Generation Z and Luxury Fashion Digitization: Evaluating Vivienne Westwood's Integrated Online Marketing on Mainstream Social Platforms

Yuwen Feng

Rutgers Business School, Rutgers University, New Brunswick, NJ 08901, USA
yf357@scarletmail.rutgers.edu

Abstract. With the development of the information age, Generation Z is becoming the main consumer group in the fashion industry. Their preferences for authenticity, sustainability, individual expression and social media-driven trends pose significant digital transformation challenges to traditional fashion brands. Therefore, fashion brands urgently need effective online marketing strategies for Generation Z. This analytical research aims to explore how Vivienne Westwood achieved effective attraction to Generation Z through online marketing strategies targeting Generation Z while maintaining its core brand image, which has significant theoretical and practical significance. This analytical research adopts a hybrid methodology to systematically evaluate Vivienne Westwood's online marketing strategies on mainstream social media platforms such as TikTok and Instagram. Specifically, it includes an analysis of the impact of platform content on consumers, an analysis of typical viral marketing, and an examination of the cooperation mechanisms with Internet influencers, as well as the quantitative assessment of secondary interaction indicators such as user interaction data and sales conversion.

Keywords: Marketing, Consumer Behaviour, Market Strategy, Brand Loyalty.

1 Introduction

In recent years, the rapid development of the digital business era has brought about significant changes in the marketing methods of fashion brands. Traditional offline marketing methods are gradually being replaced by online channels and huge social media communities, and this is particularly evident among Gen Z (roughly referring to people born between 1997 and 2012). As true "digital natives", Generation Z has an increasingly strong purchasing power. They place more emphasis on authenticity, sustainability and cultural resonance. Their shopping decisions often start from the fashion trends led by social media and the sense of identity among peers. In a constantly changing world, with the huge growth of Internet users, by 2021, the number of global Internet users had reached 3.97 billion. Retailers need to expand their online business more than ever by converting Internet visitors into customers and ideal loyal consumers.

© The Author(s) 2026
L. C. Yoong (ed.), *Proceedings of the 2026 2nd International Conference on Financial Innovation and Marketing Management (FIMM 2026)*, Advances in Economics, Business and Management Research 408,
https://doi.org/10.2991/978-94-6239-801-6_116

Fashion consumer goods, as an effective tool to showcase individuality and enhance connections with peers, attract a large number of GenZ consumers to purchase them every year.

The jewelry market in the United States had a market size of around 78.4 billion US dollars in 2024 and is predicted to reach 97.62 billion US dollars in 2030, growing at a compound annual growth rate of around 3.72 percent.

In this case, Vivienne Westwood stands out as one of the most iconic luxury brands in the United Kingdom and thus makes an excellent subject of the research in this context. The Vivienne Westwood and Malcolm McLaren brand was launched with the opening of a small store called Let It Rock by Vivienne Westwood and Malcolm McLaren in 1971 on 430 King Street in London and has since been famous by its rebellious and provocative nature. It had already reached such mythical levels as SEX and Seditionaries and became a source of deep inspiration to many generations of subculture youth around the world. The brand has continued to have a strong momentum even after the death of Vivienne Westwood herself in 2022 and is now led by creative director Andreas Kronthaler. As of December 31, 2024, the annual turnover of Vivienne Westwood Limited reached approximately £155 million, representing a significant increase from £133 million in the previous year.

The presented case analysis paper will use Vivienne Westwood s jewelry product line as its major starting point to analyze the social media activities, cases of collaboration and financial report performance for the last three years to investigate the way the brand is presented to Gen z through e-commerce and social media. The research tools are mostly aimed at case analysis, literature review and secondary data interpretation, with an attempt to ensure theoretical height and practical observation. The study intends to assess the marketing approaches of the fashion company Vivienne Westwood that involve KOL promotion and cross-culture. While these actions have dramatically enhanced the exposure of the brand and the positive attitude towards young people, there are also practical difficulties, including the uncertainty of the algorithm-based approach and the overt weariness of cultural integration. The article provides several suggestions about how luxury brands can build a more profound relationship with Gen Z using digitalization, and how online marketing strategies in dealing with Gen Z may be successful in bringing those profits and innovations.

