

**FASHION DESIGN AND ART COLLABORATIONS:
AN INVESTIGATION OF THE COLLABORATIONS
BETWEEN FASHION DESIGNERS/BRANDS AND ARTISTS**

BAI YULI

Ph.D

The Hong Kong

Polytechnic University

2010

**The Hong Kong Polytechnic University
Institute of Textiles and Clothing (ITC)**

**Fashion Design and Art Collaborations:
An Investigation of the Collaborations
Between Fashion Designers/Brands and Artists**

BAI Yuli

*A thesis submitted in partial fulfillment of the requirements for
the degree of Doctor of Philosophy*

January 2010

UMI Number: 3441011

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

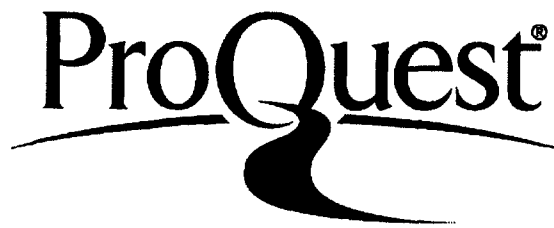
In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI 3441011

Copyright 2011 by ProQuest LLC.

All rights reserved. This edition of the work is protected against unauthorized copying under Title 17, United States Code.



ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106-1346

CERTIFICATE OF ORIGINALITY

I hereby declare that this thesis is my own work and that, to the best of my knowledge and belief, it reproduces no material previously published or written, nor material that has been accepted for the award of any other degree or diploma, except where due acknowledgement had been made in the text.



BAI Yuli

Dedicated to My Parents, Brother, Sister and Xiao A

With Love

ABSTRACT

In recent years, there has been a significant emergence of fashion and art collaborations (FAC). While these collaborations pose strategic importance and feature a distinction from historic collaborations current literature indicates a gap in terms of such partnerships. This research aims to explore the rationale of the contemporary collaboration between fashion design and art from perspectives of the brand, the designer and the consumer. The objectives are to 1) study historical and contemporary examples of fashion design and art collaborations; 2) explore the creative and commercial significance of fashion and art collaborative products; 3) investigate the variance of fashion and art collaborative products from the designers' and consumers' perspectives; 4) generate managerial insights on the implementation of FAC and recommend apt strategies for fashion designers/brands who intend to be involved in such collaborative arrangements; 5) make specific recommendations to Mainland China marketers.

An extensive literature review provided rich information for the researcher to understand fashion design and art collaborations under study and to shape hypotheses about this alliance, which were tested and extended in the research. In addition, a review of Paul Poiret and Elsa Schiaparelli's obsession with art and their collaboration with artists achieved the objective of studying historical examples of fashion and art collaborations. In the study of contemporary FAC cases, archival analysis, case studies, and surveys (interviews and self-administered questionnaire surveys) were adopted. In data collection, 77 brands which were involved in the collaboration with artists mainly from January 2000 to January 2009 were identified; fourteen interviews with FAC practitioners, journalists, educators, and artists were conducted in face-to-face, on the telephone and through email. To understand FAC consumption pattern, four brand-focused consumer surveys (consumer segments of Adidas, Louis Vuitton, Vans, and Levi's) and one general survey (general consumers as research subjects), were conducted. In data analysis, specific analysis tools were adopted according to the difference of data sources. Basically, they are categorized into

three types: documentation; interview data; and questionnaire data. Using Eisenhardt's (1989) guidelines for analysis of multiple case data, within-case data analysis and cross-case analysis were included. In analysis of interview information each informant's responses were respectively coded and sorted into categories. In multiple-response questionnaire (brand-focus consumer survey) data analysis, descriptive statistics and chi-square test were performed. In the analysis of ratio-scale survey (general consumer survey) data, exploratory factor analysis and t-test were conducted.

A series of important findings were identified. 1) In general, FAC exhibits a flat structure; there are two major players: high fashion (20 per cent) and youth brands including streetwear (over 23 per cent), sportswear (over 23 per cent), and denim (8 per cent); according to the figures, youth brands play a dominant role in contemporary FAC trend; young style setters are this special offers' target consumer; pop-art relevance is the favored art styles and street art tends to have a higher acceptance in sportswear world compared with other fashion fields. 2) On the brand side, authenticity, innovation and individuality are FAC practitioners' popular value system. Regarding operation features, the criteria of artist selection, time frames, release scale and price setting were identified: factors that may influence selection of artists include right art styles, artists' origin and fashion knowledge, reputation, organic connection between practitioners and artists, and practical condition (time, budget, and environment); there are different time frames (short-term and long-term modes) which have different functions; together with short-term collaboration, higher price and limited release are frequently operated to emphasize exclusiveness. The main role of FAC lies in its promotional function. 3) From the consumers' perspective, scope of FAC dissemination, and consumption pattern including consumers' concerns on the aspects of brands, artists, art, their knowledge and perception on FAC, were identified based on statistical analysis of questionnaire data. As a fashion phenomenon, FAC has become a familiar sight for a large scope of consumers; nonetheless, consumption of FAC pieces is limited to a comparatively small circle largely because of entrance barriers. In addition, there is a variance between developed and less developed regions, which is positively related to different fashion conscious. In general, originality, freedom, uniqueness and

freshness are consumer's main concerns when they self-consciously consume FAC products. As far as gender difference is concerned, male consumers occupy a critical role in youth fashion world, which is identified from five aspects: youth brands as dominated participants; male consumers' higher awareness of FAC trend (in cases of Vans and Louis Vuitton); masculine style (pop art relevance) as dominant art style; interview findings with the practitioners; theoretical analysis which suggests that male consumers may have a higher possibility to be attracted by such special designs than female consumers. Nonetheless, female consumer exhibits a significant value in this market according to their perception of FAC relevance and their increasing involvement in the sports world. These findings provide valuable insights for academic practitioners and marketers into collaboration between fashion brands/and designers and artist in fashion retail market. Moreover, based on these findings, a FAC theory was developed to explain the FAC phenomenon including its motivation, features and significance for brands and consumers.

LIST OF PUBLICATIONS

Journal Papers

Bai, Y. L, Tan, J., Choi, T. M., & Au, R. (2009). Commercializing artistic authenticity via collaborative design. *Asia Pacific Journal of Marketing and Logistics*, 21 (2), 243-266.

Bai, Y., Tan, Au, R. & Choi, T. M. (2008). Artistic face of fashion: An analysis of fashion and art collaboration in fashion industry. *Journal of Donghua University (Social Science Edition)*, 8(2), 118-121.

Bai, Y., Tan, Au, R., & Choi, T. M. (2008). An analysis of the artistry of fashion in terms of the fusion of fashion and art in contemporary fashion marketing. *Journal of Beijing Institute of Clothing Technology (art edition)*. 39, 19-20.

Bai, Y., Tan, J., Choi, T. M., & Au, R. (2007). Wining over the hearts of consumers with originality: An analysis of the collaboration between Adidas and artists. *Textile & Clothing Weekly*, 368, 23.

Conference Papers

Bai, Y. L., Tan, J., Choi, T. M., & Au, R. (2008). *The impact of an artist's authentic identity on fashion brands in fashion design and art collaborations*. Proceedings from The Body: Connections With Fashion: 10th Annual Conference for the International Foundation of Fashion Technology Institutes (IFFTI), Vol 2, 473-487. Melbourne: RMIT University

Bai, Y. L, Tan, J., Choi, T. M., & Au, R. (2008). *A preliminary investigation of the time frame in artistic collaboration*. Paper presented at fashion and textiles: heading towards new horizons: the 86th textile institute world conference, Hong Kong.

ACKNOWLEDGEMENTS

I am deeply grateful to Dr. Jeanne Tan, my chief- supervisor, Dr. Tsan-Ming Choi, and Dr. Wai Man Au, my co-supervisors for their invaluable advice and guidance. Without their continuous support and encouragement, the completion of this dissertation would not have been possible. My appreciation also goes to Institute of Textiles and Clothing of The Hong Kong Polytechnic University, for the financial and professional support to this project.

In addition, I would like to thanks Dr. C.K.Chan who took time to read the thesis, generate comments and organize the panel. My sincere thanks would be sent to Prof. Angela Denise Woods and Prof. Hosup Kan, who read the thesis and offered helpful comments before and during the examination. I am grateful for their guidance to finalise the thesis.

I also wish to express my heartfelt thanks to my friends Liling, Hanhua, Jin, Hui, Li, Meiqin, and Haiyan for their friendship. Their sense of humor and warm support certainly mad the hard time much enjoyable.

Special thanks are given to all interviewees and respondents, for their invaluable time and information. Last but not least, I would like to express my thanks to my mother, brother, sister, and xiao A for their endless patience and encouragement throughout this work.

TABLE OF CONTENTS

ABSTRACT	i
LIST OF PUBLICATIONS	iv
ACKNOWLEDGEMENTS	v
TABLE OF CONTENTS	vi
LIST OF TABLES	xii
LIST OF FIGURES	xiv
LIST OF APPENDICES	xvi
CHAPTER ONE: INTRODUCTION	1-8
1.1. Background	1
1.2. Rationale of this study	1
1.3. The objectives of the study	3
1.4. The significance of the study	3
1.5. Research questions	4
1.6. Scope of the study	4
1.7. Research methodology	5
1.8. Thesis structure	7
CHAPTER TWO: LITERATURE REVIEW	9-60
2.1. Introduction	9
2.2. Perception of fashion	10
2.2.1. Diverse meanings of fashion	10
2.2.2. Fashion as clothing style	10
2.3. The interfusion of fashion and art	12
2.3.1. Artists' obsession with fashion	12
2.3.2. Designers' affinity to art	13
2.4. Theoretical perceptions relating to relationship between fashion and art	29
2.4.1. Debate on whether fashion is art	30
2.4.1.1. Fashion is not art	30
2.4.1.2. Fashion is art	31
2.4.2. Significance of the fashion-art relationship	34
2.4.2.1. Improvement of cultural capital and commercial value	34
2.4.2.2. To improve innovation	35
2.5. Postmodern society: The impact of the counterculture movement on art and consumer culture	35
2.5.1. Aestheticization of everyday life	36
2.5.2. Pop-art relevance	36
2.5.2.1. Pop art	36
2.5.2.2. Graffiti	39
2.5.2.3. Comics	42

2.5.3. Postmodern consumer culture	46
2.5.3.1. The aspiration for authenticity	47
2.5.3.2. Conceptual and incarnate expressions of authenticity	48
2.6. Contemporary fashion and design	49
2.6.1. Advent of the fast-fashion era	49
2.6.2. Contemporary design	50
2.6.2.1. The importance of design	50
2.6.2.2. The prevalence of sensory design	51
2.7. Features of contemporary brands	51
2.7.1. Authentic branding	51
2.7.2. Brand alliance	52
2.8. Specific issues related to artists' identity	53
2.8.1. Artists as rebels	53
2.8.2. The artist as the exemplar of authenticity	54
2.8.2.1. Transformation of artistic authenticity: Visual signs as the "signature" of the artist	55
2.8.2.2. Categorisation of the description of authenticity	56
2.9. Hypotheses and the proposed theoretical framework	57
2.10. Summary	60
CHAPTER THREE: RESEARCH METHODOLOGY	61-85
3.1. Introduction	61
3.2. Archival analysis	62
3.3. Case studies	64
3.3.1. Case sampling for multiple case studies	65
3.3.2. Sample size and bias	65
3.3.3. Data collection	66
3.3.3.1. Documentation	66
3.4. Survey research	67
3.4.1. Interview survey	68
3.4.1.1. Face-to-face interviews	68
3.4.1.2. Telephone interview	69
3.4.1.3. Email interviews	71
3.4.1.4. Sampling of interviewees	72
3.4.2. Self-administered questionnaire surveys	73
3.4.2.1. On-site surveys	73
3.4.2.2. Email surveys	74
3.4.2.3. Design of sample frame	75
3.4.2.3.1. Specific questionnaire survey	75
3.4.2.3.2. General questionnaire survey	76
3.5. Development and refinement of instruments	78
3.5.1. Interview guides	78
3.5.2. Procedure of the interviews	79
3.5.3. Design of the questionnaires	80
3.5.3.1. General questionnaire	80
3.5.3.2. Specific questionnaires	81
3.6. Data analysis	83
3.6.1. Analysis of multiple case data	83

3.6.2. Analysis of interview data	84
3.6.3. Analysis of questionnaire data	84
3.6.3.1. Descriptive analysis	84
3.6.3.2. Chi-square	84
3.6.3.3. t-test	85
3.6.3.4. Exploratory factor analysis	85
3.7. Summary	85
CHAPTER FOUR: ARCHIVAL ANALYSIS	86-150
4.1. Introduction	86
4.2. Flat art collaboration scene	88
4.3. Major players: High fashion brands and youth brands	89
4.4. FAC: Youth brands as the dominant branch	90
4.5. Different time frames	92
4.6. Pop-art relevance as the dominant power	94
4.7. Summary	95
CHAPTER FIVE: MULTIPLE CASE STUDIES	151-182
5.1. Introduction	151
5.2. Tabular display of case information	153
5.3. Cross-case findings	171
5.3.1. Practitioners' shared value system: Innovation, authenticity and individuality	171
5.3.2. Initiatives: Juxtaposition of commercial and un-commercial purposes	172
5.3.3. Diverse expressive forms of value system	174
5.3.4. Young stylesetters as target	176
5.3.5. Status of FAC offers	177
5.3.6. Group of artists as favor	177
5.3.7. Features of time frames	178
5.3.8. Flat FAC	178
5.4. Summary	179
CHAPTER SIX: DATA ANALYSIS OF THE INTERVIEWS	183-250
6.1. Introduction	183
6.2. Results of the interviews	184
Case 1: Song Tao	184
Case 2: Winnie Ching	187
Case 3: Paul Ma	189
Case 4: Donald Yau	193
Case 5: Doug Palladini	195
Case 6: Martin Price	197
Case 7: Irene Chan	201
Case 8: Silvio Chan	203
Case 9: Dana Thomas	214
Case 10: Kaws	216

Case 11: ST/ART	218
Case 12: Stephanie Tam	218
Case 13. Angelia Teo	219
Case 14: Adrian Nyman	223
6.3. Findings drawn from a comparison of the interview data	226
6.3.1. Contemporary relationship between art, fashion and young people	227
6.3.2. Target consumer: Young tastemakers and early adopters	228
6.3.3. FAC commercial properties	228
6.3.4. Benefits of launching FAC	229
6.3.5. Factors influencing artist selection	232
6.3.6. Ways to approach artists	237
6.3.7. Concerns of fashion media	238
6.3.8. Variance of time frame	238
6.3.9. Variance of FAC	239
6.3.10. Meaning of FAC products for consumers: Pattern attraction over cultural message	241
6.3.11. Visual design and less commercial as the specific advantages of visual artists	242
6.3.12. Different genders' role as FAC target	243
6.3.13. Perception of FAC trend	244
6.4. Summary	245
CHAPTER SEVEN: DATA ANALYSIS OF THE SURVEYS	251-284
7.1. Introduction	251
7.2. Specific surveys	251
7.2.1. Results of the four specific surveys	253
7.2.2. Findings of the comparison of the four specific surveys	257
7.2.2.1. Demographic profile	257
7.2.2.2. Dissemination of FAC: Consumers' knowledge of the brands' FAC	257
7.2.2.3. Factors related to consumption pattern	258
7.2.2.4. Results of chi-square test: Men as a more sensitive segment of FAC	264
7.2.2.5. Evaluation of the FAC projects from the consumer's perspective	268
7.3. Findings of the general survey on consumers	268
7.3.1. Demographic description	268
7.3.2. Exploratory factor analysis	269
7.3.2.1. The process of the analysis	269
7.3.2.2. Results of EFA	273
7.3.3. Results of t-test	274
7.4. A comparison of the four specific surveys and the general survey	280
7.4.1. Consumers' positive attitude to FAC designs	280
7.4.2. Interests in art with an inclination on specific art	280
7.4.3. Different genders' role	280
7.5. Summary	280
CHAPTER EIGHT: COMPARISON AND DISCUSSION	285-377
8.1. Introduction	285

8.2. FAC as a landscape of youth-driven artistic crossover	285
8.2.1. Youths	286
8.2.2. Trendsetters as the target	288
8.2.3. Diffusion of FAC in young consumers	288
8.2.4. Gender difference in FAC consumption	290
8.2.4.1. Male consumers' prominent presence	290
8.2.4.2. Expansion of female market in sportswear field	292
8.2.5. Geographic difference in the diffusion of FAC	293
8.2.6. Summary	295
8.3. Variance of brands' and consumers' concerns on FAC	296
8.3.1. Brands' value structure and marketing philosophy	296
8.3.1.1. FAC as a sovereign expression with mingling of commercial and beyond-commercial momentum	296
8.3.1.2. Creativity and freshness adhering to authenticity	301
8.3.1.3. Congruence between FAC value and advantages of artists	302
8.3.2. Consumer interest in FAC relevance	303
8.3.2.1. Aspiration for originality, freedom and uniqueness	304
8.3.2.2. Transformation of artistic authenticity into commodity products	305
8.3.2.3. Meaning of coolness and underground image	306
8.3.2.4. Street art as a medium of originality and freedom	307
8.3.2.5. Consumers' concerns about incarnate forms	307
8.3.2.6. Way to balance the diverse factors relating to authenticity	309
8.3.2.7. Assessment of FAC from consumers' perspective	312
8.3.2.8. Demographic characteristics	313
8.4. Operation features of FAC practitioners	314
8.4.1. Time frames of the collaboration	314
8.4.1.1. Short-term offers as the rule	314
8.4.1.2. Infrequent short-term offers	315
8.4.1.3. Frequent short-term offers	315
8.4.1.4. Long-term partnership	316
8.4.2. Price and release scale	317
8.4.3. Function of FAC as a marketing strategy	317
8.4.3.1. Promotion	317
8.4.3.2. Sales contribution	318
8.4.3.3. Summary	320
8.5. Factors influencing artist selection	321
8.5.1. Right art styles	321
8.5.1.1. Brand-artist congruence	321
8.5.1.2. Pop-art relevance as mainstream choice	323
8.5.1.3. Style multiplicity	325
8.5.2. Reputation of the artist	327
8.5.3. Artists' origin	332
8.5.4. Artists' fashion knowledge	333
8.5.5. Right cause: An organic connection between the brand and the artist	334
8.5.6. Practical condition	335
8.6. Roles of FAC	336
8.6.1. FAC as a unification of fashion and authenticity	336
8.6.2. Significance of FAC offers	338
8.7. Performance of Hong Kong and Mainland China brands	341
8.7.1. Hong Kong brand: Dusty	341
8.7.2. Mainland China brands: Li-Ning and A-You	342

