19</b>	<b>7</b>	<b>14</b>	<b>40</b>
<b>Code</b>	<b>Cultural promotion</b>	<b>9</b>	<b>6</b>	<b>10</b>	<b>25</b>
	Ideas exchange	2	1	-	
	Reflection/education	3	1	-	
<b>Code</b>	<b>Hubs for contemporary art</b>	<b>10</b>	<b>1</b>	<b>4</b>	<b>15</b>
	Space for any art media	-	4	1	
	Innovation	1	2	3	
	<b>THEME 2: ART PATRONAGE</b>	<b>26</b>	<b>10</b>	<b>7</b>	<b>43</b>
<b>Code</b>	<b>Filling the institutional gap</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>9</b>
	Crisis in government funding for art and culture	3	-	2	
<b>Code</b>	<b>New patrons of the arts</b>	<b>22</b>	<b>7</b>	<b>5</b>	<b>34</b>
	Wealthy art collectors	4	2	-	
	Tycoon's toy	4	-	-	
	<b>THEME 3: UNIQUE VENUES</b>	<b>19</b>	<b>17</b>	<b>11</b>	<b>47</b>
<b>Code</b>	<b>Astonishing architecture</b>	<b>10</b>	<b>13</b>	<b>2</b>	<b>25</b>
<b>Code</b>	<b>Social milieu</b>	<b>6</b>	<b>2</b>	<b>9</b>	<b>17</b>
	Display contemporary art	1	-	3	
	Urban rehabilitation	1	-	6	
<b>Code</b>	<b>Brand celebration</b>	<b>3</b>	<b>2</b>	<b>-</b>	<b>5</b>
	Brand headquarters	3	2	-	
	Temples to contemporaneity	1	1	-	
	<b>THEME 4: BRAND UNIVERSE</b>	<b>22</b>	<b>2</b>	<b>6</b>	<b>30</b>
<b>Code</b>	<b>Corporation vs non-profit organization</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>8</b>
	CEO vs Designer	-	-	4	
<b>Code</b>	<b>Marketing strategy</b>	<b>13</b>	<b>-</b>	<b>1</b>	<b>14</b>
	Halo effect	3	-	-	
<b>Code</b>	<b>Brand identity</b>	<b>5</b>	<b>-</b>	<b>3</b>	<b>8</b>
	Brand value creation and enhancement	5	-	-	

# APPENDIX 2: MIND MAP OF DISCOURSES, FRAMES, CODES AND SUB-CODES



## APPENDIX 3: DATA SAMPLE

FONDATION LOUIS VUITTON				
DATE	AUTHOR	TITLE	SECTION	PAGE
17/10/2014	<i>Louis Vuitton Foundation</i>	<i>Press-Kit [press release]</i>		
17/06/2018	Kimmelman, M.	A Microcity of Secrets Is Complete	AR Arts and Leisure Desk	19
08/03/2018	Judah, H.	A Newcomer in the Paris Art Scene Jostles for Position	Art Design	n.d.
11/10/2017	Straaten, van L.	MoMA Comes to Paris Via Vuitton Foundation	The Arts/Cultural Desk	3
28/10/2016	Farago, J.	Icons of Modern Art': Picassos, Matisse, Monets, Oh, My!; Art Review	Art Design	n.d.
04/09/2016	Giovannini, J.	From Paris to Moscow and Back	AR Arts and Leisure Desk	12
18/05/2016	Nathan, E.	Colorful Gels Transform a Paris Museum	The Arts/Cultural Desk	4
21/10/2015	Donadio, R.	Stop, Look and Maybe Walk Off With the Art	The Arts/Cultural Desk	3
26/04/2015	Vogel, C.	The Art Wears Prada	AR Arts and Leisure Desk	1
14/05/2015	Bohelen, C.	Less Money Going to Culture in France	The Arts/Cultural Desk	n.d.
02/02/2015	Vogel, C.	Bold Addition to Paris Skyline Gets Art to Match	AR Arts and Leisure Desk	1
20/11/2014	Heyman, S.	The New Status Symbol for Billionaires: Art Museum	The Arts/Cultural Desk	n.d.
28/10/2014	Bilefsky, D. & Carvajal, D.	A Capital of the Arts Is Forced to Evolve	Foreign Desk	6
27/10/2014	Reyburn, S.	Art Fair Crowd Moves Across the Channel	The Arts/Cultural Desk	n.d.
24/10/2014	McGarry, K.	The Fondation Louis Vuitton Opens at Last	T Magazine	n.d.
23/10/2014	Schneier, M.	Viewfinder for Photos	Style Desk	6
21/10/2014	Gioannini, J.	An Architect's Big Parisian Moment	The Arts/Cultural Desk	1
18/10/2014	Carvajal, D.	LVMH Flaunts Its Billowing Gehry Trophy in Paris	The Arts/Cultural Desk	3
05/10/2014	Friedman, V.	For the Wolf of Luxury, a Chance to Be a Lamb	Financial Desk	1
02/09/2014	Clark, N.	Yves Carcelle, 66, Empire Builder at Louis Vuitton, Dies	Obituary	21
27/08/2014	Carvajal, D.	A Banker's Bold Vision Inspires an Arts Center, and Neighbors' Doubts	Foreign Desk	12
08/04/2011	Erlanger, S. & Gohin, M.	Tycoon's Project: Nimby With a French Accent	Foreign Desk	6
23/11/2008	Genocchio, B.	Architect as Artist	The Arts/Cultural Desk	11
03/10/2006	Riding, A.	Vuitton Plans a Gehry-Designed Arts Center in Paris	AR Arts and Leisure Desk	3
01/04/2003	Tagliabue, J.	Henry Racamier Dies at 90; Revitalized Louis Vuitton	Financial Desk	9

