

Collaborations of Fashion Brands with Artists at Contemporary Art Fairs: *The Formation of New Customer Experience*

Authors: Regina Mukhutdinova, Angelina Kireeva
Scientific supervisor: Olga Okulova

Research Motivation

the growing trend of consumers' seeking **emotional relationships with a brand** (Kim & Sullivan, 2019).

&

the integration of art into brand products increases **emotional value** for consumers by creating **a sense of uniqueness and symbolic meaning** (Joy et al., 2014; Hagtvedt & Patrick, 2008).

why
contemporary
art fairs?

a highly curated, immersive environment where the consumer's engagement with the brand is supported with an aesthetic and cultural experience (Koronaki et al., 2017).

Delimitation — Cosmoscw International Fair of Contemporary Art

The most internationally recognized Russian contemporary art fair, bringing together a curated selection of galleries, artists, and collectors from Russia and abroad.



Focus on this event ensures contextual depth + offer insights applicable to art fairs in different regions



Cosmoscw 2023

Literature Review — Collaborations between Art and Fashion

Collaborations

brands integrate with artists or art institutions to create hybrid products or experiences (Erevelles et al., 2008).

fashion brands gain symbolic capital, while artists and institutions benefit from expanded visibility, resources, and innovation platforms (Li & Ghirardi, 2018).

Artification

a process of integrating art into commercial practices—elevates the cultural prestige and emotional depth of fashion products (Kapferer, 2012; Chailan, 2018).

Literature Review — Brand Perception Formation Strategies

According to Keller's CBBE model (1993),
brand perception is shaped by four key factors:

Quality + Emotional connection + Symbolism + Awareness



they form **brand equity** (Aaker, 1991), which enhances
a brand's value, pricing power, and competitiveness.

Literature Review — Consumer Experience and Emotional Involvement

Consumer Experience

Experience includes aesthetic, entertaining, and educational components, which contribute to favorable brand evaluation and memory (Kim et al., 2010; Tung & Richie, 2011).

The Experience Economy

The “experience economy” refers to a shift from transactional consumption to emotionally charged, memorable experiences (Baltezarević & Baltezarević, 2024). Emotional resonance over functional or price-based value.

Emotional Involvement

Premium consumers increasingly value intangible brand attributes—such as authenticity, cultural relevance, and meaningfulness—over high price alone (Codignola, 2016).

Research Question



How do brand-artist collaborations exhibited at contemporary art fairs, serving as aesthetic and symbolic stimuli, affect consumers' internal evaluations (**brand attitude and attitude toward the collaboration**), and shape their **purchase intentions** as behavioral outcomes?

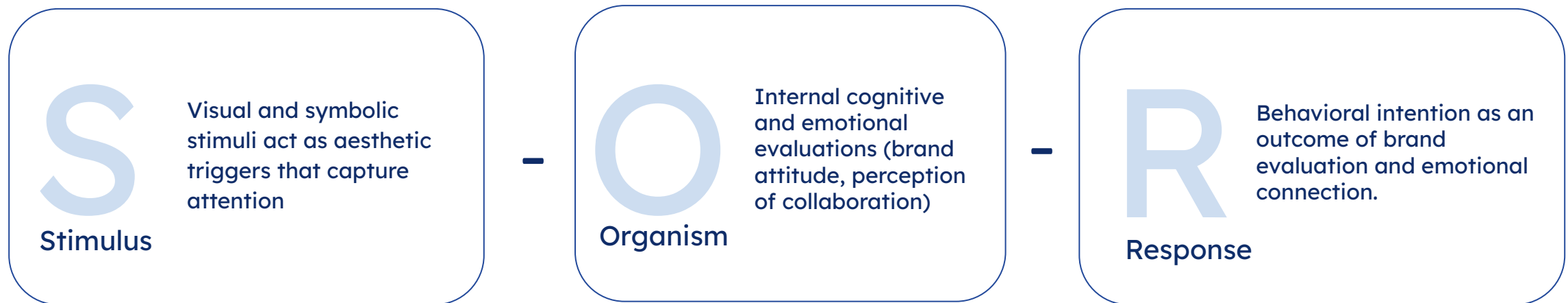
Research Gap

Art fair provide a high-society cultural atmosphere that amplifies brand prestige and symbolic value (Yates & Mackenzie, 2021), a highly curated, immersive environment (Morgner, 2014).