8.7.2.1.	Li-Ning	342
8.7.2.2.	Problems around the brand's FAC project	343
8.7.3.	A-You	346
8.8.	General picture of FAC	347
8.8.1.	Flat art collaboration scene	347
8.8.2.	Evolvment of FAC	348
8.9.	Future of FAC: Endless collaboration trend	350
8.10.	Hypotheses testing	352
8.11.	Development of FAC theory and theoretic frameworks	358
8.11.1.	Systematic description of fashion and art collaboration (FAC)	358
8.11.1.1.	Roots of contemporary FAC	358
8.11.1.2.	Momentum of conducting FAC	358
8.11.1.3.	FAC structure	361
8.11.1.4.	Interpretation of FAC offers in the context of consumption culture	362
8.11.1.5.	Future of FAC	363
8.11.2.	Features in operational procedure	364
8.11.2.1.	Criteria of artist selection	364
8.11.2.2.	Time frames	366
8.11.2.3.	Release scale and price	367
8.11.2.4.	Diverse expressive forms	368
8.11.3.	FAC consumption pattern	369
8.11.3.1.	Gender difference	369
8.11.3.2.	Meaning of FAC for consumers	371
8.11.3.3.	Dissemination of FAC	372
8.12.	Summary	377
CHAPTER NINE: CONCLUSION, STUDY LIMITATIONS AND FUTURE WORK		378-395
9.1.	Introduction	378
9.2.	Conclusion	378
9.2.1.	An overview of the insights generated from this research	379
9.2.2.	Recommendations	388
9.2.3.	Hypothesis testing	392
9.2.4.	The objectives achieved in this study	392
9.3.	Study limitations and suggestions for future research	394
Appendices		396-426
References		427-438

LIST OF TABLES

Table 2-1: Configuration of manifested authenticity	56
Table 2-2: Hypothesised relationships among the constructs	59
Table 4-1: Categories of FAC players	90
Table 4-2: Time frames of FAC brands (total 77 brands)	94
Table 4-3: Summary of classification of the artist collaborators based on art styles	95
Table 4-4: Archival data of 77 FAC brands	98
Table 4-5: Artists identified in this research	122
Table 5-1: Twelve cases for multiple case studies	151
Table 5-2: Louis Vuitton since 1854	153
Table 5-3: Adidas since 1926	155
Table 5-4: Vans since 1966	157
Table 5-5: Levis Strauss since 1873	159
Table 5-6: Agnès b. since 1975	162
Table 5-7: Dusty since 1997	163
Table 5-8: Maharishi since 1994	164
Table 5-9: H&M since 1947	165
Table 5-10: Gap since 1969	166
Table 5-11: Sixpack France since 1998	167
Table 5-12: Fornarina since 1947	168
Table 5-13: Li-Ning since 1990	169
Table 5-14: Value system of the FAC practitioners	172
Table 5-15: Five features of FAC	181
Table 6-1: Fourteen interviews conducted in this research	183
Table 6-2: A summary of the findings of interview data	248
Table 7-1: Summary of the demographic characteristics of the four consumer segments	253
Table 7-2: Statistical results of the surveys on the consumers of Louis Vuitton, Adidas, Levi's and Vans	254
Table 7-3: Chi-square test-Adidas	266
Table 7-4: Chi-square test-Louis Vuitton	266
Table 7-5: Chi-square test-Vans	267
Table 7-6: Chi-square test-Levi's	267
Table 7-7: Total variance explained	270
Table 7-8: Factor loadings of the 5-factor structure of FAC cognition and attitude	270
Table 7-9: The mean scores of the items of the five factors	272
Table 7-10: Levene's test	275
Table 7-11: Gender and perception on FAC relevance	276
Table 7-12: Group statistics	278
Table 7-13: Perception of Hong Kong and Mainland China consumers on FAC phenomenon	279
Table 7-14: Summary of FAC consumption pattern	283
Table 8-1: Adidas-distribution of visual and non-visual incarnation of authenticity	311
Table 8-2: Louis Vuitton-distribution of visual and non-visual incarnation of authenticity	312

Table 8-3: Vans-distribution of visual and non-visual incarnation of authenticity	312
Table 8-4: Levi's-distribution of visual and non-visual incarnation of authenticity	312
Table 8-5: Results of hypothesis testing –H1 and H1 a, b, c, d testing	354
Table 8-6: Results of hypothesis testing – H2 and H2a, b, c, d	356

LIST OF FIGURES

Figure 2-1: Fashion Illustration by Sonia Delaunay	13
Figure 2-2: Tomato Soup Dress by Andy Warhol 1966/67	13
Figure 2-3: Compell’s Soup Cans by Andy Warhol. 1961-2	13
Figure 2-4: Paul Poiret, “La Perse” coat with pattern designed by Dufy, 1911	16
Figure 2-5: Bottle Rack by Duchamp, 1914	18
Figure 2-6: The Shoe Hat 1937	19
Figure 2-7: The Mutton Chop Hat by Schiaparelli & Dali	19
Figure 2-8: Tear-Illusion Dress by Schiaparelli & Dali	20
Figure 2-9: Lobster Evening Dress by Elsa Schiaparelli in collaboration with Salvador Dali	21
Figure 2-10: Desk Suit by Schiaparelli & Dali	21
Figure 2-11: Jean Coteau Jacket by Schiaparelli & Cocteau	22
Figure 2-12: Embroidered Evening Coat by Schiaparelli & Cocteau	22
Figure 2-13: Piet Mondrian	26
Figure 2-14: Mondrian dress, 1965	26
Figure 2-15: Morimura’s Doll by Yasumasa Morimura in 1998 for the Pleats Please Issey Miyake line	27
Figure 2-16: Afterwords – Autumn/Winter 2000 by Hussein Chalayan	29
Figure 2-17: Untitled # 299, “Fashion” series 1993-1994	33
Figure 2-18: Andy Warhol, Gold Marilyn Monroe, 1962	38
Figure 2-19: Andy Warhol, Dick Tracy, 1960	38
Figure 2-20: Roy Lichtenstein, Drowning Girl, 1963	38
Figure 2-21: Lee Quinones, Stop the Bomb, 1979	41
Figure 2-22: Keith Haring	41
Figure 2-23: Jean-Michel Basquiat, Boy and Dog in Johnnypump, 1982	41
Figure 2-25 Mark McKee, Jason Lee graphic for Blind Skateboards, 1991	41
Figure 2-26: A skateboard store	41
Figure 2-27: Graffiti covered halfpipe in Brazil	42
Figure 2-28: Brickman by Lew Stringer	43
Figure 2-29: Orange by John Royle	43
Figure 2-30: Robert Williams. Snuff Fink.	43
Figure 2-31: Astroboy created by Osamu Tezuka	44
Figure 2-32: Disney cartoon Minnie Mouse-as-coquette in The Nifty Nineties (1941)	44
Figure 2-33: His and her circumstances	44
Figure 2-34: Elzie Crisler Segar, Thimble Theater, June 15, 1929	45
Figure 2-35: Concept model of association between fashion and art	58

Figure 4-1: FAC brand classification	88
Figure 4-2: “Bottom up” route	90
Figure 4-3: Revised hypothesised model	97
Figure 5-1: A theoretical model of FAC developed based on the findings of multiple case studies	182
Figure 6-1: Benefits of FAC and the relationships of the factors	232
Figure 6-2: A FAC model based on findings of the interview data	250
Figure 7-1: A theoretical model of FAC developed from the findings of the questionnaire surveys	284
Figure 8-1: The End-to-End Project	300
Figure 8-2: The End-to-End Project	300
Figure 8-3	325
Figure 8-4: Sneakers and T-shirts by Dave The Chimp	329
Figure 8-5: Dusty by Andy Warhol	342
Figure 8-6: Li-Ning: Say No to Limits	343
Figure 8-7: Designed by Song Tao for A-You	347
Figure 8-8: Initial hypothesised model	357
Figure 8-9: Distribution of FAC players & general features of FAC trend	374
Figure 8-10: Operation and contributions of FAC	375
Figure 8-11: FAC consumption pattern	376

LIST OF APPENDICES

Appendix 1: Interview guides	396
Appendix 2: The general survey	412
Appendix 3: The Adidas pilot survey	415
Appendix 4: The Adidas survey based on the pilot survey	416
Appendix 5: Vans consumer survey	418
Appendix 6: Louis Vuitton consumer survey	421
Appendix 7: Levi's consumer survey	424

CHAPTER ONE: INTRODUCTION

1.1 Background

In recent years, there has been a surge of fashion and art collaborative products in the fashion market, which are available in a wide price range spanning from the luxury sector to high street fashion. This can be seen in the examples of Louis Vuitton with Stephen Sprouse in 2001, Adidas and Fafi in 2005, and H&M and Fedrik Tjernstrom in 2007. This phenomenon parallels a broader market landscape. Collaboration between sectors is becoming more commonly found in the marketplace (Rodrigue & Biswas, 2004); according to McKinsey (as cited in Dive, 2006), the number of collaborative commercial partnerships has been increasing by 30% a year.

1.2 Rationale of this study

Summary

- Gaps within current studies: past research has neglected to give a focus and systematic investigation of the fashion-art issue
- Distinction between historic and contemporary collaborations
- Commercial value of fashion and art collaborative products

The first reason for conducting this research is that there are gaps within current studies. Focusing on fashion and art collaboration phenomenon past research significantly examined the fashion-art interfusion from the perspectives of philosophy, art, culture alike. Nonetheless, research to date has neglected to give a focus and systematic investigation of the fashion-art issue. For example, the studies of McRobbie (1998), Taylor (2005), and Kim (1998) were conducted based on a general take of the collaborative phenomena which includes fashion shows, window displays, interior design and magazines. Research of Jang (2006) and Kan (2007) explored collaboration patterns in the same and different industries: between a fashion brand and another fashion brand/designer; between a fashion brand and celebrities; between a fashion brand and fields of art, electronics, food alike; likewise, artistic collaboration were not specifically

investigated in detail. Radon (2004) provided a meaningful insight into the industry by discussing how Louis Vuitton managed to maintain the allure of luxury and exclusiveness while maximizing their profits by balancing the production of the crossover items; nonetheless, a single case study means it is hard to generalise the motivation and feature of contemporary collaboration trend between fashion brands and artists. In addition, a review of literature shows that when discussing the interfusion of fashion and art, the attitude and psychology of consumers who once purchased the items co-designed by fashion designers and artists, or have awareness of this conjoined phenomenon tended to be neglected.

The second motivation of this research is the distinction between historic and contemporary collaborations regarding the scale of FAC and their different social context. The association of fashion and art is not a new idea. The great master in fashion design field Elsa Schiaparelli, for instance, is known as a practitioner in conjoining fashion and art. Her noted Shoe Hat and lobster Evening Dress co-designed with the Surrealist Salvador Dali in the 1930s perhaps could be viewed as a milestone in the history of fashion and art collaboration. Nonetheless, according to the literature reviewed, few brands/designers made FAC in that time (e.g. Schiaparelli, 1954; Martin, 1987; Crane, 1999; Troy, 2003; Mackrell, 1990/2005). By contrast, in our time, a wide range of brands are involved in to this trend. Further, today's social context is different from the early twentieth century. In this sense, it is significant to conduct a study on contemporary collaboration between fashion design and art.

Another important reason to conduct this research is because of the commercial value of fashion and art collaborative products. As Menkes (2004), fashion director of the International Herald Tribune (IHT), said, "Lateral thinking is the growth engine for development". Via collaborative partnerships, brands can enjoy multiple advantages. For instance, partnerships are cost-effective means of advertising and sponsorship, can help brands stretch into new territories, better manage the uncertainty of risk (Dive, 2006), increase profit margins (Erevelles, Stevenson, Srinivasan, & Fukawa, 2007), create barriers to entry from competitors (Abratt & Motlana, 2002). For a company, fashion and art

collaborations (FAC) may be a small project or one of multiple communication forms; however, it constructs an outstanding phenomenon from a macro perspective when it is related to a significant numbers of brands which are involved in this world; moreover, as a marketing strategy, it similarly reflects a company's value system and target consumers. All these suggest the value of investigating this phenomenon.

Taking the notion of this situation, this study seeks to narrow down the scope of research and give a systematic investigation specific to fashion design and art collaborations. Within a contemporary context, this study will conduct an investigation of the collaboration of fashion brands/designers and artists including examining multiple cases and contacting with relevant participants (brands, designers, artists, journalists and consumers); by doing so, a landscape of contemporary fashion design and art collaboration is to be illustrated.

1.3 The objectives of the study

The objectives of this research are as follows:

- 1) To study historical and contemporary examples of fashion design and art collaborations.
- 2) To explore the creative and commercial significance of fashion and art collaborative products.
- 3) To investigate the variance of fashion and art collaborative products from the brands'/designers' and consumers' perspectives.
- 4) To generate managerial insights on the implementation of artistic collaboration and recommend apt strategies for fashion designers/brands who intend to be involved in such collaborative arrangements.
- 5) To make specific recommendations to Mainland China marketers.

1.4 The significance of the study

Given that the industry had launched an increasing number of collaborative products and there is a gap within research around this phenomenon, this study is a fitting and timely exploration of this area. The significance of the research lies in:

- 1) Fashion theory. With a study of their contemporary development this research can supplement the history of the close relationship between fashion and art and contribute new knowledge to academia.
- 2) Commercial contribution. By investigating the rationale behind such associations this study can serve as a source of reference and provide suggestions to aid fashion designers/companies and artists in selecting favourable methods to take such collaborations.

1.5 Research questions

- 1) What is the rationale of launching FAC?
- 2) What are the characteristics of the practitioners in the FAC phenomenon?
- 3) How are the FAC operated?
- 4) In which aspects of the FAC designs are the consumers interested?
- 5) To what degree is the FAC prevalent?
- 6) What is the variance of fashion and art collaborative products from the brands'/designers' and consumers' perspectives?
- 7) What is the difference between FAC and historic FAC?
- 8) What suggestions can be made to fashion designers/brands who intend to be involved in such collaborative arrangements?
- 9) What suggestions can be specifically made to Mainland China marketers?

1.6 Scope of the study

Definition of time frame of collaborations: The main focus of this research is contemporary while the research includes relevant historical research on fashion and art collaborations for the sake of clarity. The spectrum of the contemporary collaborations researched is mainly from 2001 onwards. Firstly, the year 2001 saw the prominent collaboration between Louis Vuitton and the graffitist Stephen Sprouse. Subsequently, many design companies including Louis Vuitton launched new collaborative products covering niche markets and mass markets. This means this phase could provide rich sample cases to the study of current collaboration trend. Secondly, more recent examples are expected to more clearly present the state of current collaborations. The third one is the limitation of time of this research. In addition, via wgsn website, a total of 77 brands that have the

experiences of launching FAC designs with visual artists were collected between March 2007 and January 2009. The results show that majority of the brands are from 2000 on, which basically is consistent with this research scope.

Definition of the artist: In this research art refers to visual art spectrum excluding fashion design; artists include painters, sculptors, photographers , graphic artists, multi-media artists, installation artists alike.

In addition, artists are classified into four groups: 1) established artists who have held exhibitions/shows in galleries, museums and relevant sites; 2) less known artists which means no available information about their shows/exhibition except their personal information; 3) the third group refers to those whose name and collaboration with fashion brands simply can be addressed via the wgsn website; 4) the fourth group refers to artists unknown and relevant information simply was addressed via the wgsn website.

Collaboration of fashion brands/designers and artists: The term of "collaboration" is used to a set of participants working together to produce a product or service. Through this investment, one can get value that is difficult to obtain if doing the work alone. Collaboration requires two or more participants who contribute to a common task. A crucial point for successful collaboration is the manner in which individual work is related to the group as a whole (Wang & Xu, 2001). In this research, collaboration of a brand/designer and an artist means as independent units, they co-work on designs, and the artist is publicly introduced to public together with the brand.

1.7 Research methodology

This section introduces the methodologies used in this study, with full details provided in Chapter Three. In this research, quantitative and qualitative methods are both employed.

This research adopts archival analysis, multiple case studies, survey research (interview research and self-monitored questionnaire research). In the literature

review, the review of Paul Poiret and Elsa Schiaparelli's obsession with art and their collaboration with artists achieved the objective of studying historical examples of fashion and art collaborations. In the investigation of contemporary cases, the researcher identified 77 brands which were involved in the collaboration with artists mainly around 2000 and January 2009, and then archival analysis was followed. The data is from two data sources: authorised fashion industry media wgsn website; and FAC practitioners' official websites.

In this research case studies are not only used for explanatory purposes but also for exploratory/theory building approach since there is a lack of research on the FAC in fashion marketing (Eisenhardt, 1989; Beverland, 2005). With theoretical sampling, the cases are selected based on two considerations: ten cases were firstly selected from six categories (high fashion, ready-to-wear [RTW], streetwear, sportswear, denim brands and other casual wear brands) from archival records collected through wgsn website and the FAC brands' official websites. In addition, the Mainland sportswear brand Li-Ning and the Hong Kong-based brand Dusty were also studied in order to examine Mainland and Hong Kong markets.

In interview data collation, following the purpose of theory building interview, data collection adopted theoretical sampling and snowballing (Atkinson & Flint, 2003). Fourteen interviews with FAC practitioners, journalists, educators, and artists were conducted face-to-face, on the telephone and by email.

To understand FAC consumers' attitude and knowledge of FAC phenomenon, four brand-focused consumer surveys (consumer segments of Adidas, Louis Vuitton, Vans, and Levi's) and one general survey (general consumers as research subjects), were conducted. Four brand-focused questionnaire surveys adopted email surveys. In the Adidas group, a total of 203 responses were received; in Levi's group, 204 responses were received (5 invalid); in the Louis Vuitton group, 204 responses were received (5 invalid); in the Vans group, a total of 207 responses was received (invalid 4). General consumer survey adopted on-site survey following convenience sampling. The final questionnaire

was derived from two pilot tests. This final questionnaire was respectively distributed to Hong Kong and Mainland China with two versions (Chinese and English). Finally, over 220 responses were received from Mainland and Hong Kong. Due to the distinction of the areas of these two regions, Mainland respondents accounted for over half of the responses with a proportion of 70 per cent; approximately, Hong Kong respondents accounted for 30 per cent.