2 Brand Background Information

2.1 Market Background

The global luxury fashion brands market has maintained a relatively stable development trend in recent years. After experiencing a significant decline to 223 billion euros due to the 2020 COVID-19 pandemic, the total amount has rebounded and remained stable over the past five years [1]. By 2025, the value of the global personal luxury goods market had reached 358 billion euros [1]. Currently, the total consumption of the industry as a whole is basically stable or fluctuates slightly.

Young consumers, especially Generation Z and millennials, are gradually becoming the main force in this market. In 2017, Generation Y (Millennials) and Generation Z consumers accounted for 32% of the sales in the global personal luxury goods market [2]. Meanwhile, luxury brands are increasingly focusing on young customers. In 2020, 41 percent of professionals of the luxury industry thought that expanding customer base to younger generations (Millenials and Gen Z) were one of the biggest challenges companies in the sector were facing [3].

2.2 Brand History

The brand's founder, Vivienne Westwood, was born in Derbyshire in 1941. In her early years, she taught at a primary school while designing and making jewelry in her spare time. After meeting her partner and creative partner Malcolm McLaren, Westwood resigned from her teaching position and opened her first store with McLaren on King's Road in Chelsea in 1971. Several highly influential stores they have opened on King's Road include: Let It Rock (known for its gorgeous Teddy boy-style curtains), Too Fast To Live Too Young To Die (known for motorcycle suits with early punk zippers and holes), Sex (using fetish clothing from sex stores as fashion items), and Seditionaries (known for thorough and highly restrictive punk gear) [4].

The clothing designed and sold by Westwood and McLaren became the visual manifesto of the punk movement. These garments challenged established dress codes and were highly subverting and impactful. Their designs rebel against traditional clothing production methods. They deliberately expose the seams, add tear marks to the fabric, connect the fabric with pins, and adopt open knitting textures, presenting the body iof wearer in a way that not only challenges the way clothing is made but also the meaning of the clothing itself [5]. These early works laid the foundation for the punk movement and were also a pioneering force in the British fashion industry.

2.3 Brand Positioning and Market Performance

Working in an unorthodox segment of the luxury market, the personality of Vivienne Westwood lures people that are into self-expression and individuality. The brand uses pun culture as the base of their identity, with a portfolio of unconventional jewelry including an orb sphere pendant, safety pins earrings and rings of Saturn and deconstructed tailoring and iconic plaid clothes. It is this style that is deliberately different than the more conservative history of brands such as Cartier or Tiffany but it is very popular with younger generations especially Generation Z and millennials. These style decisions make them actively deviate from the less radical history of companies such as Cartier or Tiffany, in particular targeting the younger generations such as the Generation Z and millennials. In addition, many basic fashion accessories can be purchased at affordable prices (between one hundred and three hundred dollars) which is also a good attraction to fashion-hippers young people.

After the 1980s, this brand gradually went international, opening a large number of stores around the world and successfully occupying a considerable market share. As of December 31, 2022, the gross profit margin of Vivienne Westwood Limited was 61.1%.

In contrast, the gross profit margin was 46% in 2016. Since 2016, the company's gross profit margin has generally shown an upward trend [6]. This undoubtedly cannot be separated from the significant improvement in brand awareness and the efforts made by marketers to enhance customer loyalty. As of December 31, 2024, the annual revenue of Vivienne Westwood Limited was approximately 155 million pounds, which represents a significant increase from £133 million in the previous year [6].

3 Consumer Behaviour of Generation Z

3.1 Definitions and Characteristics

Generation Z usually refers to those born between 1997 and 2012. They are true "digital natives" who grew up in an environment of the Internet and smart phones. This generation is good at accepting and pursuing diverse cultures and remains highly sensitive to global trends. They value authenticity, sustainability and social value, and pay more attention to whether the brand is in line with their personal identity and values in consumption decisions. In the United States, Generation Z accounts for a quarter of the total population. Data shows that 89.7 percent of Gen Z use social media, which is an astonishingly high number [7]. Nowadays, Gen Z no longer purchases products based on usage needs but builds self-identity and a sense of social belonging through consumption.

Furthermore, the growth background of Generation Z has made them accustomed to the rapidly changing information flow. They are accustomed to multitasking and immediate feedback, which makes them more likely to make impulse purchases on social media. At the same time, they have extremely high requirements for brand transparency. Once they find that a brand's words and deeds are inconsistent, they will quickly turn to other options. This requires fashion brands to maintain consistency in content creation and value delivery in order to win their long-term trust.