While the broader phenomenon of brand collaborations has received attention in marketing and cultural studies (Hagtvedt & Patrick, 2008; Lee et al., 2015; Baumgarth, 2018), **the specific context of art fairs as platforms for brand-artist collaborations remain understudied.**

Theoretical Framework — S-O-R Model

S-O-R Model originally developed by Mehrabian and Russell (1974) and adapted for marketing by Babin et al. (1994) and Eroglu et al. (2001)



The SOR model provides a structured framework for understanding how external stimuli influence internal psychological states, which in turn shape consumer behavior.

Theoretical Framework — S-O-R Model *Implementation*



Collaboration of EKONIKA at Cosmoscw 2024. The installation “Blue Room” with the architectural and design studio EDxxKAT.

S

Stimulus

Brand-artist collaborations presented at contemporary art fairs

O

Organism

Collaboration attitude and the consumer’s evaluation of the brand

R

Response

Purchase intention represents to the consumer’s readiness to actively engage with the brand, moving beyond passive appreciation.

Hypotheses

Participation of fashion brands in collaborations with artists at contemporary art fairs is positively associated ...

H1

*with consumers'
brand attitude*

H2

*with consumers'
purchase
intention*

H3

*with consumers'
attitude to
collaborations*

Data collection

a quantitative
research →

large sample size provides statistical power to make conclusions about the target audience

Quasi-Experimental Design

brand loyalty and past purchasing behavior can affect perception, creating constraints of conducting a fully randomized experiment.

&

Experiment with increased Behavioral Realism

= experiment mimics real brand interaction experiences

Data collection

survey for 100 respondents in each of 2 groups

control group

received only basic
information about
the brand

treatment group

basic information about the brand
+ **visual content with description
of the brand's collaboration at
Cosmoscow**

the concept behind the
collaboration, the artist's
contribution and creative
vision, the connection
between the brand and
contemporary art

Data collection

survey: 3+21 question

A ***Likert scale*** is a commonly used rating scale in surveys and questionnaires designed to measure people's attitudes, opinions, or perceptions.

Brand Attitude

Purchase Intention

Collaborations Attitude

1-7 scale

1-7 scale

1-7 scale

Data collection and analysis methods

Independent variables

Control Group = 0 (no examples of collaborations).

Experimental Group = 1 (with examples and visual aids).