Tailored analysis tools were adopted according to the different source of data. Basically, they are categorised into three types: documentation; interview data; and questionnaire data. Following the guide of Eisenhardt (1989) analysis of multiple case data includes within-case data analysis and cross-case analysis. In analysis of interview information each informant's responses were respectively coding and sorted into categories. In the analysis of the questionnaires, all responses from each question were entered into Microsoft Excel to be saved as a raw data file; then, these raw data was checked in order to identify missing or invalid information; lastly, they were put into SPSS (Statistical Package for Social Science) for analysis. In the multiple-response questionnaire (brand-focused consumer survey) data analysis, descriptive statistics and chi-square test were performed. In the analysis of ratio-scale survey (general consumer survey) data, exploratory factor analysis and t-test were conducted.

1.8 Thesis structure

This thesis is organized in a nine-chapter format. Chapter One provides background information on the importance of studying collaboration between fashion brands and artists. It also formalises the statement of purposes and discusses the study's significance. Chapter Two reviews the relevant literature concerning fashion and art interfusion and the potential underlying factors affecting contemporary fashion brands and artist collaboration. Based on a foundation of the theoretical background of the pertinent literature, a series of hypotheses are developed and a proposed theoretical framework is displayed. They will be tested and extended to explain FAC landscape.

Chapter Three discusses and justifies the research methodology, explains the qualitative (documentation and interviews) and quantitative (questionnaire surveys) data collection methods, data analysis techniques and the proceeding of the interviews and questionnaire surveys. The results of the documentation data analysis, interviews and questionnaire surveys are reported in Chapter Four to Seven. In each of the chapters features of FAC are identified; an evaluation of the proposition testing is conducted.

Chapter Eight discusses and compares the major findings of previous chapters. This chapter conducts a comprehensive evaluation of the proposition testing of this study. In addition, a FAC theory and theoretical frameworks are developed. Finally, a conclusion of the research is drawn in Chapter Nine; at the end of this chapter, the limitations of the current study, together with recommendations for future research, are given.

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

Collaborations between fashion designers (and brands) and artists in contemporary marketing include aspects of fashion, design, art, consumer behaviour and brands. Accordingly, all these fields are investigated in this literature review. This helps to understand the issue of fashion design and art collaborations and achieve the necessary background knowledge related to this issue. More importantly, this review can provide a hypothesis of shaping contemporary artistic collaboration in fashion marketing which is tested in subsequent research and acts as the foundation of developing a specific theory about collaboration between fashion designers/brands and artists.

In this study, the reviews are grouped into seven parts:

- i. Perception of fashion. This section reviews the meaning of fashion as an abstract concept and evolvement of fashion as clothing style in fashion history;
- ii. The historic interfusion of fashion and art. This illustrates the mutual affinity of artists and fashion designers to each other's field;
- iii. Theoretical perception of fashion-art relationship. This section demonstrates the perspectives of existing research on this issue;
- iv. Impact of counterculture movement on art and consumer culture in postmodern society. This part describes specific features of art and consumer culture within the context of postmodern society;
- v. Features of contemporary fashion and design. This part provides industrial background to understand current artistic collaborative trend;
- vi. Features of contemporary brands. This part provides insights into the collaboration of fashion design and art from the brand's perspective;
- vii. Specific issues related to artist identity. This part examines the concepts connected with the research from the artist's perspective.

Sources include articles, reports, journal papers, books and newspapers editorials obtained from Pao Yue-kong Library at the Hong Kong Polytechnic University and the Internet.

2.2. Perception of fashion

2.2.1. Diverse meanings of fashion

Although fashion is a very popular area of interest for many people, its definition encompasses a diverse range of meanings. Fashion is represented differently according to the contexts in which they are presented in. For instance, to sociologists, fashion represents an expression of social interaction and of status seeking, “fashion is merely a product of social demands (Simmel, 1955)”. To economists and business analysts, “Fashion is one form of familiar capitalist technique of planned obsolescence (Gopnik, 1994, p.16)”. As an abstract concept, or as Kawamura (2005) defined, a symbolic product which has no content substance in itself, the boundary of fashion is not limited to the clothing field; to be precise, it has expanded into various fields like automobile, furniture and architectural designs.

Nonetheless, change and pursuit for novelty is generally identified as the essence of fashion (Kawamura, 2005). By fashion one means “the process that identifies certain designs, products or social behaviors as ‘in’ for a limited period and which replaces them with regularity by new designs, new products and new forms of social behavior”.

2.2.2. Fashion as clothing style

Narrowing down to clothing style, Lipovetsky (1994, as cited in Stern, 2004, p.3) divided fashion history into two periods: one from the second half of the fourteenth century until, roughly, 1850, and another from 1850 onwards. In his view, the second period in the history of fashion is essentially different from all previous developments: “Fashion as we understand it today emerged during the latter half of the nineteenth century.” This one hundred years’ fashion is described by Lipovetsky (1994, as cited in Stern, 2004, p.3) as “more than a fashion, it is a metaphor for the advent of modern, bureaucratic societies.”

According to Crane (2000), there is an evolvement from class fashion to consumer fashion in modern fashion history. The class fashion system was shaped during the nineteenth and early twentieth centuries. In this system

clothing styles symbolize the social position of wearers or the position they aspired. Diffusion of class fashion follows a trading down route. In fashion creation and production a small number of designers who have a high level of consensus defined a specific style that evolved in a consistent mode from year to year. Moreover, strict rules specified how certain items of dress (shoes, gloves, etc) were to be applied.

Since 1960s consumer fashion has replaced class fashion: fashion style evolved into compulsory pluralism of styles; there was no longer one style, but much more stylistic diversity. Fashion diffusion includes diverse routes with juxtaposition of trading down and trading up model which represent different tastes instead of being oriented to social elites' taste. Briefly, consumer fashion merges tastes and concerns of different social groups. Crane splits consumer fashion into three major categories: luxury fashion design, industrial fashion, and street styles. Luxury fashion design includes haute couture and luxury ready-to-wear. However, along with the coming of consumer fashion, the role of luxury fashion design changed. By the 1970s, fashion companies' major sources of profit were product licensing and perfumes with the result that clothing styles were primarily used to create a prestigious image for the company and to attract publicity that would benefit sales of other products (Crane, 2000). Meanwhile, fashion shows became public events like theatrical spectacles, ranging from imitations of musical comedy to performance art, featuring eccentric or avant-garde clothes, music, which were covered by the media and attended by large numbers of people. Industrial fashion is created by manufacturers, which sell similar items to similar markets in many different countries. To promote the products advertisements are extensively used in various channels, such as media, catalogues. In this context, industrial fashion becomes as a form of media culture and its value and attractiveness to the consumer are largely created by advertising. Street styles refer to the clothing behavior of street culture, closely related to urban subcultures and supply many of the ideas for fads and trends. It is used by adolescents and young adults to "make statements about themselves and their attitudes toward their social environment (Crane, 2000, p.187)."

The above literature suggests that along with its evolvment, fashion as a trend is increasingly becoming complex and dynamic; its symbolic meaning and promotional role are increasingly significant.

2.3. The interfusion of fashion and art

Modern fashion has been associated with art since the nineteenth century (Stern, 2004). Their close relationship has been well documented by theorists like Stern (2004), Muller (2000) and Mackrell (2005). The Moderna Museet museum (2004) specifically identified three time periods in which fashion and art had the most intense interrelationship: 1920s surrealism, 1960s pop art, and since the early 1990s. Mutual affinity of artists and fashion designers to each other was reviewed in the following.

2.3.1. Artists' obsession with fashion

At the end of the nineteenth and the first half of the twentieth centuries, with the subsequent emergent of new genres or movements like Art Nouveau, Cubism, Futurism and Surrealism, many artists were passionately interested in the ideological aspects of clothing (Muller, 2000). They appropriated fashion as a privileged field in which “the artist could overstep the limits of ‘pure’ art and act directly on daily life” (Stern, 2004, p.3). Some of the artists achieved highly respected status within the field of fashion. For example, the Ukrainian-French avant-garde artist Sonia Delaunay was significantly successful in fashion design; her designs (Figure 2-1) were worn throughout the world during the 1920s (Mackrell, 2005). Many contemporary artists were highly involved in fashion, such as the most celebrated Pop artist Andy Warhol’s “The Souper Dress” in 1966/67 (Mackrell, 2005). (Figures 2-2 and 2-3)

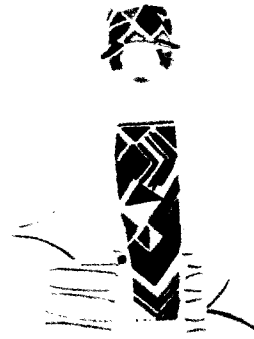


Figure 2-1 Fashion Illustration by Sonia Delaunay (Delaunay, 1986)



Figure 2-2 Tomato Soup Dress by Andy Warhol 1966/67. (Lehnert, 2000)

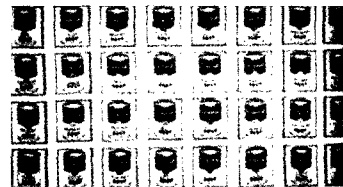


Figure 2-3 Campbell's Soup Cans by Andy Warhol. 1961-2. (Fineberg, 2000)

2.3.2. Designers' affinity to art

Since the middle of nineteenth century, many fashion designers have been recognized for their close relationship with the art world. In this section, several historical and contemporary examples were reviewed. Specifically, in link with one objective of this study, fashion designers Paul Poiret and Elsa Schiaparelli as two historic examples were examined in detail due to their collaboration with artists in fashion design.

Charles Frederick Worth

Englishman Charles Frederick Worth was active in the 1860s and was the first haute couture designer who fundamentally increased the status of fashion and considerably enhanced the role of fashion designers by “turning into the dressmaker into a creator of fashion” (Lehnert, 2000, p.9). After his establishment in haute couture design, he began to consider himself an artist rather than a dressmaker and claimed that he applied principles of fine art to fashion design, “studied paintings and drawings assiduously in museums and developed an aesthetic of which the history of art and the history of costume were the twin foundations (Crane, 2000, p.152)”. He even dressed like an artist, similar to the great artist Rembrandt with “a velvet beret, full, shapeless jacket, and a silk scarf instead of a cravat” (Crane, 2000, p.152). With reference to Troy (2003), Worth aimed to use these artistic aspirations for purpose of self-promotion - construction of a charismatic identity.

Paul Poiret

Born in a middle-class Parisian family, Paul Poiret once worked for Doucet and Worth before establishing his own couture house in 1903.

Association with art

His association with art was well documented by Troy (2003) and Mackrell (2005).

Throughout his career, he developed multifarious association with the arts.

Poiret made his debut in the couture field when he was still a teenager by selling sketches of dress designs to renowned couturiers including Madame Cheruit and Jacques Doucet. His collaboration with artists ranged from dresses, couture label, to perfume and couture house. As “the Leonardo of Fashion” described by Elsa Schiaparelli, he is viewed as the first fashion designer to relate fashion successfully to art. The artists with whom he was associated include Georges Lepae, Edouardo Benito, Man Ray, Edward Steichen, Raoul Dufy, Erte and alike (Mackrell, 2005). For instance, he commissioned the illustrator Bernard Naudin to be responsible for the stationery and related graphic materials in 1906; drew

programmes for several intimate private concerts held at the Poiret home between 1910 and 1912. The graphic artist and designer of jewellery and furniture Paul Iribe was invited to create the first of his deluxe albums of couture designs in 1908 Iribe also was responsible for the design of the couture house label which were used for 20 years (Troy, 2003).

In 1909, Poiret asked the painter and printmaker Raoul Dufy to design vignettes for his new couture house stationery (a different image for each day of the week, including Sunday showing a model at the racetrack, and later for that of his interior design outlet as well as the invitations and decorations for one of Poiret's most famous parties. Then, in 1911, he commissioned Dufy to make woodcut designs for fabrics (Troy, 2003). According to Mackrell (1990), Poiret's collaboration with Dufy in 1911 was the beginning of his collaboration with artists in fashion design (Figure 2-4). It is this kind of collaboration with artists that made the public aware of Poiret (Hollander, 1993).

While Poiret invited artists to design for his principle business, he also formed significant personal collections containing carefully chosen examples of modern art and design. The two spheres constantly overlapped and enriched one another: artists who produced designs for his businesses were also included in his collection. This can be seen in the cases of Boutet de Monvel, Dufy, Iribe, Lepape, and Naudin.

His affinity with art was also reflected in his couture house. Poiret took pains to assure his clients that upon entering his couture house: with a mysterious and sacred air, "You will not feel that you are in a shop, but in the studio of an artist, who intends to make of your dresses a portrait and a likeness of yourself (Troy, 2003, p.51)."



Figure 2-4 Paul Poiret, “La Perse” coat with pattern designed by Dufy, 1911. (Troy, 2003)

Motivation of his artistic association

When explaining his series of artistic activities and niche marketing behaviour, Poiret publicly disavowed his commercial motivation and claimed his identity as an artist, as he claimed, “I am not commercial,” “Ladies come to me for a gown as they go to a distinguished painter to get their portraits put on canvas. I am an artist, not a dressmaker (Troy, 2003, p.47)”. Throughout his career, Paul Poiret saw himself as more of an artist than a designer. In his view, the difference from a painter lay in that he used fashion as a medium of expression instead of using a canvas; he insisted that his designs arose not from a desire to release women from the tyranny of the corset, but from a passionate search for a new form of beauty. His 1931 memoir recorded his dream of being an artist more clearly, “Am I a fool when I dream of putting art into my dresses, a fool when I say dressmaking is an art? I have always loved painters, and felt on an equal with them (Mackrell, 2005)”. What further emphasized his role as an artist is that paralleling his public disavowal of commerce he maintained the distinctive allure of his products by not advertising and by appropriating the fine arts to promote the originality, uniqueness, and aesthetic quality of his designs. He always kept his distance from commercial practices and emphasized his diverse associations with artists, architects, and graphic designers whose work for him was “artfully constructed not to seem like advertisements.”

Although Poiret explained his activities as an un-commercial behaviour of an artist, Troy (2003) generalized the purposes of his affinity with the arts from two aspects: for self-promotion; and the benefit of his multifarious commercial enterprises. In this way, artistic alliances integrated with entrepreneurial activities were viewed as a way to obfuscating commercial nature of his marketing strategy in order to attract elite clients. Troy (2003) believed that recognizing and exploiting the value of advanced art as a cultural sign of social distinction, Poiret sought to use the arts as a means of deflecting attention from their engagement with the industrialized aspects of dressmaking and from the increasing necessity of publicizing and building a market for their wares within an evolving consumer culture.

Considering the designer's interpretation as described above, it might be said that compared to direct commercial benefits, the meaning of his artistic association more expressed his aspiration to be identified as an artist. In other words, although relevant benefits enjoyed by his products may be an important momentum, his aspiration to be an artist more largely motivated his alliance with the art world. In this sense, it is similar to the performances of Worth and Doucet. In this context, art is used as a means to construct their identity as artists and to improve fashion designers' position. This perception can be linked with fashion designers' social position at the time. According to Crane (2000), whether and how designers associate fashion design and art reflect the designer's position in the market. During the late nineteenth and early twentieth centuries, the social origins of fashion designers were generally working or lower-middle class - sons or daughters of craftsmen or shopkeepers and alike. To advance their social position and win acceptance in elite social circles designers took the strategies which contributed to the art world as patrons and collectors or emphasising the aesthetic value of their designs and by claiming the status of artist. This accounts for the reason why Worth considered himself an artist, Jacques Doucet won a reputation as famous collector of artworks, and Chanel developed the role of patron of the arts (Crane, 2000).

Elsa Schiaparelli

Elsa Schiaparelli, an Italian, who worked first in Paris in the 1920s and 1930s and in the United States after World War II (Crane, 1999). She focused solely on sportswear for the first few years and then branched out to designing eveningwear. Although Schiaparelli maintained her own business over 20 years, she is preeminently remembered for a first trompe l'oeil gesture of 1928- a sweater- and for her bravura and work of the late 1930s (Martin, 1987).

As a novice without design experience, not even able to secure materials at wholesale, Schiaparelli designed her first works, a trompe l'oeil sweater, in 1928 (Martin, 1987). This work turned out to be an international success. Martin (1998) highly praised Schiaparelli's genius as an artist by comparing her sweater design in 1928 to Duchamp's bottle-rack (Figure 2-5), deemed it was "as much a novelty as Duchamp's bottlerack, a readymade lesson in art, a specific moment in history".

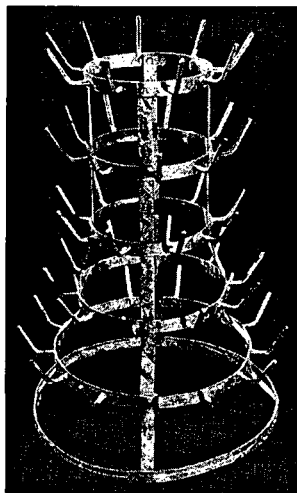


Figure 2-5 Bottle Rack by Duchamp, 1914. (Tomkins, 1996)

Schiaparelli's designs in the 1930s constituted a series of collaborations with a group of Surrealists who devoted themselves to exploring the significance of the body and clothing in their paintings and sculpture (Crane, 1999). Associating with artists including Christian Berard, Jean-Michel Frank, Salvador Dali, and

Jean Cocteau gave her special boldness. Actually, it was her most inspired moment in 1937-1938, “as if ideas were being generated by the artists and Schiaparelli became a natural creator of dress in collaboration with their ideas” (Martin, 1987). The results of their collaborations were clothing and accessories such as the Shoe Hat, Mutton Chop Hat, Tear Dress, and Lobster Evening Dress (Martin, 1998). These designs expressed her special boldness since they challenged traditional aesthetic norms of the construction and design of Western clothing; besides, fashion of 1930s was oriented toward a more traditional and elegant femininity, such as flowing lines, wavy and long hair (Lehnert, 2000).

Below are several important collaborations between Schiaparelli and the artists.

Schiaparelli & Salvador Dali

Shoe Hat

The Shoe Hat (Figure 2-6) brought the foot to the head with the contortionism that delighted the Surrealists. This work was proposed by Salvador Dali in a sketch and confirmed by Schiaparelli’s own drawing (both 1937). As a classic of the genre, the Shoe Hat’s reversed dislocation is treated as a joke keeping the rule of elegance (Martin, 1987).