3.2 Consumption

The expenditure habits of Generation Z are a manifestation of a move towards multifaceted interests whereby increasing personal income drives further growth into areas such as expensive accessories as well as other more generalized living goods. Such persons do not focus on the material object itself but seek resonance with the specific moral tenets of the particular label, preferring to emphasize its ecological consciousness and socio-economic inclusiveness as well as functionality. The development of the market also demonstrates this superiority with it being observed that the younger generations made up about a third of luxury purchases a decade ago, and by mid-decade, it is predicted that this segment will have nearly half of the overall market share. In 2017, Millennial (Gen Y) and Gen Z customers represented 32% of purchases in the worldwide luxury goods market. It was estimated that by 2025 it would rise by 45 percent [2].

This type of financial momentum usually comes about as a result of earned income as well as family assets, and leads to a diversion of money on areas that can be viewed as having a particular social image or personal position. In many cases, people in this generation would gladly pay more to goods that indicate sustainability or uniqueness, and it is why heritage brands such as Vivienne Westwood, which are all about a rebellious cultural attitude, have a unique position.

3.3 Consumption Motives and Patterns

Consumer goods shape how people view themselves while establishing their positions in society and this collective pressure heavily shapes Generation Z buying decisions. Brands align their offerings directly with customer mindsets along with daily habits [8]. Younger shoppers acquire items that mirror private inner worlds together with public images they project making purchases appear as outcomes of broader cultural values absorbed from surroundings. Market offerings match up with specific emotional states or personal habits enabling the fashion industry to facilitate entry into subcultures through selected images sent via clothing [8]. Repeated exposure to content created by others including style videos or casual daily updates stirs cravings for owning identical items. Familiarity develops via user generated content clips from internet celebrities get ready with me sequences and ordinary life stories shared. Momentum builds inside this cycle once people post shopping experiences online gaining digital approval that meets the need for group belonging. Regular platform users share their purchases more frequently helping increase interest in Vivienne Westwood.

Behaviors here typically stem from desires for immediate satisfaction where current trends encourage rushed spending on scarce or briefly available goods. The situation turns unstable quickly as any hint of a brand appearing inauthentic or merely performative causes complete disinterest among sensitive audiences. Long lasting connections require consistent delivery of quality messages crafted to seem authentically personal rather than scripted by corporations.

3.4 Social Media Culture

The generation Z is extremely reliant on social media regarding the decisions about the creation and consumption of content. Ecosystem online significantly influences the way young people create personal and financial choices in this era. As reported by an October 2021 survey of five countries, among them being the United States, almost eight out of ten Gen Z customers actively follow luxury brands on social network, which indicates a significant degree of dependence on fashion trends [9]. The particular messages posted on such applications are tailored based on the taste and desires of the younger audience providing a steady flow of imagery which allows brands to become an integrated part of the user experience as entertainment. The energetic and humorous manner popularized on TikTok is similar to the mental behavior of these people, so it can be used in attaining immediate market share. Moreover, the emphasis on aesthetic quality and storytelling present on Instagram facilitates the formation of more profound

psychological relationships, allowing a two-platform approach to work effectively across various digital practices to create an all-embracing commercial loop.

4 Vivienne Westwood's Online Marketing Strategy

4.1 Social Media Operating

The brand Vivienne Westwood maintains a vigorous presence across TikTok and Instagram to drive its digital retail strategy, establishing these networks as the primary avenues for engaging with a youthful audience. Within this specific digital landscape, TikTok has emerged as a central hub for influencer-led capital, particularly following a staggering fifteen-fold increase in user interaction during the late twenty-tens. Between 2017 and 2019, the user interaction volume of TikTok increased by 15 times, and the total number of users of TikTok and Instagram has approached 2 billion [10].

In this year's data survey, 31% of respondents included TikTok in their influencer marketing plans, making it the most frequently chosen investment platform. After TikTok, the selection rates on other platforms dropped sharply, concentrating between 8% and 15%.