Dependent variables

Brand Attitude

Purchase Intention

Collaborations Attitude

Control variables

Age

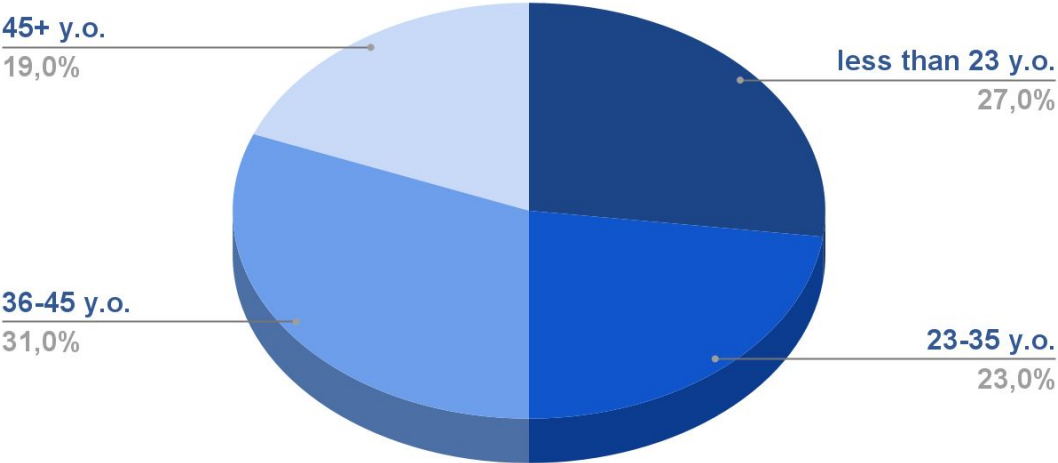
Income

Interest to Arts

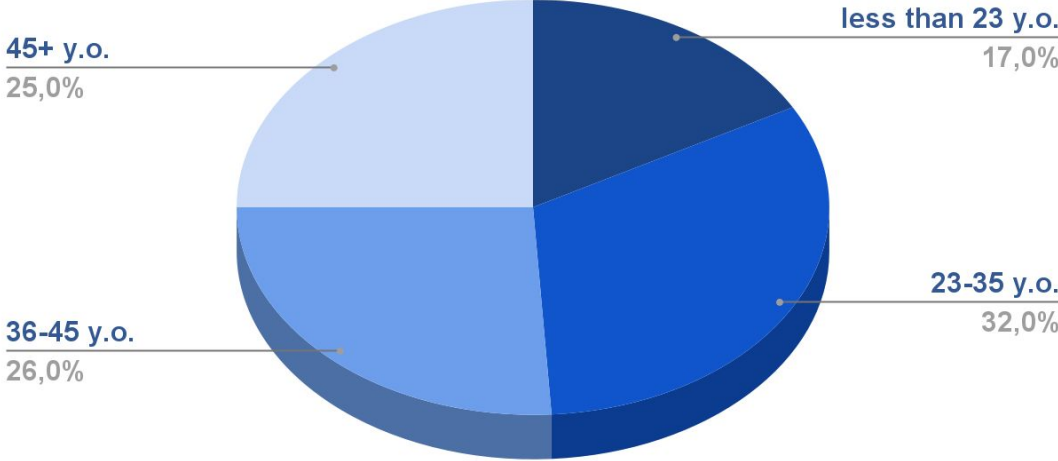
Data collection

Age

control group

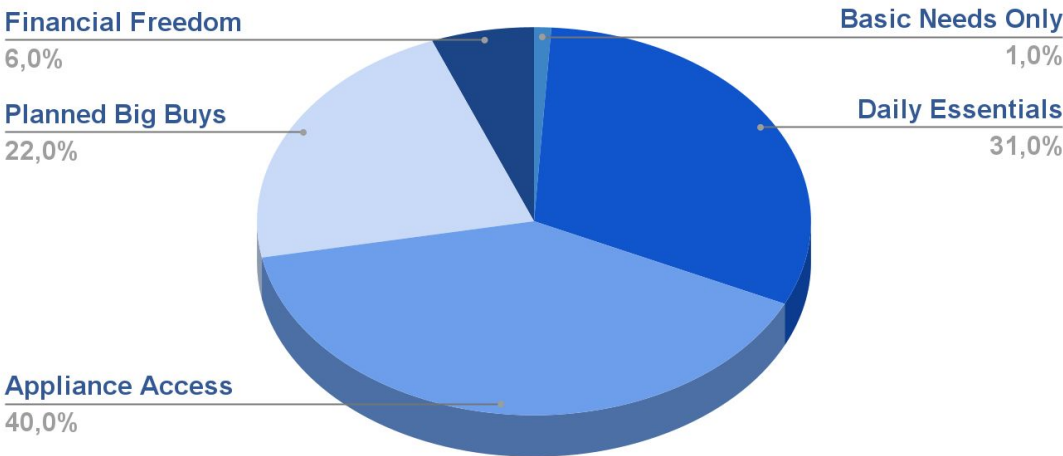


treatment group



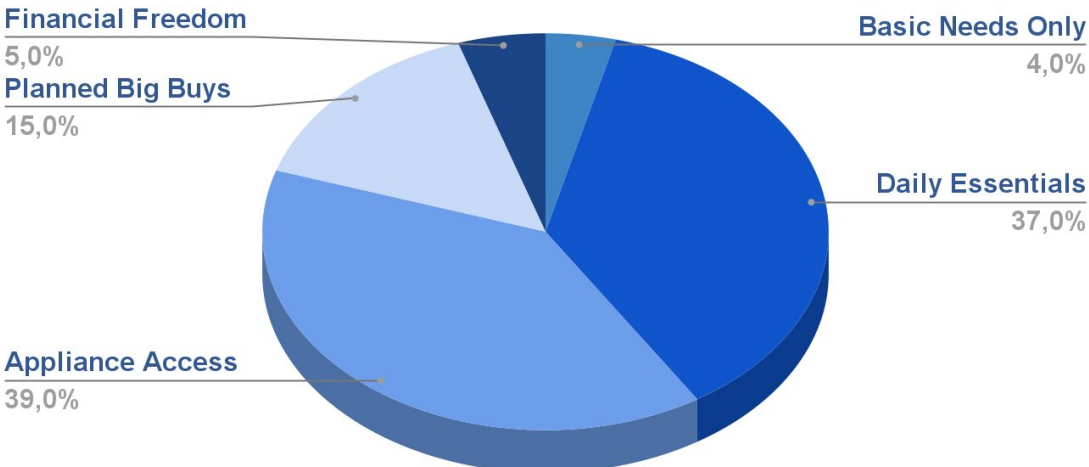
Data collection

control group



Income

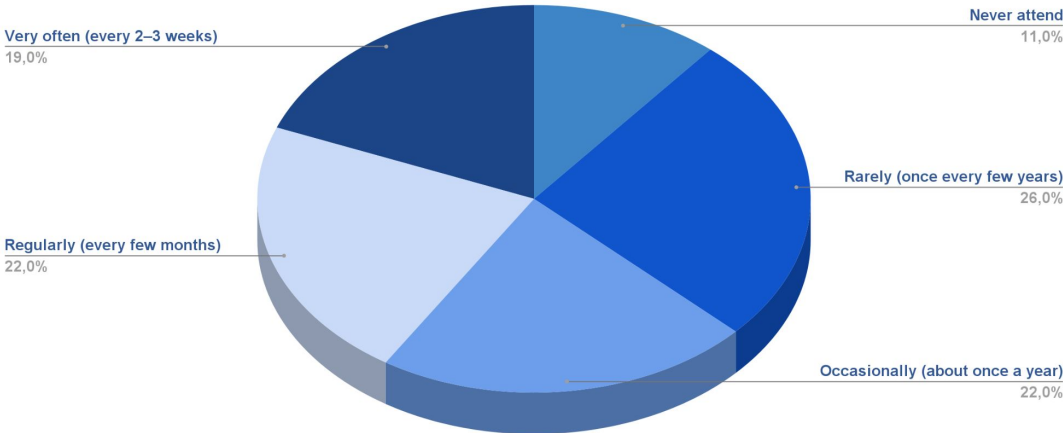
treatment group



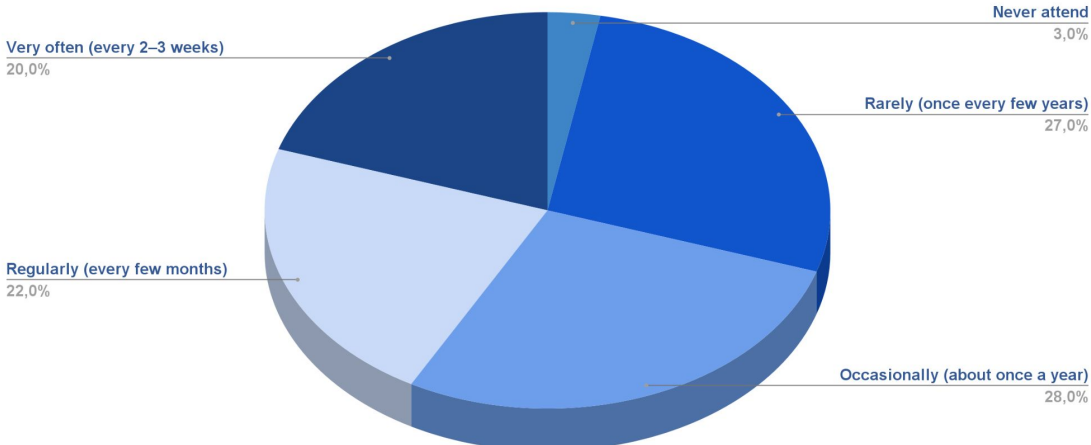
Data collection

Interest to Arts

control group



treatment group



Data collection and analysis methods

The Between-Difference Estimator

to identify differences between the control and experimental groups.

$$y_i = \beta_0 + \beta_1 \times \text{treatment}_i + \text{error}_i$$

This is a simple linear regression model used to estimate the effect of a treatment on an outcome of interest.

Descriptive statistics

treatment=0	dv1_1	dv1_2	dv1_3	dv1_4	dv1_5	dv1_6	dv1_7	dv1_8	dv1_9	dv2_1	dv2_2	dv2_3	dv2_4	dv3_1	dv3_2	dv3_3	dv3_4	dv3_5	dv3_6	dv3_7	dv3_8