Figure 2-6 The Shoe Hat 1937. (Lehnert, 2000)

Mutton Chop Hat

The Mutton Chop Hat (Figure 2-7) is a millinery fiction with a white patent-leather frill on the end of the chop as if offered in proper restaurant service.

According to Schiaparelli (1954), more than anything else, the Mutton Chop Hat contributed to her fame for eccentricity. “Certain newspaper columnists have never forgotten it. Now and



Figure 2-7 The Mutton Chop Hat by Schiaparelli & Dali. (Martin, 1987)

then, when they feel like giving her a sharp little kick, they mention it again as proof of the so-called difficulty of wearing her clothes, forgetting all the background that made her business (Schiaparelli, 1954).”

Tear Dress

In 1937, Dali and Schiaparelli collaborated on what has come to be known as the Tear-Illusion Dress (Figure 2-8). It featured a cape in which the tears were real and a dress on which the tears were fictive, playing with the integrity of material in much the same way as de Chirico had played with the elements of classical architecture. Dali designed the textile for Schiaparelli’s tear dress (Martin, 1987) with the illusion of its having been torn repeatedly. Although the Tear Dress, collaboration between Dali and Schiaparelli, is an evening gown to be worn in the most formal circumstances, it is presented as if it were in the most aggressively deteriorated state.

Given that this dress was designed during the time of the Spanish Civil War, when Fascism was spreading throughout Europe, it is believed that there is a deep philosophy in the design expressing some politic statement. “To tear the dress is to deny its customary decorum and utility and to question the matter of concealment and revelation in the garment (Martin, 1987).”



Figure 2-8 Tear-Illusion Dress by Schiaparelli & Dali. (Martin, 1987)

Lobster Evening Dress

With the assistance of Dali, Schiaparelli created the remarkable lobster dress of 1937 (Figure 2-9), a splendid giant lobster in an organdy field with parsley sprigs. It does not come directly from the sea but has been refinedly associated with food, having been cooked to its rose-pink colour and set in a field of parsley. Its potentially sinister aspect is thus mitigated (Martin, 1987).



Figure 2-9 Lobster Evening Dress by Elsa Schiaparelli in collaboration with Salvador Dali. (Martin, 1987)

Desk Suit

Schiaparelli and Dali devised together the coat based on Dali's concept of the City of Drawers which was represented not only in his sculpture *Venus de Milo with Drawers* but also in his drawing *Study for Anthropomorphic Cabinet* (both in 1936) (Figure 2-10). A talismanic image for Dali, the woman as the place of drawers conflated two themes of the artist: woman-as-object and the erotic penetration of the figure. Dali's eroticism and the vanity of the subject were transformed in Schiaparelli's Desk Suit (1936). The artistic convention remains the same, but certain stylistic aspects suggest an altered interpretation (Martin, 1987).



Figure 2-10 Desk Suit by Schiaparelli & Dali (Martin, 1987)

Elsa Schiaparelli & Jean Cocteau

Jean Cocteau Jacket

Jean Cocteau was an all-round artist, the acclaimed French writer, painter, film director, screenwriter, set designer, and actor. In 1937, based on a Cocteau drawing, Schiaparelli complemented a Jean Cocteau jacket (Figure 2-11) by the placing of the full profile of a figure and a cascade of hair down the arm (Martin, 1987).

Embroidered Evening Coat

The collaboration of Schiaparelli and Cocteau also includes an embroidered evening coat (Figure 2-12). In this collaboration between the designer and the multifaceted artist, the cleverly embroidered profiles of faces drawn by Cocteau form the illusion of a vase (Martin, 1987).



Figure 2-11 Jean Cocteau Jacket by Schiaparelli & Cocteau. (Martin, 1987)



Figure 2-12 Embroidered Evening Coat by Schiaparelli & Cocteau (Martin, 1987)

Elsa Schiaparelli & Leonor Fini

Elsa Schiaparelli collaborated with the surrealist artist Leonor Fini in 1937 to create the female torso perfume bottle to shock, with the inspiration of US movie star Mae West (Schiaparelli, 1954).

Motivation of collaboration with artists

Why was Elsa Schiaparelli obsessed with collaboration with artists? Was it for artistic statement or commercial reason? An examination of the meaning of dress design to Schiaparelli should help to shed light on the answer to these questions.

Schiaparelli's passion to design derived from her equation of the designer's work with that of artist. In Schiaparelli's perspective, dress designing is an art instead of a profession. "[Dress design].....was a most difficult and unsatisfying art, because as soon as the dress is born it has already become a thing of the past (Schiaparelli, 1954)." It is with these ideas that she entered into fashion design field without knowing anything about dressmaking. Clothing became the medium that expressed her artistic sensibility. With her romantic and inventive ideas, garment became art. Due to the influence of Surrealism which is viewed as an aesthetic rationale (Crane, 1999), Schiaparelli engaged in "outrageous experiments in which artifacts and body parts were placed in unusual locations (Crane, 1999, p.64)." In this way, she used design to seek for fun or express a statement. This is not exceptional in the collaboration with artists, such as the hat in the form of a shoe, ice-cream cones, the Tear Illusion Dress which was in a state of destruction even when it was new and seemingly had more to do with making a statement than with being worn on city streets.

Her brilliant and riotous design consequences contributed Schiaparelli to being credited as an artist, an artistic designer, as Martin (1987, p.207) stated, "She was distinctively an artist in the world of couture.....She was an artist in the mystical tradition of creative inspiration and its consequence in art."

For Schiaparelli, designing for art is more important than making profits. She believed that fashion should be related to "inspiration", "emotion" and

“contingency” instead of commerce. “Fashion is born by small facts, trends, or even politics, never by trying to make little pleats and furbelows, by trinkets, by clothes easy to copy, or by the shortening or lightening of a skirt (Schiaparelli, 1954, p.113)”. For her, these methods may be well applied within the context of commerce but they provide little creative inspiration.

Schiaparelli gained a great achievement on her design. One can see this from the fact that her publicity is enormous because of her clothes and the suits and dresses. Although her designs were widely copied apart from her affluent upper-middle consumers surrounding her, Schiaparelli did not use these advantages to make millions. For example, Schiaparelli made a tiny knitted cap like a tube and made a furore. However, she did not simply capitalize on it and got tired of seeing it reproduced. Subsequently, she destroyed the hats in stock and refused to sell them. She started to present other designs (Schiaparelli, 1954, p.68).

Given social context

Though her success is owed to her personal genius through bold and innovative works including a series of collaborations with artists, making a success in design and gathering great fans should be closely related to three factors: special *Zeitgeist*, status of designer at the time and stable clientele.

Special *Zeitgeist*

Schiaparelli acknowledged the special moment of her design in her autobiography “it was the time when abstract Dadaism and Futurism were the talk of the world, the time when chairs looked like tables, and tables like footstools, when it was not done to ask what a painting represented or what a poem meant, when trifles of fantasy were taboo and only the initiated knew about the Paris Flea Market (Schiaparelli, 1954, p.62)”, “The typical tempo of the time was marked by great enthusiasm. There was no criticism of “who can wear it? (Schiaparelli, 1954, p.116).” In this sense, perhaps it is safe to say that it is consistent with this kind of *Zeitgeist* that Schiaparelli’s breathtaking boldness, apparent craziness and love of fun and gags did not scare her “wealthy

conservative old-fashioned clients” but got a lot of new ones including the stars (Schiaparelli, 1954).

Status of fashion designers

Owing to Charles Frederick Worth who launched modern haute couture in the 1860s, designers established the image as creators who presented finished designs known as models to customers and buyers instead of dressmakers following individual customers’ orders for styles that customers chose (Stewart, 2005). With the social advancement, during the early 20th century, the fashion designer embraced a high level of autonomy and fashion leadership and “became a sort of aristocracy of taste, and managing to secure an appreciable amount of aesthetic authority, intellectual prestige, and economic standing” (Crane, 1999). With the support of enthusiastic time spirit, gaining much more freedom in their work undoubtedly helps to fully execute designers’ creativity and artistic imagination without too much limited into consumers’ requirement.

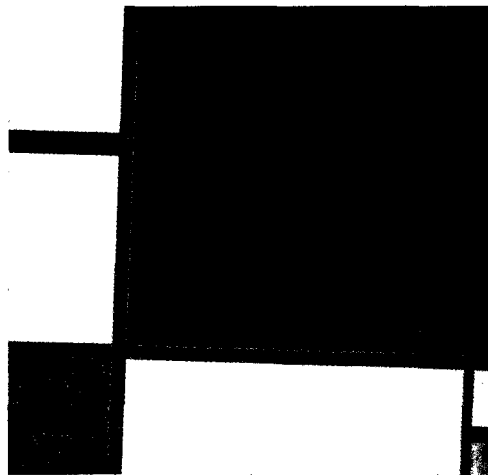
Stable source of clientele

The less competitive environment is also helpful to express designer’s artistry firstly other than commercial concern. In the pre-war period, surrounding the glamorous aura of artistic genius fashion designers’ business was small but served relatively stable and homogenous clienteles, drawn from the conservative upper-middle class, the aristocracy, and wealthy bohemians, such as actresses and successful artists and writers (Crane, 2000).

Compared with the earlier masters, current designers do not necessarily make claim for their works as art or appear like artists. Their affinity to art was manifested in the aesthetic and creative value of their designs and way of presenting their works in art institutions like museums and galleries. Below presents the performances of Yves Saint Laurent, Issey Miyake and Hussein Chalayan as examples.

Yves Saint Laurent

Yves Saint Laurent was largely inspired by artists such as Picasso, Matisse, Andy Warhol, and Mondrian (Teboul, 2002). In Martin's view Saint Laurent's fashions had the same perceptions as art; his Mondrian dress "made people think of the dress in terms of planar clothing by utilizing Mondrian as a kind of paradigm for the flatness that prevailed in that era (Turner, 1996, p.116)" (Figures 2-13 and 2-14). In 1983 Saint Laurent held his 25-year retrospective exhibition in the Metropolitan Museum of Art. This is a pioneering and groundbreaking event because before this exhibition, museums were conventionally used to exhibiting artworks or historic costume rather than current fashions (Mackrell, 2005). This exhibition significantly sparked the controversial question of whether fashion is art (Kim, 1998) and seriously related fashion to art. By putting in the same context as art fashion is symbolically enhanced to art status, officially recognized as a "worthy form of cultural expression" (Mackrell, 2005, p.14).



Above left: Figure 2-13 Piet Mondrian. Composition with Red, Blue, and Yellow. 1930. Oil on Canvas, 20x20" (50.3x50.3 cm). (Stokstad.1999)



Right: Figure 2-14 Mondrian dress, 1965. (Lehnert, 2000)

Issey Miyake

Rejecting the label of a fashion designer (Foundation Cartier, 1999) Issey Miyake was one of the first fashion designers to document their work and creative process in a series of publications and exhibitions (Mears, 2008). Important projects include his first book, *Issey Miyake: East Meets West* and a series of collaborative publications which began in the 1980s (Mears, 2008). Particularly, during 1998 and 2000, Miyake exhibited his most famous installation entitled “Issey Miyake: Making Things” respectively at the gallery of the Fondation Cartier pour l'art contemporain in Paris, the Ace Gallery in New York, and Museum of Contemporary Art, Tokyo (Mears, 2008). This exhibition included over two hundred garments from the Pleats Please line designed in collaboration with Yasumasa Morimura, Nobuyoshi Araki, Tim Hawkinson, and Cai Guo-Qiang. An illustration of Morimura’s Doll by Yasumasa Morimura in 1998 for the Pleats Please Issey Miyake line is given in Figure 2-15. Based on these creative projects Miyake is widely regarded as a creative artist by art critics and museum curators (Mears, 2008).



Figure 2-15 Morimura’s Doll by Yasumasa Morimura in 1998 for the Pleats Please Issey Miyake line. (Meier, 1999)

Hussein Chalayan

For Hussein Chalayan, the concept is as important as the clothes. His designs often ride between commercial and conceptual spheres (Evans, 2005) and viewed as sharing the same sources with avant-garde art (Steele, 2001). Moreover, compared with the conventional catwalk shows Chalayan's fashion presentations are similar to performance art or installations (Steele, 2001). A vibrant example of this can be seen in the show of his Afterwords collection in 2000 (Figure 2-16). It had a refugee theme linked to "the idea of hiding and camouflaging valuable possessions or carrying them along in flight."

The show was presented in a stark, white setting with chairs and a round 1950s-style coffee table. Behind this set, viewers could vaguely see a Bulgarian female choir through a semi-transparent screen. Their singing was penetrating and the choir was clearly visible on a monitor in the 'living room'. After the appearance of an average family, consisting of a father, mother, grandmother and children, a strange transformation took place at the end of the show. Models dressed in simple underslips removed the covers from the chairs and wore them as a dress. The chairs themselves folded up to become suitcases and the coffee table was turned into a skirt, with the result that eventually the room remained behind empty and lifeless."(Groninger Museum, 2005, p.80)

Although Chalayan makes no claims for it as fine art, his work enjoys the dignity of art in terms of identities of its supporters such as architects, product designers, art historians and curators (Evans, 2005).



Figure 2-16 Afterwords – Autumn/Winter 2000 by Hussein Chalayan (Evans, Menkes, Polhemus, & Quinn, 2005)

2.4. Theoretical perceptions relating to relationship between fashion and art

Fashion designers' artistic expression and fashion's diverse association with art world in practice debut the extensive discussion on fashion – art relationship the likes of philosophers, artists and historians tend to disperse into fragments. A review of the literature reveals that theories of fashion–art relationship include two general categories: whether fashion is art; the significance of fashion and art interfusion.

2.4.1. Debate on whether fashion is art

2.4.1.1. Fashion is not art

“Is Fashion Art”, conducted by the art critic Lori Simmons Zelenko, was one of the first explicit articles which investigate the controversial relationship between fashion and art in a visual arts magazine. The article revealed the confusion surrounding the relationship between fashion and art, and is deemed as a turning point in the history of fashion literature. It represents a starting point for explicit discussions on fashion and art’s controversial relationship. In this article, Zelanko interviewed Diana Vreeland, the editor of *Harper’s Bazaar* and *Vogue*. Vreeland insisted that fashion is not art, and proclaimed that “art has to do with something totally spiritual. It is a very remarkable, extraordinary thing.....Fashion has to do with daily life...Fashion has a physical vitality, while the vitality of art is not so tangible...(Zelenko, 1981, p. 88).”

Art critic Boodro (1990) denied that fashion itself was an art primarily because of fashion’s commercial and ephemeral nature although he admitted the strong links of these two fields. “Art is art and fashion is an industry...art is the creation of individuals burning bright with lofty inspiration”; art is above commerce, “art, for its own sake or any other reason, is the big, important thing... Fashion is frivolous and unimportant...” (Boodro, 1990, p.122), “Art is the eternal while fashion designs are...ephemeral” (Boodro, 1990, p.127). As for the distinction between fashion and art, Radford (1998) was of a similar opinion. From a hostile point of view, he believed that fashion conflicts with art in terms of the concepts of permanence, truth and authenticity and viewed the inextricably interfusion of art and fashion as a dangerous liaison, “the entire field of art would be subsumed within the territory of fashion (Radford, 1998, p.154).”

Briefly, for these critics, fashion can not be treated as art due to its commercial transitory and functional nature.

2.4.1.2. Fashion is art

Contrary to the above insights some literature has claimed that fashion should be classified as art. This section discusses how fashion is a form of art.

Aesthetic modernity

According to Baudelaire (1992), one of the first artists who opposed aesthetic modernity to tradition and even practical modernity of bourgeois civilization (Calinescu, 1987), modernity means “transient”, “fleeting”, and “contingent” (Baudelaire, 1992, p.403). As a source of beauty, it is one half of art - the other half of art is antiquity which refers to eternal and invariable. Without modernity, antiquity would be “indigestible, tasteless, un-adapted and inappropriate to human nature” (Baudelaire, 1992, p.392). Meanwhile, the birth of modernity is conceivable only through a deep understanding of fashion. Fashion is an art form in itself; fashion must be thought of as a symptom of the taste for the ideal that floats on the surface in the human brain. It expresses a new striving, a statement of an ideal, the desire for which “constantly teases the unsatisfied human mind” (Baudelaire, 1992, p.426). Following Baudelaire’s insights, theorists like Hollander (1993/1995), Lehmann (2000) and Wilson (2003) related fashion to art in the context of modernity and aesthetics.

Hollander (1995) described that modern is the nature of fashion. As a modern art, fashion is consciously concerned with process, which is shown by its ongoing formal changes; moreover, these changes are based on its own autonomy rather than a simple visual reflection of cultural facts. Through examining how clothes in works of art have been connected with clothes in real life during the two and a half thousand years of Western history, Hollander (1993) stated that the shift of style during any period is based on visual impulse, a response to the pressure of visual needs; formal aspects, instead of cultural meaning and personality, attract the attention first; dressing is inspired from “pictures-mental pictures” which are edited and monitored by the artist; artists engender the need to change the look although they cannot dictate what those changes are. Briefly, in her view, fashion is a modern art sharing a history with other visual art forms.

In general perspective, Lehmann (2000) saw modernity as the term determining the aesthetic expression in the second half of the nineteenth century and the first quarter of the twentieth. As the supreme expression of the contemporary spirit, fashion is the most direct reflection of such aesthetics. In a restricted sense of reflection of the desire for change and renewal, Wilson (2003) used the concept “modernity” interchangeably with modernism. To address fashion as a branch of modern art she specifically traced it to the early half of the twentieth century and revealed the impact of modernism on fashion. In her view, fashion should be used to express our “more daring aspiration”, be seen as “a form of visual art, a creation of images with the visible self as its medium” (Wilson, 2003, p.9), and as ideological, a reflection of social contradictions that can not be solved, like all modern arts in expressing such culture.

Following visual art principles

For Martin (1998), the former editor of Arts Magazine, also a former director of the FIT Galleries and curator of the Costume Institute of the Metropolitan Museum of Art, both art and fashion originate in profound motivations and desire to reform perception and culture. He believed that what great designers do on cloth is just like what great artists do with paint on canvas; today’s fashion criteria are based on concepts of visual art; the making and evaluating of fashion are similar to artistic processes; the commercial nature of fashion does not ruin this property, rather, it represents the manifestation of fashion, as opposite to the discreetness of the art world (Turner, 1996).