Gen Z tend to generate resonance quickly through humor and visual impact, thereby converting browsing into purchasing behavior. Compared with social networks that have a larger amount of information and more static content, influencer marketing based on TikTok should follow the peripheral path of information processing, that is, using humorous, witty and highly dynamic content. Therefore, brands should upload content that fans consider original and interesting, and inspire the audience to jointly create value by enhancing customer engagement and customer citizenship behavior [10]. The viral spread mechanism can help brands rapidly increase their exposure and directly promote interaction and online conversion among young consumers. If a video can quickly accumulate likes, shares and comments on TikTok, the sales of e-commerce products such as jewelry and accessories will also increase.

Viviennewestwood's official TikTok account started posting videos in 2021. As of now, it has 777,000 followers and has received a total of 6.796 million likes. Brands attract attention by posting viral short videos, collaborating with fashion bloggers, and the daily operation of their official accounts. For instance, recently on TikTok, the brand has frequently released new series "Year of the Horse" themed videos and related content of 2026 Paris Fashion Week. These videos often receive tens of thousands to hundreds of thousands of views and interactions.

This approach stands out mainly because it costs little to roll out while letting brands reach exactly the people they want. Platform algorithm changes still bring trouble by restricting reach or throwing visibility into chaos without warning. Flooding feeds with too much material wears audiences down fast. When videos start looking too alike viewers grow visually bored with the brand and engagement drops off sharply. Sales do not track directly with exposure levels either. Plenty of likes and shares often leave people merely watching without ever buying. Brands need to watch metrics such as click-through rates conversion rates and drop-off points closely then tweak content

right away turning short-term buzz into steady customer attachment plus actual online purchases. Finding the right balance between unpredictable algorithms and audience exhaustion matters a lot. Marketers have to keep refining content quality together with targeting precision to get the strongest possible lift in sales from social platforms.

4.2 Cross-cultural Elements

The level of internationalization of luxury fashion brands is related to and sustained by the diverse operation strategies of each brand; it can be achieved using a variety of distribution channels in foreign markets, or even through international teams working on public relations, marketing and communication plans, among others [11]. The ability to incorporate cross-cultural elements in marketing strategies has always been one of the specialities of Vivienne Westwood who successfully promotes the brand cultural identity as well as its market potential across the globe. Not only the approach is manifested in the product design but reinforced by the collaborative series and themed events. As an example, the brand has introduced the 2026 Year of the Horse line in China, teamed up with Japanese anime, NANA, in 2025, collaborated with German shoe company Buffalo, and the Kenyan artisans.

Such collaborations are based on the heart of the British punk culture and classical Chinese festivities, Japanese subculture, and African arts and crafts culture; they form a unique cultural collision.

These cross-cultural approaches have proved extremely successful in their practice, particularly with strong performance with the Asian market. Following the launch of the "NANA" collaboration series, it soon triggered hot debates within Gen Z. Various fans posted their own stories of wearing and collecting on social media and the numbers of sales soared. The series will add to the brand presence among subcultures of youth but will also produce a feeling of lack because the collection of models is limited, which will drive the impulse to buy. Moreover, the bag line of "Made in Kenya", such bags gave jobs to people across African countries. At the same time, it is a manifestation of the fact that Vivienne Westwood prioritizes cross-cultural communication and promotes its principles, which are adherence to making top quality products that do not infringe on humanity and the planet [12].

The cross-cultural factors can assist the brands in overcoming the geographic boundaries, forming extended emotional relationships, and improving the loyalty and awareness of their users. It allows brands to recreate punk heritages in various cultural environments and reach out to more varied audiences. The collaboration with local artisans or ips has helped the brand improve its reputation of sustainability and social responsibility, which is extremely compatible with the consumption preference of Generation Z. Nevertheless, the negative sides are also evident. High cultural integration can result in alienation of the core punk identity, and there are those old-time consumers who think that it waters down the representativeness level of the brand. Also, certain projects (including the so-called NANA series) have caused controversy because of the lack of consistency of products and low stock, and have been harshly attacked by a significant portion of the fan base. Ultimately, there can be limits of

expansion because in particular markets there are culture-related aspects that do not produce enough of a market drawing force.

The effectiveness of cross-cultural approaches relies on the fact that the key identity remains intact throughout the integration stage. Vivienne Westwood has to keep some sort of balance between the novelty and heritage of the brand to not to be accused of over-commercializing the business or appropriating other cultures. The current strategy will be able to consistently energize the online marketing with energy and attain global sustainable growth only when in-depth cultural research is conducted and a sincere partnership is formed.