mean	4,98	4,69	4,13	5,42	5,23	4,83	5,28	4,46	5,08	4,46	5,3	5,07	4,47	4,53	4,92	4,34	5,11	4,94	5,3	4,04	4,28
median	5	5	4	6	5	5	5	4	5	4	5	5	4	4	5	4	5	5	5	4	4
std	1,02474	0,9816	0,98119	0,87824	0,90849	1,00559	0,75318	0,93657	0,87247	0,99919	0,78496	0,83188	0,96875	0,89279	0,96064	0,95579	0,87496	0,94088	0,8933	0,90921	0,95431
min	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
max	7	7	6	7	7	7	7	7	7	7	7	7	6	6	7	6	7	7	7	6	7
treatment=1	dv1_1	dv1_2	dv1_3	dv1_4	dv1_5	dv1_6	dv1_7	dv1_8	dv1_9	dv2_1	dv2_2	dv2_3	dv2_4	dv3_1	dv3_2	dv3_3	dv3_4	dv3_5	dv3_6	dv3_7	dv3_8
mean	5,3	5,32	4,3	5,96	5,98	5,39	5,7	4,87	5,34	4,63	5,76	5,23	4,7	4,82	5,82	4,75	5,41	5,19	5,67	4,59	4,45
median	5	5	4	6	6	5,5	6	5	5	5	6	5	5	5	6	5	5	5	6	4	4
std	0,9266	0,86316	0,83485	0,77746	0,71038	0,89775	0,81029	0,91734	0,86713	0,73382	0,87755	0,8147	0,88192	0,84543	0,7962	0,83333	0,87727	0,9816	0,87681	1,02588	0,89188
min	3	3	3	4	4	3	4	3	3	3	4	3	3	3	4	3	3	3	3	3	3
max	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	6	7	7	7	7	6