Similar performance to contemporary art

The view of the art critic Smith (1996) was concerned about the interaction of contemporary art and fashion: while art always fosters fashion’s inspiration fashion is playing an important influence on art by providing subjects to artists as well as inspiration. Cindy Sherman’s fashion series is such an example (Figure 2-17). Contemporary art is no longer definitely marked as eternal. In this sense, there is no hierarchical difference between art and fashion. Pursuit of newness is a common basic premise of fashion, modern and postmodern art; meanwhile, “fashion gained symbolic meaning in the popular imagination through the fusion

of money, youth, and beauty in the 1980s.” All these features suggest that fashion evolved into an art form. As an art critic, Smith’s insight was viewed as “highly significant” and signals “a striking turn-around” because of its distinction from past perception on the relationship of fashion and art (Kim, 1998).



Figure 2-17 Untitled # 299, “Fashion” series
1993-1994. (Sherman, 2006)

Beyond the justification of fashion as art Kim’s (1998) research aimed to build around fashion criticism. He stated that fashion is a part of visual art and a “worthy component of the aesthetic domain” (Kim, 1998, p.58). To enhance the academic status of fashion he believed that fashion criticism should be developed on the basis of “shared substantial knowledge of fashion as a domain of aesthetic inquiry (Kim, 1998, p.58).” In his research, he empirically contributed to the foundation for a theory of fashion criticism through exploring the writer’s criteria and underlying conceptions of fashion writings in a series of art magazines. The highlights of his theory include the views that: fashion has profound psychological, cultural, sociological, and political implications; it currently takes the postmodern aesthetic as its dominant mode and also shares common stylistic characteristics with art history throughout its own history; fashion can be studied as a cultural artefact similar to art; postmodern concepts of fashion tend to be an interdisciplinary approach and so embrace diverse aesthetic forms and experience in the same way as postmodern art.

2.4.2. Significance of the fashion-art relationship

2.4.2.1. Improvement of cultural capital and commercial value

Perhaps due to the traditional distinction between fashion and art, the debates provoked by the association of fashion and art usually include culture and commerce; moreover, these debates tend to describe fashion as a beneficiary within the association.

Both Bourdieu (1993) and McRobbie (1998) believed that by feigning disinterest art in fashion plays dual roles which on one hand increases cultural value and on the other hand commercializes this association. Art provides the necessary distance from the vulgarity of cash and commerce and justifies many designers' poor turnovers and financial crisis because the true artist is disinterested in commercial value. Their poor performance confirms the legitimacy of their practice which possesses high cultural capital through its existence also as anti-economy. In addition, art acts as a mark of taste and distinction within the field of commerce. Alliance with art may function as commercial device for marketing and branding purposes. The alliance with art gives fashion the aura, status and the distinctiveness which enables it to establish itself within a niche market and differentiate itself from the high street and the rag trade. These views were followed by Taylor (2005) who discussed the intertwining of culture and commerce in the fashion-art relationship with an examination of these controversial issues around the fashion designer as the artist, fashion designers' collaboration with artists, brands' financially sponsoring art events, fashion's display in the context of museum and galleries, and fashion show towards performance art.

Comparatively, Crane's (2000) analysis showed a slightly different scenario with a more specific insight. In her view, fashion as art is a strategy to increase the designer's cultural capital and so draw on an elite circle. This strategy particularly includes two frames: to contribute to the art world as patrons and collectors; to emphasize the aesthetic value of their designs by claiming the status of artist or artist-craftsman. This perception is related to the designer's

status at that time. As Crane (2000) put it, during the late nineteenth and early twentieth centuries the social origins of fashion designers were generally working or lower-middle class - sons or daughters of craftsmen or shopkeepers alike. Therefore, it is significant for fashion designers to advance their social position and win acceptance in elite social circles. To achieve this purpose, many designers adopted a strategy of increasing their cultural capital and also contributing to the art world as patrons and collectors or emphasizing the aesthetic value of their designs and claiming the status of an artist.

2.4.2.2. To improve innovation

Taylor (2005) believed that fashion creativity is limited by its commercial ties. This circumstance could be improved if fashion could strengthen the links with industry and art. Muller (2000) viewed such mingling of the two genres as a source of creativity and believed that fashion could find stimulus in art, including the rethinking of “the structure of clothing, its relationships with the body and its social impact (p.16)”. For him this union is significant, especially for luxury products which are losing their aura in the consumer’s mind.

2.5. Postmodern society: The impact of the counterculture movement on art and consumer culture

This section aims to gain the knowledge of the features of contemporary art and consumer culture: in what degree art is related to public; features of pop-art relevance; contemporary consumer’s value body. This may provide concepts and direction to understand contemporary fashion design and art collaboration. In addition, the motivation of the 1960’s counterculture was rejecting mass society’s prescription for identity, driving for freedom, emotional openness and struggling to assert its right to sovereign self-construction (Botterill, 2007). Since this movement generated a significant impact on art and consumer culture this study reviews literature on contemporary art and consumer culture in relation to counterculture.

2.5.1. Aestheticization of everyday life

With reference to Featherstone's (2007) study, postmodernism challenges the distinction between art and everyday life, high art and mass culture fulfilling a general stylistic promiscuity and playful mixing of codes. Alongside the aestheticization of everyday life, art can be anywhere or anything; signs and images saturate everyday life. This aesthetic landscape of everyday life also is explored and reflected in many other researchers from diverse perspectives.

The art historian Batschmann (1997) described the democratic circumstance of contemporary art with regard to the elasticity of institutions and the concept of art in the twentieth century: the interchange between "high" and "low" art; the attempts to bring free art closer to applied art; art and its relationship to the crafts; the introduction of ordinary objects into exhibitions; the use of simple materials and rubbish; the negation of the meaning or purpose of artistic work; the declaration that iconoclasm is artistic activity. He drew a conclusion similar to Featherstone's (2007) that today any subject can be called "art" by anyone, and anyone can call themselves an "artist".

Lash and Urry (1994) examined the aestheticization of material objects in postmodern society from the perspective of economies of signs. They noted that signs are increasingly being produced, which primarily include two types- informational goods and goods with aesthetic content. This occurs in both the proliferation of non-material objects (such as pop music, cinema, magazines, videos, etc) and material objects. Moreover, this aestheticization of material objects can take place either in the production or in the circulation and consumption of such goods. They claimed that the aesthetic element is central to postmodern society compared with earlier era (e.g. the nineteenth century).

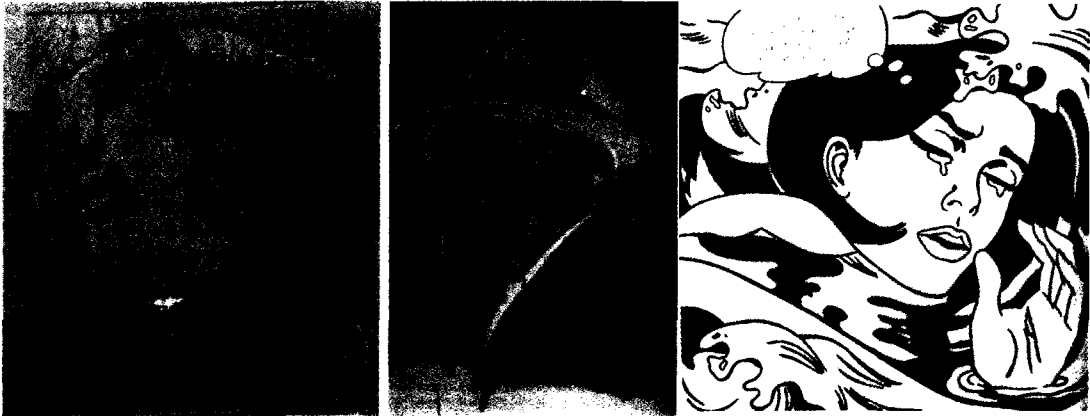
2.5.2. Pop-art relevance

2.5.2.1. Pop art

The phrase "pop art" was first coined by Lawrence Alloway in 1954, which refer to "advertisements in glossy magazines, posters outside cinemas, leaflets, pamphlets, all give-away literature forcefully communicating a single message"

(Reichardt, 1997, p.14). As an art style, pop art debuted in London in 1956. Richard Hamilton, the initiator of pop art, defined it as “popular (designed for a mass-audience); transient (short-term solution); expendable (easily forgotten); low cost mass-produced; young (aimed at youth); witty; sexual-gimmicky; glamorous; and big business” (Johnson, 2003, p.723). Nonetheless, it was in America in the mid-1960s that pop art reached its fullest development and focused on “comic cuts, movies and junk-food labels” (Johnson, 2003, p.723). In paralleling with emergence of the international youth culture “pop” not only referred to the new art, also beat and rock music, the flower child cult, poster art and the drug scene (Huysen, 1975; Walker, 1975). Briefly, it stood for any manifestation of “subculture” and “underground which rebelled against authority and sought liberation from the norms of existing society.” It might be in this sense that pop art is also described as Underground art (Walker, 1975).

Pop art was a central movement of changing cultural practice to current “commerce –and-culture thesis” (Whiteley, 1994, p.129/133). The emergence of pop art challenged the distinct line between art and commerce (Markowitz, 1999). Commodities and serial productions like Coca Cola bottles, film stars or comic strips could be exhibited as art works (Huysen, 1975). The works of pop art icons Andy Warhol and Roy Lichtenstein fully illustrate these features. Andy Warhol’s subjects include comics, cheap ads, and soup cans and newspaper headlines and so on (Figures 2-18 and 2-19). He appropriates sameness of mass culture and mechanical accuracy and attempts to define his existence entirely on reproducible images. In 1962 he discovered silkscreen technique which can eliminates all vestiges of the artist’s touch and create a more mechanically detached image. In addition, like a manager running a graphic design studio, Warhol hired assistants to work full-time on the silkscreen paintings and he almost was not involved in the work (Fineberg, 2000). Similar to Andy Warhol, Roy Lichtenstein celebrated impersonal-look art and was interested in formal nature. With his comic style he rendered objects in simple linear sketches (Figure 2-20). Cartoon characters, imagery from advertisements all are the subject matter of his paintings (Fineberg, 2000).



Above left: Figure 2-18 Andy Warhol, *Gold Marilyn Monroe*, 1962. Synthetic polymer paint, silkscreened, and oil on canvas, 6ft 11¹/₄in x 4ft 9in (2.12 x 1.45m). The Museum of Modern Art. Gift of Philip Johnson. © 2000 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York. (Fineberg, 2000)

Above middle: Figure 2-19 Andy Warhol, *Dick Tracy*, 1960, Casein and crayon on canvas, 48 x 33 7/8in (121.9 x 86cm). Private collection, New York. © 2000 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York. (Fineberg, 2000)

Above right: Figure 2-20 Roy Lichtenstein, *Drowning Girl*, 1963. Oil and synthetic polymer paint on canvas, 60 1/4 x 36 1/4in (153 x 92cm). The Museum of Modern Art, New York. Philip Johnson Fund. © Roy Lichtenstein. (Fineberg, 2000)

Perhaps owing to these types of behaviour and works, pop art was interpreted as the beginning of a far reaching democratization of art and art appreciation (Huysen, 1975) and strongly influenced the collapse of high and low art hierarchies in product culture (McCormick, 2005). Moreover, pop art had an impact on underground comics and graffiti which came forth in around the 1960s through the template of the art star which is typically created by Andy Warhol, and helped underground comics enter into mainstream in the ways like cover art and the burgeoning youth market (McCormick, 2005).

Difference of fine art and pop art

The term “fine arts” was firmly established by the end of the eighteenth century (Shiner, 2001, p.86). It won out over such phrases as “elegant arts,” “noble arts,” or “higher arts” with its strong social-class connotations (Shiner, 2001, p.81). One important aim of fine art is to advance cultural vision and give “a transcendental aesthetic experience” that can change the way the audience looks at reality, which is appreciated primarily by social elites (Dlattner, 1996, p.6-7).

Pop art once was negatively called “mass culture” or “mass art” or “low art” which was treated as “middle-brow” culture and viewed as something made by “a manipulative ‘culture industry’ (Shiner, 2001, p.286).”

Critics who took a negative view of this art style typically contrasted fine art to mass art as “complex to simple, original to formulaic, critical to conformist, challenging to escapist”. But some others argue that “the best works of popular art are often complex, original, and challenging within the limits of accessibility and that the ‘masses’ are not an undifferentiated lump of passive consumers but are capable of skepticism and independent interpretation.” In the 1960s and 1970s popular culture received serious aesthetic analyses (Shiner, 2001, p.288).

Today, some more purely classificatory definitions of art emerged. In Ted Cohen’s (Shiner, 2001, p.289) theory, the fine arts are related to “small communities of appreciators who are intensely linked by knowledge of tradition”; by contrast, the popular arts link to larger communities of interest. Noel Carroll’s extensive case distinguishes high art from mass art in a way “that allows for an appreciation of the positive features of both” (Shiner, 2001, p.289). According to Walker (1975), compared to fine art, the distinction of the Underground art lies in its emphasis on “graphic imagery, a priority of content over form, and the desire to reach a much wider, less exclusive, audience by using printed media capable of providing cheap, unlimited editions (Walker, 1975, p.40).”

2.5.2.2. Graffiti

Graffiti art started in the late 1960s. Originated in the poor neighbourhoods of Brooklyn and the Bronx, graffiti writers appropriated the train cars and subway as their canvas to script their names in black marker or spray paint. Its bubble letters are inspired by underground comics. The 1980s was this art genre’s golden age with complex, abstract letter forms with political and allegorical themes. Leading artists include Crash, Dondi, Futura 2000, Lady Pink, Lee (Figure 2-21), Keith Haring (Figure 2-22), Jean-Michel Basquiat (Figure 2-23), Phase II, Revolt, Seen and so on (Fineberg, 2000).

The explosion of graffiti in the youth world is significantly linked to the hip hop and skateboarding culture. Hip hop comprises rap music, Djing, breakdancing and graffiti and exploded in the 1980s (Dennant, 1997). The term hip hop is a label that was given to describe the four elements. Under this label, they are connected to each other as the collective; and simultaneously they still keep their own independence (Dennant, 1997). As the especially aggressively public displays of counter presence of hip hop, graffiti shows its extensively influential in the youth world.

Apart from its connection with hip hop, graffiti has been involved in the skateboarding world, such as graffiti on walls and skateboards, since its beginning in the late 1960s. Artists like Craig R.Stecyk III and Wes Humpston (Figure 2-24) are two of the recognized contributors to this skateboarding art (Weyland, 2005). In retrospect, graffiti has turned out to be the integrated part of skateboarding culture - graffiti-ridden concrete is the necessary landscape for practicing tricks of skateboarders (Pomerantz, Currie & Kelly, 2004) and the skateboard community is a natural home for graffiti writers (Deitch, 2005). With the global popularity of skateboarding in the youth world (Vivoni, 2006), it is not hard to understand why graffiti wins the favour of young people. What needs to be pointed out is that like the hip hop world, boys still are the rulers of the skate park (Pomerantz et al., 2004). (Figures 2-25, 2-26, and 2-27)

Graffiti and street art

Street art is a sub-genre of graffiti writing. Pop art is one of its key-historical references. Cartoon figures, stencils of collaged graphics and black-and-white photocopies have become something of a global archetype for street art (Lewisohn, 2008). Because of its close relationship with graffiti there is a good deal of crossover between the genres. In fact, many artists have been happy to be known as “street artists” and actively encourage the use of this term over, for example, “graffiti writer,” “urban artist” or the numerous other names that are associated with the art forms (Lewisohn, 2008, p.18).

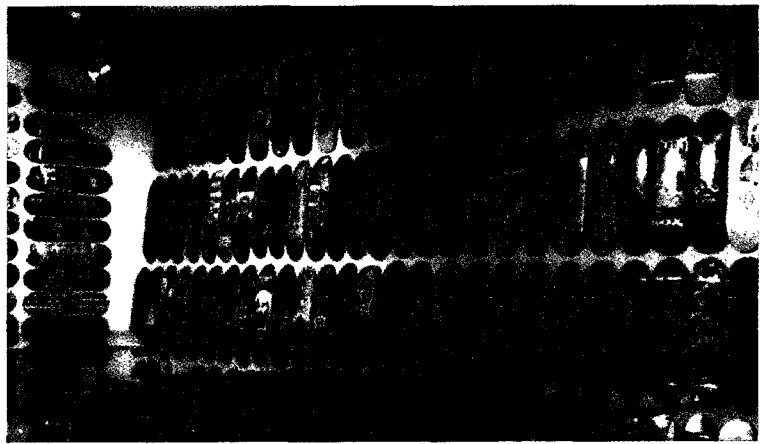


Figure 2-21 Lee Quinones, *Stop the Bomb*, 1979. Whole car, spray paint, New York subway, destroyed. (Fineberg, 2000)



Above left: Figure 2-22 Keith Haring, all works untitled, black light installation for an exhibition in the Tony Shafrazi Gallery, New York, 1982. The Estate of Keith Haring, 1994. (Fineberg, 2000)

Above right: Figure 2-23 Jean-Michel Basquiat, *Boy and Dog in Johnnypump*, 1982. Acrylic, oil paintstick, and spray paint on canvas, 7ft 10 1/2 x 13ft 9 1/2 (2.4 x 4.2m). The Estate of Jean-Michel Basquiat, courtesy Galerie Bruno Bishofberger, Zurich.