FONDAZIONE PRADA				
DATE	AUTHOR	TITLE	SECTION	PAGE
ca. May 2015	<i>Fondazione Prada</i>	<i>Cultural Statement [press release]</i>		
17/12/2018	Kimmerlman, M.	A Microcity of Secrets Is Complete	AR Arts and Leisure Desk	19
22/04/2018	Rysman, L.	Architecture; Koolhaas Oasis	Style Desk	3
17/04/2018	Rysman, L.	The Prada Foundation's New, Rem Koolhaas-Designed Tower	T Magazine	n.d.
22/03/2018	Farago, J.	Italian Art, With Strokes of Politics	AR Arts and Leisure Desk	1
22/05/2017	Povoleto, E.	Fendi's Gift to Rome: A Sculpture Shaped Like a Tree	Fashion	n.d.
19/05/2017	Farago, J.	Simulating A Risky Passage	Art Review	15
16/05/2017	Farago, J.	Samplers From a Biennale Banquet	AR Arts and Leisure Desk	6
11/05/2017	Paton, E.	In Milan, Prada Holds Its First Solo Cruise Show	Style Desk	n.d.
17/05/2015	Oloizia, J.	Miuccia's Museum Opens	Travel Magazine	40
26/04/2015	Vogel, C.	The Art Wears Prada	AR Arts and Leisure Desk	1
08/12/2014	Pogrebin, R.	Date Set for Prada's Koolhaas Design	AR Arts and Leisure Desk	3
14/08/2014	Cotter, H.	Art's Future Meets Its Past	AR Arts and Leisure Desk	1
02/06/2013	O'Hagan, A.	Power of One	T Magazine	92
31/05/2013	Vogel, C.	For the Venice Biennale, Objects Found and Installed	Inside Art	24
06/06/2011	Vogel, C.	Old Patina Encircles Fresh Art In Venice	AR Arts and Leisure Desk	1
17/10/2010	Martin, J.J.	Bold Face Milan	Women's Fashion Magazine	104
23/03/2008	Kimmerlman, M.	The Patroness	T Magazine	38
11/04/2004	Muschamp, H.	Planet Prada	Style	45

FONDATION CARTIER POUR L'ART COTEemporain				
DATE	AUTHOR	TITLE	SECTION	PAGE
ca. April 2018	Cartier Foundation	<i>A Beautiful Elsewhere [press release]</i>		
08/03/2018	Judah, H.	A Newcomer in the Paris Art Scene Jostles for Position	Arts; Design	n.d.
27/11/2017	Dickson, A.	Chronicling Mali's Rollicking Night Life	The Arts/Cultural Desk	6
10/07/2017	Nagourney, E.	Start Your Engines: Photography's Romance with the Car	Multimedia	n.d.
29/06/2016	Donadio, R.	A Symphony of Calls of the Wild	The Arts/Cultural Desk	1
25/06/2015	Donadio, R.	Congo Vision: A Homeland as Its Artists Render It	The Arts/Cultural Desk	1
06/06/2014	Lankarani, N.	Etched in the Parisian Landscape	The Arts/Cultural Desk	n.d.
13/04/2008	Muhlke, C.	Ms. Smith Goes to Paris	Beauty Magazine	26
06/04/2008	Lubow, A.	The Contextualizer	Magazine	32
25/02/2007	Brubach, H.	A Moving Canvas	Women's Fashion Magazine	276
27/06/2006	Ouroussoff, N.	Paris Museum Discards Rules to Make Its Own	The Arts/Cultural Desk	1
29/04/2006	Shattuck, K.	Sidewalk Art Encourages Viewers to Be Peeping Toms	Metropolitan Desk	3
25/07/2004	Danto, G.	Fashion's Bad Boy Is Art's Boulanger	Art/Architecture	28
17/06/2003	Riding, A.	Artists Touched By Amazon Tribe	The Arts/Cultural Desk	1
11/08/2002	Perrin, A. D.	Executive Life: The Boss; A Castle and a Vineyard	Financial Desk	16
29/08/2000	Riding, A.	ARTS ABROAD; Fresh Eyes Find Timeless Magic Within the Desert's Sand	The Arts	1
27/12/1998	Muschamp, H.	Easy to pack, Harder to Understan	Arts and Leisure Desk	1
01/09/1998	Riding, A.	ARTS ABROAD; Bugs, Transformation and Subterfuge in a Reinvented Eden	The Arts/Cultural Desk	1
21/08/1998	Moonan, W.	Antiques; Seeing Beauty In the Bug On the Wall	Leisure/Weekend Desk	38
06/08/1997	Riding, A.	Love Flaunts Her Conquests In Paris	Cultural Desk	11
07/08/1996	Riding, A.	Flights of Imagination: How Birds Transfigure The Arts and Vice Versa	Cultural Desk	11
08/06/1995	Moonan, W.	A Parisian Garden Of Artful Delights	Home Desk	3
24/07/1994	n.d.	Cartier Art Center Has New Paris Home	Travel Desk	3
29/05/1994	Muschamp, H.	ARCHITECTURE VIEW; In Paris, a Building That Melts Away Like Ice	Arts and Leisure Desk	32
27/09/1989	Taylor, P.	In France, the Remembrance of Things Present	Arts and Leisure Desk	31
28/04/1988	Cuff, D. F.	Cartier Head Nearing \$1 Billion Sales Goal	Financial Desk	4