All dependent variables (dv) separately, each question of the survey

- mean: The average value
- median: The middle value when sorted
- std: Standard deviation (a measure of spread or variability)
- min: The minimum value
- max: The maximum value

Descriptive statistics and Independent-Samples t-tests

Variable	Group	N	M	SD	Mean Diff.	95% CI Diff.	t(198)	p	Cohen's d
Brand Attitude	Control	100	4.9	0.37					
	Treatment	100	5.35	0.35	0.45	[0.35, 0.55]	8.79	<.001	1.06
Purchase Intention	Control	100	4.83	0.52					
	Treatment	100	5.08	0.41	0.25	[0.13, 0.39]	3.87	<.001	0.53
Collaboration Attitude	Control	100	4.68	0.4					
	Treatment	100	5.09	0.39	0.41	[0.29, 0.53]	7.25	<.001	0.91

N = 100 per group. Means are based on a 1–7 Likert scale (higher values indicate more favorable attitudes). Mean difference and 95% CI refer to the difference between treatment and control groups. Cohen's d is calculated with the pooled standard deviation.

Hierarchical OLS Regression Predicting Consumer Outcomes from Group Assignment

Outcome	B	SE	95% CI	t(198)	p	Adj. R ²
Brand Attitude	0.456	0.053	[0.35, 0.560]	8.66	<.001	0.3
Purchase Intention	0.267	0.068	[0.132, 0.402]	3.97	<.001	0.08
Collaboration Attitude	0.431	0.056	[0.319, 0.542]	7.63	<.001	0.21

B = unstandardized regression coefficient for group assignment (0 = control, 1 = treatment), SE = standard error, CI = confidence interval. Adjusted R² represents model fit after entering all predictors. Demographic controls (age, income, art interest) are included in all models.

Key findings

H1 supported: Collaborations significantly improve brand attitude ($p < 0.001$, $d = 0.53-1.06$)

H2 supported: Consumers show higher purchase intention after exposure to such collaborations

H3 supported: Positive attitude toward brand-artist collaborations was observed

Results remain significant

even when controlling for age, income, and art interest

Effect sizes are medium to large, indicating strong practical relevance

Theoretical contribution

- fashion brand-artist collaborations at contemporary art fairs influence key consumer variables: *brand attitude, purchase intention, attitude toward collaborations*
- expanding the understanding of co-branding strategies within *artistically significant environments*
- *the SOR framework* effectively explains how external stimuli evoke positive brand attitudes and attitude to collaboration (organism), which subsequently shape behavioral intentions (purchase intention)



Practical contribution

- participating in contemporary art fairs and forming *meaningful collaborations* with artists can significantly improve brand attitude, attitude on collaborations, and purchase intention
- integrating artistic elements into product design, retail spaces, and event activations, fashion brands can *deepen emotional resonance, and appeal to culturally aware, experience-driven audiences*

Limitations and Future Research

Limited geographic and cultural scope

The focus on a single event (Cosmoscow Art Fair) may limit generalizability; future studies should include other international art fairs (e.g., Art Basel, Frieze)

Cross-sectional design

Captures consumer responses at one point in time; longitudinal research is needed to assess long-term effects on brand attitude and purchase behavior

Reliance on self-reported data

Potential for response bias, including social desirability bias, as participants may not have expressed entirely genuine opinions

Unmeasured variables

Factors such as prior brand familiarity, aesthetic sensitivity, or personal cultural identity were not controlled for, which could also influence consumer reactions

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