Above left: Figure 2-24 Wes Humpston, hand-drawn *Dogtown deck*, c. late 1970s. Collection of Mike Teele. (Weyland, 2005)

Above middle: Figure 2-25 Mark McKee, Jason Lee graphic for *Blind Skateboards*, 1991. (Weyland, 2005)

Above right: Figure 2-26 A skateboard store (Rose & Strike, 2005)

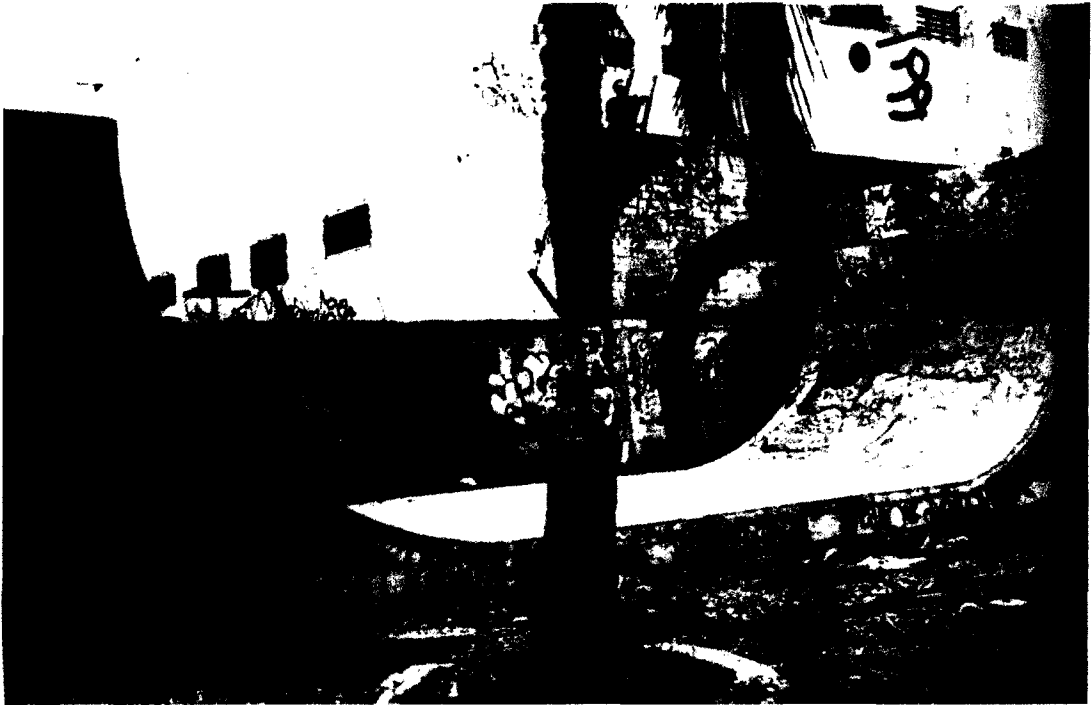


Figure 2-27 Graffiti covered halfpipe in Brazil, 1994. Photo: Mark Gonzales. (Baker, 2005)

2.5.2.3. Comics

Comics are defined as “plural in form, used with singular verb,” “juxtaposed pictorial and other images in deliberate sequence intended to convey information and/or to produce an aesthetic response in the viewer (McCloud, 1994, p.20)”. Examples are given in Figures 2-28 and 2-29. As a division of comic, underground comics (or comix) are a product of a counterculture that stood in opposition to dominant institutions and ideologies of the 1960s. Their contents are characterized as explicit sex, violence, and drug use (Chenault, 2007). Robert Williams is one of the underground comics masters (Figure 2-30).



Above left: Figure 2-28 Brickman by Lew Stringer

Above right: Figure 2-29 Orange by John Royle (Skinn, 2008)

Left: Figure 2-30 Robert Williams. Snuff Fink. Oil on canvas, 30 x 36 inches. Courtesy of the Artist and Tony Shafrazi Gallery, New York. (Donnelly, 2000)

Relationship of comics, cartoons and animation

Comic is closely connected with cartoon and animation although, strictly speaking, they exist in different forms.

Comics and cartoons

The study of McCloud (1994) reveals the relation between comics and cartoons. On one hand, they are different since cartoons are an approach to picture-making while comics are a medium which cover diverse forms of expression (such as cartoony style, realism or hybrid styles); one the other hand, they are closely intertwined since cartoons are applied by nearly all comics artists. In fact, the

relationship between cartoons and comics are so intimate that many comic practitioners are called cartoonists. For instance, with the nick name of *manga no kamisama* (God of Comics), Osamu Tezuka (1925-89) who created Astroboy (Figure 2-31), one of the most recognizable comic-book characters, is also categorized as a cartoonist (Drazen, 2003).



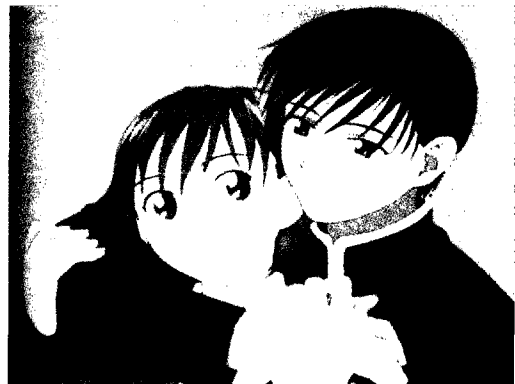
Figure 2-31 Astroboy created by Osamu Tezuka, Japan's first anime superstar. (Drazen, 2003)

Cartoons and animation

A review of the writings of Lenburg (1999) and Smoodin (1993) reflects that animation refers to “animated cartoon”. In a narrower view, Drazen (2003) described animation as a Japanese cartoon which is interchangeable with the word anime. As such, animation can be understood as a specific form of cartoon. Such examples are illustrated in Figures 2-32 and 2-33.



Above left: Figure 2-32 Disney cartoon Minnie Mouse-as-coquette in *The Nifty Nineties* (1941). (Smoodin, 1993)



Above right: Figure 2-33 *His and her circumstances* (Drazen, 2003)

Comics and animation

Comics are spatially juxtaposed whereas animation is sequential in time (McCloud, 1994). However, both of them heavily employ cartoon as imagery. Moreover, it is not uncommon that comic-book stories are animated in television and film. Osamu Tezuka's Astroboy and Elzie Crisler Segar's Thimble Theater comic strip (Figure 2-34) are such cases.



Figure 2-34 Elzie Crisler Segar, Thimble Theater, June 15, 1929. King Features Syndicate, Inc. (Inge, 1990)

Accordingly, they share a similar fan base. Park's (2003) description reflects this feature of comics and anime (i.e., Japanese cartoon): based on the images and symbols regarding religion, spirituality and mythology, comics have been globally reaching a significant status in popular culture which is recognized by the large number of otaku (anime fans) group, anime clubs, the periodically assembled regional and national anime conference and conventions and the amount number of anime-related online websites (Park, 2003). The pleasure of enjoying anime as a youth subculture is situated in the form of resistance, as an evasion of the regulatory power and a transgression of the normative sexuality (Shen, 2007). In link with this cognition, anime fandom is deemed as making a personal identity (Kelly, 2004; Kinsella, 1998, as cited in Shen, 2007, p.33). In his study, Park (2003) specifically analyzed how the spirituality of anime appeals to the younger generation in the U.S. and asserted that the young viewers could construct their religious identity in the process of consuming anime resources.

Due to the close relationship between graffiti, cartoon and street art with pop art, this research generalizes pop art, graffiti, comics and cartoons as pop-art relevance.

2.5.3. Postmodern consumer culture

In keeping with counterculture, postmodern consumer culture was born in the 1960s. This consumer culture connotes individuality, self-expression and a stylistic self-consciousness. Postmodern consumer culture suggests that regardless of age and class origins, all people have room for self-improvement and self-expression. "This is the world of men and women who quest for the new and the latest in relationships and experiences, who have a sense of adventure and take risks to explore life's options to the full, who are conscious that they have only one life to live and must work hard to enjoy, experience and express it" (Featherstone, 2007, p.84). Youth in particular is a quite sensitive group. Brought up in the midst of heavy-exposure marketing, they pursue the real thing - the uncut, untested, unplanned and unpretentious; strongly resist the commercial machine and the claims of mass marketers (Beverland & Ewing, 2005).

Within the value system of postmodern consumer culture, people increasingly view consumption as an autonomous space in which they could pursue identities unencumbered by tradition, social circumstances, or societal institutions. One such behaviour is communities around brands, a distinctively postmodern mode of sociality, in which consumers claim to be doing their own thing while doing it with thousands of like-minded others (Holt, 2002). However, for Webb (2007), this kind of group expresses the need for security and solidarity in growing individualism which rejects mass production and homogenised stores.

While there is a broad scope of consumers pursuing a highly stylised and aesthetic project and using the whirlwind resources of consumer culture to fabricate idiosyncratic meanings, Holt (1998) suggested that the landscape is not

a general condition of postmodernity, but a critical aspect of people in high cultural capital resources lifestyle.

“The pursuit of individual style in the face of pervasive homogenising forces is problematic only for HCCs (people in high cultural capital resources) for whom originality and authenticity is a highly valued mark of distinction in their social milieu. The LCCs (people in low cultural capital resources) do not encounter this problem, since they pursue lifestyles in a less individuated manner that neither precludes commodities nor demands unique identities” (Holt, 1998, p.21).

2.5.3.1. The aspiration for authenticity

An important feature of contemporary consumer culture is aspiration for authenticity, which significantly accounts for the occurrence of counterculture movement (Botteril, 2007).

The term authenticity was born at the end of the eighteenth century building on the earlier form of individualism which was a powerful moral ideal (Taylor, 1991). It is “the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced” (Benjamin, 1992). Specifically, the term is linked to the following components: originality, actuality, sincerity, innocence, exclusivity, self-presentation, something hand-made and non-commercial. It is also connected to an object’s history and to the place in which it is forged and displayed (Beverland, 2005; Botterill, 2007).

Authenticity significantly contributes to contemporary consumer culture (Holt, 2002). This term significantly echoes the aspiration of contemporary consumer – their search for authenticity is viewed as one of the cornerstones of contemporary marketing (Brown, Kozinets, & Sherry, 2003; Holt, 2002). Products that make a unique impression and express an aura are attracting increasing numbers of customers. And what makes it possible is to offer people the experience of beauty, exclusivity, and uniqueness (Bjorkman, 2002). This phenomenon has been widely identified in the literature on the application of the ideology of

“authenticity” in the marketing and consumption of everything ranging from fashion and art to such subcultures as hip hop (e.g. Peterson, 2005; Arthur, 2006; Botterill, 2007).

2.5.3.2. Conceptual and incarnate expressions of authenticity

A review of literature shows that such diverse terms as originality, self-expression, freedom, genuineness, exclusivity, non-commerciality, history, and handcrafting are used to describe authenticity (e.g., Taylor, 1991; Berman, 1970; Beverland, 2005; Botterill, 2007; Postrel, 2003; Fine, 2003). With reference to their meaning and existing forms in reality, Bai, Tan, Choi, and Au (2009) stated that some of these numerous descriptive terms for authenticity in essence share a similar meaning; the concept of authenticity can be understood from two general angles: the conceptual dimension which is abstract, and the incarnate form which is the manifested expression of authenticity. The conceptual description of authenticity includes 1) originality, 2) self-expression (or self-presentation), 3) genuineness (or sincerity, actuality), 4) freedom, 5) exclusivity, 6) and non-commerciality (or innocence). Of these factors, originality and self-expression are the two key forms of authenticity (Taylor, 1991; Postrel, 2003; Benjamin, 1999). Taylor’s study showed that authenticity, originality, and self-expression which he called self-realization or self-fulfillment, are closely intertwined: authenticity refers to being true to oneself (self-expression), which means living one’s life in a certain way that is not an imitation of anyone else’s; this, in turn, embodies originality (Taylor, 1991). These three concepts are closely bound together. It is probably appropriate to say that rooted in the concepts of originality and self-expression are other properties of authenticity, such as genuineness, freedom, and innocence. For Taylor (1991), the relationship between these terms gives moral force to the culture of authenticity. Simultaneously, authenticity also means being rebellious against societal rules, and views social conformity as the enemy because outward conformity tends to devour one’s inner nature. The incarnate forms of authenticity include 1) handcrafting, 2) history, 3) place, 4) a connection to a particular person (or organisation) whose reputation, narration, and signature confer moral authority on a brand/product, and strengthen the sense of originality

and exclusivity, and 5) a limited edition that contributes to the building of exclusivity. A limited edition is a way to further remind consumers of the rare value of a creator's work, because the restrictions on their production or purchase signify their difference from mass-produced products and, in turn, make their designs more valuable. 6) Additionally, the creative process can also be used to deliver a sense of authenticity since it is in essence a form of self-expression and the expression of originality. Therefore, creating a link between the final product and the creative process enhances a product's authenticity (Khatchadourian, 1978; Beverland, 2006).

2.6. Contemporary fashion and design

2.6.1. Advent of the fast-fashion era

Barnes and Lea-Greenwood (2006) presented three main factors that influence modern patterns of consumption: socio-cultural changes are creating a faster pace of living; mass communication like weekly glossies allow the consumers access to increased information surrounding the latest trends or styles and fuels consumer demands for the latest look or product at a faster pace. with the weakening of the influence of traditional approaches of fashion forecasting on fashion trends 12 months in advance of a selling season and highly relying on earlier sales data, popular culture (e.g. music, film, television and alike) has a major influence on shaping fashion trends and can create consumer demand for a fashion style or trend. Nowadays, fashion trends can be forged from streets, clubs, lifestyle hotspots, and fashion "flash points".

In response, the demand pattern of fashion customers has changed (Barnes & Lea-Greenwood, 2006). Compared with past consumption habits consumers today are "far more fashion-savvy"(Hayes & Jones, 2006, p. 283); they are more willing to try new alternatives (Webb, 2007); demand is changing at a much more frequent pace (Barnes & Lea-Greenwood, 2006; Christopher, Lowson, & Peck, 2004).

Changes in consumer lifestyle and consequent demands for newness have exerted pressure on fashion retailers. As Barnes and Lea-Greenwood (2006)

claimed, the contemporary fashion industry remains highly competitive: in addition to the competition of price, brands are facing the challenge to deliver newness and “refresh” products. In the landscape of short life-cycles, “fast fashion” concept becomes a keyword in the fashion industry. Fast fashion is a strategy which aims to “reduce the processes involved in the buying cycle and lead times for getting new fashion product into stores, in order to satisfy consumer demand at its peak” (Barnes & Lea-Greenwood, 2006, p.259). With this fast fashion pattern, retailers like Zara and H&M which are highly successful examples, have shifted the focus of competitive advantage from price towards fast response to changing fashion trends and consumer demand (Tokatli, 2008).

To fend off fierce competition from fast-fashion giants and adapt to changing shopping patterns, some high fashion retailers adjust their business strategies including compressing their lead times to satisfy market demand and to ensure that they have the right product in the right place at the right time. With the superiority of creativity, powerful brands also provide a fresh and enchanting experience to consumers to grab market share: to launch concepts and locations; to showcase collaborations with local artists and musicians (Hayes & Jones, 2006).

2.6.2. Contemporary design

2.6.2.1. The importance of design

While their status and recognition might be elevated (Crane, 2000; Gobe, 2001) designers have fallen increasingly under the control of business managers (Crane, 1997). Nonetheless, design has been experiencing a global boom since the 1980s; as the first impression of consumers, design is becoming a central concern in product development (Burdek, 2005) and the design process is progressively more central, which is expressed in the increased research-and-development or design intensity of even industrial production (Lash & Urry, 1994). Its strategic value is recognized by a growing number of corporations and institutions across the world: design is a serious topic discussed at the management level, and

strategic company decisions nearly always include design decisions (Burdek, 2005).

2.6.2.2. The prevalence of sensory design

In the 1980s, the influence of the eclecticist movement of postmodernism became increasingly noticeable with aims to overcome the doctrine of functionalism. Design finally threw off its functional shackles. Designers intentionally adopted artistic working methods interested in discovering new qualities and expression in things along with the fact that the separation of art and kitsch was dissolved and shops, boutiques, and galleries were created, as well as interiors for cafes and restaurants (Bürdek, 2005).

Gobe (2001) believed that requirements of emotion, imagination, and vision are much higher than ever before in the value of designing consumer products as well as in retail environments in an economy thriving on personal relationships. Design today is a state of mind; it has “transcended the element of functionality so prevalent in the industrial economy to embrace psychology and emotion (Gobe, 2001, p.xxxii).” Furthermore, the best design ideas, very often, enjoy breaking rules. Viewed as a new branding power tool, this sensory design significantly contributes to the forge of sensory experiences which, as one of the four pillars of emotional branding, are a hugely underexplored area and a potential gold mine for brands in the twenty-first century.

2.7. Features of contemporary brands

2.7.1. Authentic branding

The postmodern branding paradigm emerged in tandem with the new postmodern consumer culture. The counterculture pursues cultural experimentation and freedom, and views corporations and their marketing efforts as the enemy. As such, to participate in postmodern consumer culture, brands have to present themselves as the most effective palette for these sovereign expressions (Holt, 2002). Holt (2002) pointed out that in contemporary circumstances, brands would be more valuable if they are offered authentic cultural resources; to be

authentic, brands could associate themselves with some particular groups who are motivated by their inherent value and pose as disinterest in economy, which helps the brand to be perceived as beyond commercial. Botterill's (2007) study indicated that successful brands now have stopped directly promoting a mass or modern lifestyle acknowledging the authority of the consumer. This is particularly true when it comes to the sensitive youth market.

As a marketing strategy, authenticity can be fabricated for the purpose of brand building and consumer appeal. This method has, in fact, been applied by more than one brand (Beverland, 2005); that is, brands meet consumer aspirations for authenticity by contriving authenticity. In this sense, what the consumer perceives as brand authenticity is actually the image of authenticity or the impression of authenticity, not necessarily "real" authenticity. Crafting authenticity through a deliberate brand programme is an effective strategy for a new brand. As Fine (2003) stated, the politics of authenticity can transcend "the traditional status structure" and have the capacity to assign value to those "with the least social and cultural capital (p.176)".

Connection of authentic branding and emotional branding

Compared with the concept of authentic branding, emotional branding seems to be a broader marketing concept. According to Gobe (2001), emotional branding based on the four pillars of relationship, sensorial experiences, imagination, and vision is to engage consumers on the level of the senses and emotions and to forge a deeper and lasting connection with consumer. This is based on the premise that "the world is moving from an industrially driven economy where machines are the heroes toward a people-driven economy that puts the consumer in the seat of power and that economy has gravitated from the sphere of rationality to the realm of desire: from the objective to the subjective; to the realm of psychology" (Gobe, 2001, p.Xiii). In this line of thinking, Gobe (2001) claimed that more than ever, understanding people's emotional needs and desires is the key to success.

2.7.2. Brand alliance

Associated with the emergence of new economy new global trends are forged in

the marketplace (Kelly, 1998; Porter, 1998). One such trend is the development of brand alliances (Bengtsson & Servais, 2005; Erevelles et al., 2007), which is now a familiar feature of the competitive landscape.