5 Future Strategy Optimization

5.1 More Cooperation with Content Creators

The most frequently used social media platforms by Gen Z, Instagram and TikTok, both offer a wealth of image and video content. Compared with pure text platforms like Twitter, they are more suitable for influencer marketing. Moreover, because they focus on entertainment content, Internet celebrities can relatively easily accumulate a large number of fans even among user groups they have never met offline [10].

This helps build community relationships, thereby stimulating the value co-creation of consumers and purchasing intentions. Therefore, brands should shift from short-term promotion to establishing long-term cooperative relationships with Kols and Gen Z idols who have stable influence and highly consistent values. For instance, prioritize creators who are active on TikTok or Instagram and have a similar style to Vivienne westwood (such as fashion bloggers who emphasize rebellion, sustainability or multiculturalism), and involve them in daily outfit videos, GRWM content or backstage story sharing. This can not only increase the diversity and authenticity of the content, but also prevent the public from feeling tired of a single style.

In addition, long-term cooperation can also enhance the brand's trust in Gen Z. Research shows that when Kols are similar to their target audience in terms of attitude, background and values, engagement of consumers and loyalty increase significantly. Therefore, Vivienne Westwood can screen their partners through data tools to ensure that their fan base is mainly composed of people aged 18 to 25, and monitor the interaction rate of the collaboration content (such as the proportion of likes, shares and comments). For instance, inviting celebrities who have appeared on the brand's runway for continuous content output, or collaborating with emerging Gen Z-style idols such as Kpop idols for limited-edition outfit challenges, can help convert exposure into sustained e-commerce traffic and sales conversions.

5.2 Building a Community

Actively building a dedicated online community can enhance user loyalty. For instance, establish Discord groups, encourage Tiktok fashion bloggers to live-stream brand-related content, and invite loyal fans to share their outfits, stories and feedback. Such

communities can not only collect first-hand preferences for product elements, such as which series are the most popular, but also form a user-driven product iteration mechanism. In addition, community operation can regularly hold online activities, such as virtual try-on parties, theme discussion sessions or user story sharing sessions. These activities can deepen the interaction between users and the brand and transform UGC into brand assets. For example, encourage members to upload their daily POV videos or discuss their experiences using sustainable materials.

However, the challenge of community building lies in maintaining activity and authenticity. On the one hand, a professional team from moderation is needed to prevent the spread of negative content; On the other hand, offering exclusive benefits (such as priority purchase rights, virtual flash access or private customized products) can motivate participation. This indicates that the community is not merely a chat space but a core tool for brands to establish long-term emotional connections with Generation Z. Only by continuously outputting value can the community be transformed into a stable driving force for e-commerce sales.

5.3 Encouraging UGC

UGC stands for User generated Content and it is the mainstream trend on social media nowadays. According to research, TikTok-based influencer marketing is not suitable for bombard-with a large amount of information by purchasing traffic, especially when such content fails to attract users to stay. Excessive and frequent promotion may lead to negative impressions among users [10]. Young potential consumers on social media platforms like Tiktok and Instagram prefer UGC videos with humorous and witty content. This kind of UGC video is usually pushed to the user's FYP (For You Page) at a very low frequency, and instead is more likely to receive a large number of likes, comments and shares. Therefore, by offering creative freedom and encouraging KOLs to enhance the originality and interest of their content, brands are more likely to achieve organic dissemination. Meanwhile, these micro-influencers can also gain exposure and resource support, leading to a win-win situation for both sides and ultimately forming a sustainable cycle.

Gen Z tends to seek peer recognition through UGC. When they see real users rather than professional models wearing the brand, their purchase intention significantly increases. Brands can launch systematic UGC trend campaigns on TikTok, Instagram and other multiple channels to fully leverage content creation habits of Gen Z and sharing desires. For instance, initiate brand challenges with hashtags that encourage users to naturally incorporate Vivienne Westwood products into GRWM, POV or storytime videos. This can lower the threshold for creation, produce a large amount of organic communication content, and at the same time enhance trust from users and participation in the brand.

However, attention should be paid by marketing team to content quality and brand consistency while encouraging UGC. Otherwise, a large amount of low-quality content may affect the brand image. The optimization of UGC strategies lies in shifting from passive collection to active guidance, thereby transforming user-generated content into

efficient tools to expand brand awareness and reduce the brand's reliance on paid advertising.