While maintaining their independence as separate business entities (Lee, W. G. Kim, & H. J. Kim, 2006), brand alliance includes two circumstances: physical representation which means two or more brands are used on a brand; symbolical representation by associating brand names, logos, or other brand assets in marketing communication efforts (Rao & Ruekert, 1994; Voss & Gammoh, 2004). Brand alliances involve short-term and or long-term combinations of two or more individual brands, products, or other distinctive proprietary assets to form a separate and unique product (Abratt & Motlana, 2002). Related literature identified that as a special case of brand extension or brand leveraging (Abratt & Motlana, 2002; Lee et al., 2006) brand alliance is interchangeable with co-marketing, co-branding (Abratt & Motlana, 2002; Bengtsson & Servais, 2005; Erevelles et al., 2007; Lee et al., 2006; Polonsky & Macdonald, 2000).

The increasingly widespread trend might lie in the following advantages. The use of brand alliances could entail the pooling of skills and resources by the alliance partners, breathe life into an existing brand, establish the perceived quality of a new brand, reach untapped market segments (Rodrigue & Biswas, 2004), create barriers to entry from competitors, share costs and risks, increase profit margins, and widen current markets (Erevelles et al., 2007) so to achieve the goals linked to the strategic objectives of the cooperating firms. Besides, brand alliance contributes to brand transition because it builds on the inherent equity of all the brands involved and gives consumers and trade alike some time to adjust to the new product name by keeping both brand names for a while (Abratt & Motlana, 2002).

2.8. Specific issues related to artists' identity

2.8.1. Artists as rebels

To a large degree, the perceived value of artists could be associated with the term, bohemian. According to Wilson (2000), "Bohemian is founded on the idea of the

Artist as Genius developed by the Romantic movement in the wake of the industrial and French revolution” (Wilson, 2000, p.3). The Bohemian value system centres on components of “transgression, excess, sexual outrage, eccentric behaviour, outrageous appearance, nostalgia and poverty” (Wilson, 2000, p.3). Positioned in this value system, the artist exists as a transgressive image, the hero of the Romantic Movement that glorifies love and nature different from his fellow human beings.

With the image of “rebel or social pariah” (Shusterman, 1999) artists rebel against prevailing puritan norms, honour emotions and hedonism (Campbell, 1987, as cited in Botterill, 2007), seek out the real (Meamber, 2000), dedicate to the quest for new truths and original ideas (Shusterman, 1999); this characteristic, in some degree, accounts for their specific action and speech featuring “expressivist understanding of human life” (Taylor, 1991, p.61) and makes them become the “particularly perceptive commentators on the world” (Deleuze & Guattari, 1994/1991, as cited in Meamber, 2000).

2.8.2. The artist as the exemplar of authenticity

Owing to their specific value system the artist logically comes to be the exemplar of authenticity (Botterill, 2007) and makes authentic a central defining feature in artistic domain (Fine, 2003). Actually, since the nineteenth century, artists have been seen as the exemplars of authenticity (Trilling, 1971, as cited in Botterill, 2007). Abbing (2005) believed that Bohemian artists were the first to try deliberately to express themselves and to put their souls in their artwork, in order to communicate their authenticity with audiences, which means what they created was not for the purpose of commerce, but rather to express their subjective conceptions.

It is true that today’s artists have changed largely. Different from traditional solitary figures that existed in an isolated environment (Meamber, 2000) many of them have adopted an increasingly open attitude towards consumer culture and began to show a willingness to collaborate with other cultural intermediaries and corporations (Featherstone, 2007). Nonetheless, due to the inherent commitment

to originality and self-expression, and the long history with the aura of authenticity, the artist still is a symbolic figure who carries “a weight of ideological meaning”, as the opponent of the social, political and moral values of modernity (Wilson, 2000). Contemporary art has not lost its confrontational edge and it still can “disrupt, dismay, disgust and disconcert as it has done in the past” (Brown & Patterson, 2000). The artist’s bohemian lifestyle still has an attractive romantic ambience for those who increasingly value the role of culture in lifestyle construction, and is a strong theme, particularly with respect to popular and rock music (Featherstone, 2007).

2.8.2.1. Transformation of artistic authenticity: Visual signs as the “signature” of the artist

Bendix (1997, as cited in Fine, 2003) suggested that the core of authentic expression is that it is linked to the moral authority of the creator; the artist’s authenticity justifies the authenticity of the artwork. Echoing this opinion, Szmigin (2006) stated that the artist’s individualised visual signs mark a painting out as authentic and therefore of more value. Both of them acknowledged the importance of the creator’s authority in legitimating works of art: artwork that is created by an artist with distinct characteristics logically has a unique privilege.

For similar reasons, artists can transfer these unique features to other fields by acting as product designers: the “signature” of the artist gives a brand particular promise, a notable mark of distinction, just as it does in the world of art (Szmigin, 2006, p. 112). To explain this theory more clearly, Szmigin (2006) took Campari as an example. This brand and its products gained new significance by hiring a distinctive artist – the Futurist Fortunato Despero. By becoming involved with the design of products, the artist spreads the glamour of authenticity to fashion and other brands and endorses these designs as unique and original.

Visual designs, at which visual artists excel, directly and effectively incorporate an artist’s image into products and brands and thus, convey an abstract sense of authenticity to the consumer. Equipped with the artist’s symbolic image or known sign, this sense of authenticity is more fully amplified. Because symbols

work to represent the achievements of artists in their careers and distinguish them from other artists, they make the artist's identity easier to recall. Therefore, because of their public recognition, these symbols should help to increase the number of potential consumers and establish an emotional relationship among the product, the artist, and, hopefully, the consumer.

2.8.2.2. Categorisation of the description of authenticity

With reference to the preceding categorisation of authenticity and its relationship with artists, a framework for the expression of authenticity is developed by Bai, Tan, Choi, and Au (2009), as can be seen in Table 2-1. The factors of the incarnate form of authenticity were further grouped into two categories: visual forms and non-visual forms. The latter covers the invisible factors in people's general perceptions.

Table 2-1: Configuration of manifested authenticity

Authenticity		
Conceptual expressions	Originality	
	Self-expression/Self-presentation	
	Genuineness/Sincerity/Actuality	
	Freedom	
	Exclusivity	
	Non-commerciality/innocence	
Incarnate forms	Visual forms	Hand-crafting
		Signature (the creator's name and symbolic image)
		Final design
		Creative process
		Place
	Non-visual forms	History
		Narration
		Experience
		Reputation
		Limited edition

2.9. Hypotheses and the proposed theoretical framework

Based on presented literature reviews, two major hypotheses together with eight sub-hypotheses regarding the relationships between the need of consumers, value system of brands, attributes of artists and emergence of fashion and art collaboration (FAC), were formulated. In order to summarise the relationships stated in these hypotheses, a preliminary theoretical framework related to FAC was developed (Figure 2-35).

The framework include four major components, including

- (1) Need of consumers (aspiring for authenticity, fashion savvy),
- (2) Value system of brands (authentic branding and innovation),
- (3) Attributes of artists (transgression, exemplar of authenticity with freedom, disinterest, and originality), and
- (4) Fashion and art collaboration (FAC).

The first and the third components are viewed as independent variables, while the second component is on the one hand a dependent variable of the first component, on the other hand an independent variable of the last component. The core component and the major dependent variable of the framework is the last component - fashion and art collaboration (FAC). Consumers' needs are proposed as the determinant of characteristics of brands, which in turn lead to the association of fashion and art. The hypothesised relationships among the constructs from this framework are summarised in Table 2-2.

Figure 2-35 Concept model of association of fashion and art

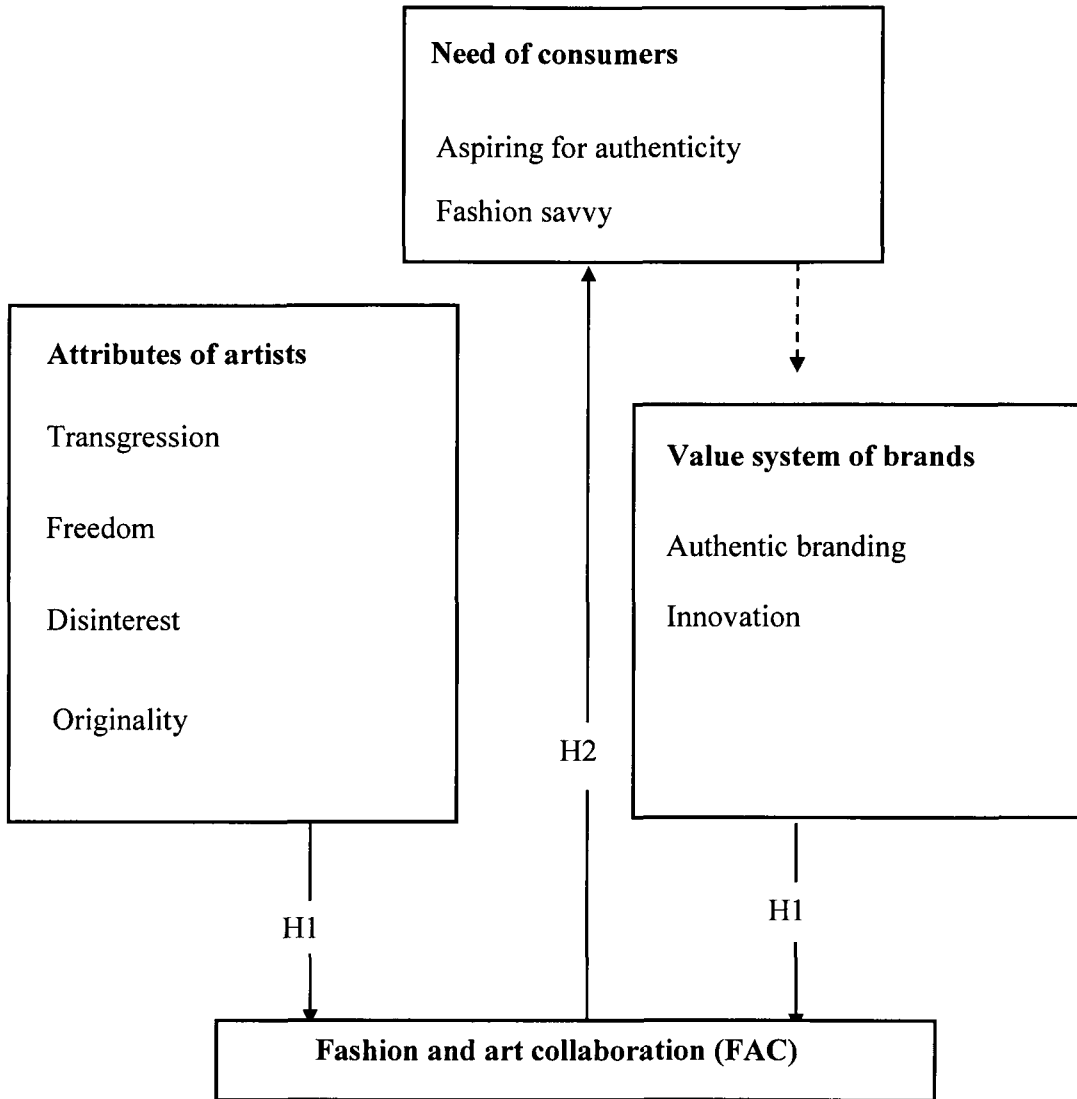


Table 2-2: Hypothesised relationships among the constructs

Hypothesized relationships	Hypotheses
Fashion brands collaborate with artists since involvement of artists contribute to authentic branding and innovation	H1
Artist's transgression is attractive to fashion brands	H1a
Artist's freedom is attractive to fashion brands	H1b
Artist's disinterest is attractive to fashion brands	H1c
Artist's originality is attractive to fashion brands	H1d
Fashion brands and artist collaboration can meet consumers' aspiration for authenticity and fashion-savvy	H2
Artist's transgression is attractive to consumers	H2a
Artist's freedom is attractive to consumers	H2b
Artist's disinterest is attractive to consumers	H2c
Artist's originality is attractive to consumers	H2d

It can be found that above hypothesised relationships drawn from the presented literature are comparatively simple. To some degree, this reflects the gaps within current studies related to fashion and art collaboration. For instance, FAC consumers' knowledge and perception and FAC players' operation largely are neglected. Therefore, this study will focus on two aims: one is to prove whether the insights behind the hypotheses are correct or not; the other is to extend the theory on collaboration between fashion brands/designers and artists.

2.10. Summary

Evolving around the focus of this research, this chapter examined the meaning of fashion; mutual affinity of artists and fashion designers to each other's field; existent theories of the fashion-art relationship which were divided into fashion as art, culture and commerce in the fashion-art relationship, and refresh innovation; the impact of counterculture movement on art and consumer culture; fast-fashion and contemporary design; features of contemporary brands focusing on authentic branding, and brand alliance; specific issues around artists. These reviews provided rich information for the researcher to understand fashion design and art collaborations under study and to shape hypotheses which would be tested and extended in the research. In addition, the review of Paul Poiret and Elsa Schiaparelli's obsession with art and their collaboration with artists achieved the objective of studying historical examples of fashion and art collaborations. Moreover, the review of theories of the fashion-art relationship revealed the gaps within current research while presenting various perspectives to the association between fashion and art: past research neglected to give a systematic and focus investigation to the fashion-art issue; in the discussions on this topic, consumers' attitude and perception were seldom considered. This gap largely accounts for the motivation of this research.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1. Introduction

The questions of this research are

- 1). What is the rationale of launching FAC?
- 2). What are the characteristics of the practitioners in the FAC phenomenon?
- 3). How are the FAC operated?
- 4). In which aspects of the FAC designs are the consumers interested?
- 5). To what degree is the FAC prevalent?
- 6). What is the variance of fashion and art collaborative products from the brands'/designers' and consumers' perspectives?
- 7). What is the difference between FAC and historic FAC?
- 8). What suggestions can be made to fashion designers/brands who intend to be involved in such collaborative arrangements?
- 9). What suggestions can be specifically made to Mainland China marketers?

In line with these research questions, this study focuses to test initial hypotheses and develop theories about FAC phenomenon by integrating qualitative and quantitative methods using archival analysis, case studies and survey research (including interview and questionnaire surveys).

According to Yin (1989) research strategies include case study, experiments, surveys, histories and the analysis of archival information. Three conditions distinguish the research strategies: 1) the type of research question posed; 2) the extent of control an investigator has over actual behavioural events; 3) the degree of focus on contemporary as opposed to historical events. Specifically, case study has a distinct advantage when a “how” and “why” question is being asked about a contemporary set of events, over which the investigator has little or no control. While the questions are focused on “what” questions, any of the five research strategies can be applied. Survey strategies or the analysis of archival records are favoured when it is question of “how many” and “how much” or some type of “what” which is actually a form of a “how many” or “how much”

line of enquiry. With reference to Yin's (1989) guidance this research adopted strategies of archival analysis, case study and surveys.

The benefits of the combination of data types lie in that it can be highly synergistic and provide "a fuller picture of the unit under study than would have been achieved otherwise (Kaplan & Duchon, 1988, p.575)." The qualitative data is useful to understand the rationale or theory underlying relationships revealed in the quantitative data or may suggest directly theory which can then be strengthened by quantitative support. Meanwhile, quantitative evidence can indicate relationships which may not be identified by the researcher, keep researchers from being carried away by vivid, but false, impressions in qualitative data, and bolster findings when it corroborates those findings from qualitative evidence (Eisenhardt, 1989).

Online service also is adopted in this research. The internet has attracted enormous attention from academia as well as the business world. It is viewed as an evolving nexus of cross-referenced databases (Dholakia & Zhang, 2004). As a growth phenomenon online research is expected to become more popular than ever (Gunter, Nicholas, Huntington, & Williams, 2002). This research particularly adopted email interviews and email questionnaire surveys.

3.2. Archival analysis

The term "archives" is defined as any sort of public and private records, such as newspapers, speeches, factory production data, and television scripts and so on. Their most common uses, and often the intended purposes are fact-finding: describing events in society and informing decision makers (Jones, 1995). Archives are not only useful for descriptive purposes, but also help in explanatory and exploratory research. One distinctive advantage of archival data lies in that it has a quality of realism, "the use of pre-existing records and texts is relatively nonreactive, or unobtrusive (Jones, 1995, p. 116)".

To improve the authenticity of the information this research collected data mainly from two data sources.

1) The authorised fashion industry media wgsn website was used as the main sample frame to collect FAC case information. Founded in 1998 and owned by the UK trade publisher Emap, wgsn (Worth Global Style Network) is the world's leading online research, trend analysis and news service for the fashion and style industries. They possess 36,000 customers across the apparel, style, design and retail industries serving the majority of the world's retailers, manufacturers and designers, top marketing and advertising firms, and a diverse range of iconic brands including: 1) Every one of the Fortune 500 apparel brands 2) 18 of Business Week's 25 most valuable brands worldwide 3) 88 per cent of the world's Fortune 2000 style & fashion retailers 4) seven of Interbrand's 10 most valuable Italian brands; 5) 36,000 users and 2,500 businesses in 81 countries (WGSN, 2009; Morais, 2006).

The search strategy of key words was used with three groups of key words: brands, collaboration, and artist; fashion, collaboration and artist; fashion, art and collaboration. As a search strategy, this method has been well adopted in the research field, which can be seen in the studies of Bryman (2006), Blanquer *et al.* (2009) and Lee and Neilson (2007).

2) Official websites of brands and artists. They were used to confirm their collaborative information and relevant profiles. Besides, this research used the likes of Google and Google Scholar which are recommended as excellent search engines available for academic research (Tensen, 2004) to supplement the collaborative information related to the brands and also are used as a cross check (Strauss & Corbin, 1990).

In data collection the issues examined cover (1) who are the participants (FAC brands and artists); (2) what are produced; (3) release scale and time. Between March 2007 and January 2009, a total of 77 brands were collected that have the experiences of launching FAC designs with visual artists. The FAC data collected focus on apparel/accessories excluding retail space/shopping mall like Barneys (a chain of luxury department stores), and artist-launching fashion brands. In addition, this FAC data leads to multiple case studies.

3.3. Case studies

A case study is an intensive study of a specific individual or specific context (Trochim, 2001). Case studies are appropriate in both exploratory (“what” questions) and explanatory (“how” and “why” questions) research. This type of methodology takes two forms: single- and multiple-case studies (Yin, 1989). Multiple cases have higher external validity than a single case (Eisenhardt, 1989). This method typically combines data collection instruments of interviews, questionnaires, archives and observations (Eisenhardt, 1989; Voss & Gammoh, 2004). Case studies can significantly contribute to providing description or test theory, theory generation (Eisenhardt, 1989). In this research a case study is not only used for explanatory purposes but also for exploratory/theory building approach since there is a lack of research on the FAC in fashion marketing (Eisenhardt, 1989; Beverland, 2005).