5.4 Emphasizing Limited Concepts

To address the herd mentality, FOMO, impulsive purchasing nature of the Gen Z, VIvienne westwood may be able to boost the launch rate of limited or time-restricted collections integrating them with online virtual pop-up store creations into themes. This will also be able to rapidly increase the level of discussion heat, sales conversion rate and bring about uniqueness and scarcity to the brand. Fashion and fast moving consumer goods companies today understand the art of countdown timers and exclusivity of pre-sale channels to evoke a sense of urgency and encourage impulses. As an example, the success of the NANA collaboration in 2025 (sold out in a flash and caused passionate debates) can be used to repeat a similar format and release new limited editions every season.

It is undeniable that over-reliance on restrictions may lead to an imbalance in inventory management and customer expectations. Frequent inventory drops can lead to dissatisfaction. Even the most transparent communication can only maintain the trust of some people. Therefore, the limitation strategy needs to be balanced with the overall product line. Vivienne Westwood needs to effectively respond to Gen Z's consumption habits in order to achieve long-term benefits in the highly competitive luxury market.

6 Conclusion

Vivienne westwood has adapted to consumption of Gen Z preferences and is a successful case of digital transformation for a fashion brand. However, it also faces some problems. The study reviews the uniqueness of the brand's online marketing strategy and the pros and cons of its practical application, and puts forward strategic optimization suggestions for possible challenges. In conclusion, online marketing for Gen Z should focus on the balance between innovation and the consumption psychology of the customer group to achieve sustainable growth.

References

1. Bain & Company. (December 16, 2025). Value of the personal luxury goods market worldwide from 1996 to 2025 (in billion euros) [Graph]. In Statista. Retrieved August 12, 2026, from https://www.statista.com/statistics/266503/value-of-the-personal-luxury-goods-market-worldwide/(2025)
2. Farfetch. (November 20, 2019). Generation Y and Z share of global personal luxury good sales in 2017 and 2025 [Graph]. In Statista. Retrieved August 12, 2026, from https://www.statista.com/statistics/1092048/gen-y-and-z-share-of-global-personal-luxury-good-sales/ (2019)
3. IFOP. (December 18, 2020). What are the most important challenges the luxury industry is currently facing? [Graph]. In Statista. Retrieved August 12, 2026, from

https://www.statista.com/statistics/1132517/most-important-challenges-luxury-companies-according-to-professionals-france/ (2020)
4. Lutyens, D.: Interview: Vivienne Westwood: Fashion's pearly queen. The Independent. http://www.independent.co.uk/life-style/interview-vivienne-westwood-fashions-pearly-queen-1183477.html (1998)
5. Olive, C.: Value, virtue, and Vivienne Westwood: On the philosophical importance of fashion. Open Philosophy **6**(1), 20220250 (2023)
6. Companies House, Vivienne Westwood Ltd. (2026). Annual revenue of Vivienne Westwood in 2024, by region (in 1,000 GBP) - Worldwide. Statista. /statistics/1266585/vivienne-westwood-revenue-by-region/ (2025)
7. eMarketer. (2025). Leading online activities among Gen Z and general population in the United States as of May 2025 - United States. Statista. /statistics/1619106/us-adults-gen-z-gen-pop-online-activities/ (2025)
8. Oliver, R.L.: Whence consumer loyalty? Journal of Marketing **63**(4_suppl1), 33–44 (1999)
9. Klarna. (January 19, 2022). Share of consumers who follow luxury brands on social media worldwide as of October 2021, by generation [Graph]. In Statista. Retrieved August 12, 2026, from https://www.statista.com/statistics/1359716/consumers-following-luxury-brands-on-social-media-worldwide-by-generation/(2022)
10. Barta, S., Belanche, D., Fernández, A., Flavián, M.: Influencer marketing on TikTok: The effectiveness of humor and followers' hedonic experience. Journal of Retailing and Consumer Services **70**, 103149 (2023)
11. Dallabona, A.: Luxury fashion marketing and branding: A strategic approach. Routledge (2024)
12. Eklund, A.A., Helmefalk, M., Ind, N., et al.: Can conscientiousness, circularity, and luxury be in the same room? A conceptual integration of conscientious brands and circular business models using Vivienne Westwood as an illustrative example. Journal of Brand Management **32**, 580–597 (2025)

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (http://creativecommons.org/licenses/by-nc/4.0/), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