Theory generation from case studies follows the key principles of grounded theory study encompassing joint collection, theoretical sampling, and continuous comparison (Eisenhardt, 1989; Voss & Gammoh, 2004). As a strategy for research, generating theory grounded in case study data has been well adopted by researchers like Eisenhardt and Bourgeois (1988), Fernández (2004), Pandit (1996), and Matthyssens and Pauwels (2000).

According to Eisenhardt (1989), there are three major strengths in using case data to build theory. Firstly, “theory building from case studies is likely to produce a novel theory” (Eisenhardt, 1989, p.546). Building theory from case studies centres on the juxtaposition of contradictory or paradoxical evidence and attempts to “reconcile evidence across cases, types of data, and different investigators and between cases and literature” (Eisenhardt, 1989, p.546). All of these force individuals to reframe perceptions into a new theoretical vision. Secondly, “the emergent theory is likely to be testable with constructs that can be readily measured and hypotheses that can be proven false” (Eisenhardt, 1989, p.547). The reason lies in that the intimate connection between theory and data makes it possible that the theory can be further tested and expanded by subsequent studies (Fernández, 2004). Thirdly, “the resultant theory is likely to be empirically valid (Eisenhardt, 1989, p.547).” The close tie between the

theory-building process with data from the start of data collection enhances the likelihood of consistency of the resultant theory and empirical observation.

3.3.1. Case sampling for multiple case studies

One important purpose in this research is theory building. In this circumstance, random selection is viewed as unnecessary, not even preferable (Eisenhardt, 1989); instead, theoretical sampling (i.e., replication logic, not sampling logic) should be used (Eisenhardt, 1989; Voss, Tsikriktsis & Frohlich, 2002). As Pettigrew (1988) stated, it is meaningful to select cases such as extreme and polar types in which the process of interest is transparently observable with the limited number of cases which can normally be studied. This sampling strategy aims to choose cases which either replicate or extend the emergent theory (Eisenhardt, 1989). Glaser and Strauss (1967) distinguished between samples which minimise differences in which the researcher will more possibly collect much similar data while he/she spots the subtle differences which would not be caught in earlier data collection; and samples which maximise differences to facilitate the collection of different and diverse data while uncovering similarities among groups. They believed that in so doing, researchers can control the theoretical relevance of their data collection.

3.3.2. Sample size and bias

The adequate theoretical sample is judged on the basis of “how widely and diversely the analyst chose his groups for saturating categories” (Glaser & Strauss, 1967, p.63), unlike the ample statistical sample which is judged on the basis of “techniques of random and stratified sampling” (Glaser & Strauss, 1967, p.63). Therefore, this approach eschews attempting to obtain a representative sample. Although there may be a potential sample bias in this sampling strategy it does not come under question unless the hypothesis is disproven. This is in tandem with the goals of theoretical sampling: theoretical sampling aims to “discover categories and their properties and to suggest the interrelationships into a theory” (Glaser & Strauss, 1967, p.62); notably, the relationships are “suggested as hypotheses pertinent to direction of relationship, not tested as descriptions of

both direction and magnitude”. For generating theory, the biases are handled as “conditions changing the relationship” (Glaser & Strauss, 1967, p.63).

3.3.3. Data collection

3.3.3.1. Documentation

As a source of evidence, documentation is one of most commonly used in doing case studies. This type of information can take many forms including letters, memoranda, and other communiqués; agendas, announcements and minutes of meetings, and other written reports of events; administrative documents—proposals, progress reports, and other internal records; formal studies or evaluations of the same “site” under study; newspaper clippings and other articles appearing in the mass media or in community newsletters and video materials (Yin, 1989).

The documents about collaboration of fashion brands and artists include the enterprises’ annual reports, catalogues, and articles appearing in fashion media, newspaper, books (such as *Art & Sole, Louis Vuitton Japan: the building of luxury*). Similar to the performance in archival analysis, to improve the authenticity of the information this research collected data mainly from the participants’ (brands and artists) official sites and authorised fashion industry media wgsn website. Other sources were used as supplement and a cross check (Strauss & Corbin, 1990).

In this research case studies with documentation data are for fact-finding and specific details about the FAC projects. Although some relevant interviews are conducted such as Dusty, Vans, Agnès b, and Li-Ning these data are categorised into the survey research section to improve the unification of the case data sources and the structural clarity of the writing. Basically, this tactic is to divide data by data source, which helps to exploit the unique insights possible from different types of data collection (Eisenhardt, 1989). Besides, in the last section of comparison and discussion, the findings drawn from document data were used to corroborate evidence from other sources like interviews and questionnaire surveys.

With theoretical sampling, the cases were selected based on two considerations: ten cases were firstly selected from six categories (high fashion, ready-to-wear (RTW), streetwear, sportswear, denim brands and other casual wear brands) from archival records collected through the wgsn website and the FAC brands' official websites. In addition, to examine Mainland China and Hong Kong markets, the research also supplemented the cases of Mainland sportswear brand Li-Ning and Hong Kong-based brand Dusty. As such, a total of twelve cases were chosen for multiple case studies.

In the case studies, this study examined

- 1) Company scale;
- 2) Major events which may be relevant to their FAC strategy;
- 3) Category/style of the brands;
- 4) Brands' value bodies;
- 5) The artist collaborators' features (fame and art style);
- 6) Their FAC products;
- 7) Release scale and time;
- 8) Promotion activities adopted for their FAC projects;
- 9) Their alternatively formal connection with art world (e.g. sponsoring exhibition, operating art gallery); and
- 10) Their collaboration with other fields (e.g. music, sports, product design, and media).

3.4. Survey research

Survey research is defined as “studies large and small populations (or universe) by selecting and studying samples chosen from the populations to discover the relative incidence, distribution, and interrelations of sociological and psychological variables” (Kerlinger, 1986, p.379). In data collection it includes the forms of interviews and questionnaires through the mail, on the telephone, or face to face (Zikmund, 2003, p.186).

3.4.1. Interview survey

Interviews provide a way of generating empirical data by talking with people (Holstein & Gubrium, 1997); moreover, it plays a critical role in theory building study (Creswell, 1998).

3.4.1.1. Face-to-face interviews

In a face-to-face interview, interviewers may record responses directly by pen or use a tape-recorder to record the interview for later transcription (Simmons, 2001). This form of interview has a high requirement for the interviewer. He/she needs to establish trust and familiarity with the interviewee and demonstrate genuine interest in what the interviewee says. Balance between talking and listening is necessarily to be developed so as to keep the fluid of interaction and gain quality information. This interview approach includes semi-standardised interview and non-standardised interview (Leonard, 2003). This form was adopted in the interviews with Paul Ma (a founders of Hong Kong streetwear brand Dusty), Silvio Chan (Hong Kong-based designer who is responsible for the Mainland sportswear brand Li-Ning's FAC projects in 2007), Stephanie Tam (Product manager sports Performance –Training, Adidas Hong Kong), Winnie Ching (The marketing manager of DFS Hong Kong Limited), and Song Tao (Chinese artist who collaborated with Beijing fashion brand A-You in 2007).

Generally speaking, the advantages of face-to-face interviews include: 1) flexibility; during the process of interaction the interviewer can flexibly adjust the order of questions on the spot; 2) as well as a higher ratio of people willing to be interviewed because of their higher confidence to their speaking than writing ability; 3) the interviewer is allowed to explain the questions that may be obscure and confusing to the interviewee and at the same time, the interviewer can timely clarify confusing answers from the interviewee; 4) non-verbal communication through body gestures, facial expressions alike permits the interviewer to further determine the negative or positive attitude of the interviewee toward some questions, and to assess the validity of the response (Leonard, 2003).

There are also some problems in face-to-face interviews: 1) conducting this form of interview will be costly. This includes travel costs which can be quite high if the samples are large and scattered, and incentives which are generated by employing others to transcribe tape-recorded interviews; 2) it is possible for the interaction between the interviewer and the interviewee to be interrupted by people who happen to be passing by if the interview is in a public place, or by the interviewee because of his/her own demands; 3) the reliability of the data produced is affected because interviews are not developed rigorously, irrespective of semi-standardised interviews or non-standardised interviews; 4) a lack of comparability is caused if the order of questions or phrasing of questions are changed (Leonard, 2003).

3.4.1.2. Telephone interview

The quality of data obtained by telephone may be comparable to the quality of the data collected in personal interview. In addition, compared with personal interview, telephone interviews possess two distinctive advantages: speed and cost (Zikmund, 2000). When Angelia Teo (Head of WGSN Asia Pacific Content) was approached she expressed that a telephone interview would be more appropriate for her. As such, a telephone interview was conducted.

Semi-standardised interviews

Flexibility plays a critical part in structuring the interaction. The interviewer may ask major questions the same way each time, but is free to alter their sequence and to elicit more information (Leonard, 2003). As such, the interviewer can “adapt the research instrument to the level of comprehension and articulacy of the respondent, and handle the fact that in responding to a question, people often also provide answers to questions we are going to ask later” (Fielding & Thomas, 2001, p. 124). When conducting semi-structured interviews interviewers usually use an interview guide to remind them of the key topics and issues they are broadly interested in and to assist them in making connections between different parts of the interaction. Open-ended questions generally are applied, which helps to generate information about attitudes and behaviour as much as possible (Leonard, 2003). This form was adopted in the interviews with Angelio Teo, Stephanie Tam and Winnie Ching.

Non-standardised interviews

With an interview guide, the interviewer is allowed to adopt an almost conversational style (Leonard, 2003). He/she is free to ask the interviewee in any order as they see appropriate at the time (Fielding & Thomas, 2001). This approach is particularly useful when the researcher is unfamiliar with the respondent. It is also excellent in establishing a harmonious and matey atmosphere so as to allow the interviewer to gain rich information. The interviewer may try to adopt as an unobtrusive a role as possible and allow interviewees to develop their own thoughts, or even may discuss the topics themselves with the interviewee to aid the flow of the conversation (Leonard, 2003).

Interviews with Paul Ma and Silvio Chan adopted non-standardised forms in a nearly conversation style but each one has its specific features. In the interview with Paul Ma, an interview guide was kept starting with a self-introduction. Proceeding questions was based on the fluid of the conversation. In this case, the order was adjusted according to the circumstance; moreover, the responses of Ma inspired some new questions such as gender difference. He claimed that male consumers are the focus of their Andy Warhol collection. This is a significant finding for this research since this issue was not concerned before that interview. In the interview with Silvio Chan he talked about the whole process of their Li-Ning project along with presenting the relevant video data via his laptop. In this way, he answered the questions the researcher sent him before the interview.

Unstructured interviews

Unstructured interviews permit the researcher to adopt a non-directive almost conversational style. In this form the interviewee is allowed to determine the course of the discussion. Interviewers begin with the assumption that they do not know in advance what all the necessary questions are. This type of interview is especially valuable when the researcher is unfamiliar with the respondent (Leonard, 2003).

In this study unstructured interview was adopted in the interview with the artist SongTao who designed a five-piece collection for the Beijing fashion brand A-You. This artistic collaboration was unexpectedly found when the researcher attended Beijing fashion week 2007 which was held in 798 Art District. After seeing this artistic fashion show the researcher managed to contact the artist via his wife (we happened to sit together during the show). An interview guide was prepared for the interview. Our conversation started with the first question “what made this crossover happen?”. However, the interviewee’s responses reflected that this case was quite specific since it was not designed as A-You’s marketing strategy but as art creation and largely a trick used to get the right to open their gallery in 798 Art District. Therefore, in the following conversation the researcher decided to abandon the questions initially prepared and follow Song Tao’s thoughts around their collaboration and develop questions as the researcher saw appropriate. In this form, the researcher gained rich information about their collaborative project.

3.4.1.3. Email interviews

An interview administered via email is the most common form of online interviewing (Fielding & Thomas, 2001).

The advantages of an email interview generally determine the use of email interview in research. It is free of cost, travel and transcription. It can avoid the inconvenience caused by unavailable schedules to meet face-to-face. By sending questions in writing the interviewer can receive more thoughtful responses. The interviewer would be less likely to forget information (Tensen, 2004). Because the internet transcends distance, it is possible to access “hard to reach” populations globally, who are difficult to reach in an offline context (Burgess, Donnelly, Dillard, & Davis, 2001; Coomber, 1997). The anonymity of the interviewee can help develop a quality interview because the interviewee may be more open under online interview (Mcauley, 2003).

There are some drawbacks to an email interview. As Mcauley (2003) pointed out, the internet interviewer cannot capture the interviewee’s non-verbal cues that

often indicate opinions and attitudes; the interpersonal skills that are often crucial to eliciting important information during the process of an interview may be restricted in an online context. The researcher cannot be sure of the veracity of the interviewee's identity.

To reduce these negative impacts when adopting such an approach a context of trust is strongly required. This trust may be developed through mutual disclosure and repeated interaction. And this in turn helps to produce in-depth qualitative data which include the intimacy and the depth of the data and perception of offline contextual elements which would be incorporated in the email communication. Therefore, time becomes a fundamental element of email interviewing (Kivits, 2005) whilst it may be detrimental to consistency of thought between interviewers and respondents and furthermore compromise spontaneity (Mcauley, 2003).

In this study, interviewees who offered an email interview include Donald Yau, managing director of Agnes.b Asia Pacific; Doug Palladini, vice president of Marketing of Vans; Martin Price from Parsons; Irene Chan, fashion editor and project manager of Hong Kong fashion magazine Milk; Dana Thomas, the European editor of Condé Nast Portfolio and the author of the New York Times bestseller, *Deluxe: How luxury lost its luster*; the US graffiti artist Kaws; Hong Kong Artist collective ST/ART; Designer Adrian Nyman from Levi's who is responsible for Warhol Factory x Levi's and Warhol Factory x Levi's x Damien Hirst.

3.4.1.4. Sampling of interviewees

The interview aims to explore practitioners' interpretation about their FAC projects and other fashion personnel's perception on this phenomenon. In this line of thinking, the interviewees were selected including: 1) Practitioners (fashion designers, brand executives, retailers, and artists) related to the cases collected with aims to understand the rationale and outcomes of their collaboration with artists from the brand's perspective; 2) other fashion insiders such as journalists and educators.

Following the purpose of theory building, theoretical sampling was adopted. To effectively approach appropriate interviewees, snowballing also was conducted. Snowball sampling is defined as “a technique for finding research subjects. One subject gives the researcher the name of another subject, who in turn provides the name of a third, and so on” (Atkinson & Flint, 2003, p.275). This method is applied most frequently to conduct qualitative research through interviews and has a number of benefits for sampling rare populations such as the deprived, the socially stigmatised and elites (Atkinson & Flint, 2003). In this study, with the recommendation of Professor Hazel Clark, Mr. Martin Price of Parsons the New School for Design was approached.

3.4.2. Self-administered questionnaire surveys

As one of essentially descriptive tools, a questionnaire can generate information on what people do, and on their views, thoughts or beliefs about certain issues. Well-constructed questionnaires can demonstrate relationships, explore differences and test hypotheses (McQueen & Knussen, 2002).

A questionnaire follows a standardised format in which most questions are pre-coded to provide a list of responses for selection by the respondent. A self-administered questionnaire does not require the researcher’s presence. The respondent takes responsibility for reading and answering the questions. Therefore, questions and instructions must be clear-cut and straightforward (Simmons, 2001).

3.4.2.1. On-site surveys

An on-site survey is a paper-and-pencil-based standardised instrument. The researcher goes to the site where the respondents are likely to have characteristics similar to the population under study, and distributes the printed questionnaire to the intended persons (Hardy, Ogunmokun, & Winter, 2005).

As one of the most frequently used and accepted forms of surveying (Veal, 1997), an on-site survey enjoys several major advantages: 1) information can be

obtained immediately; 2) the researcher can explain questions about survey directly to the respondents, if necessary; 3) sometimes, surveys can be done with groups of people (Fink, 2006); 4) personal contact between the researcher and the respondent can develop rapport and so increase the response rate (Jennings, 2001; Hardy et al., 2005); 5) utilising a personal delivery mode can enhance the reliability of responses (Peeta & Ramos, 2006).

The problems of this type of survey lie in: 1) responses are limited to those who are on site, which influence the representatives of samples; 2) respondents must promise the capacity of reading, seeing, and writing; 3) cost is generated by printing, paper and incentives if an employee needs to be hired to assist the survey (Fink, 2006); 4) an on-site survey is time-consuming because data needs to be manually documented in the computer for analysis (Peeta & Ramos, 2006).

3.4.2.2. Email surveys

Different from email interview which requires repeated interaction in order to establish a context of trust (Kivits, 2005), when using email surveys, a survey is sent to a person's electronic mail address through either embedded questions in an email, or questions in an emailed attachment. Then individuals can respond to the questions and directly send answers back to the researcher (Chipp, Goldman, & Kleyn, 2007; Tuten, Urban, & Bosnjak, 2002).

The benefits of email surveys are 1) cost savings by eliminating or reducing paper-based costs and postal costs; 2) rapid response. Email encourages respondents to return surveys more quickly than those returned via the post (Bachman, Elfrink, & Vazzana, 1996; Kiesler & Sproull, 1986; Michael, Timothy, & Ralph, 2004); 3) instant access to a sample including those hard to be touched, regardless of their geographical location; 4) avoid the tedious tasks of folding questionnaires into envelopes for the post; 5) fast compiling, the transcription of email questionnaires is quite fast (Kuzela, 1987; Parker, 1992; Resnick, 1994); 6) qualified data, email surveys provide more detailed and comprehensive information compared to the information derived from paper-and-pencil-based surveys (Schaefer & Dillman, 1998). These advantages

make email a highly appropriate method for data collection in research, especially those cross-sectional studies or studies that require international respondents (Ilieva, Baron, & Healey, 2002).

As with any method, an email survey has its disadvantages: 1) not everyone has an electronic address; 2) sometimes, it is difficult for respondents to download the questionnaire if they are not familiar with relevant knowledge and technology; 3) there are difficulties in locating email addresses (Al-Omiri, 2007).

3.4.2.3. Design of sample frame

3.4.2.3.1. Specific questionnaire survey

Study population

Specific questionnaire surveys in this study refer to brand-focused consumer survey. With aims to understand consumers' attitude and perception on FAC pieces and to evaluate the practitioners' performance, the study population is limited to specific consumers (like Adidas's consumers) who have certain awareness toward the artistic co-designs.

Sample frame

The samples of this research tend to disperse globally: brand practitioners like Louis Vuitton, Yohji Yamamoto, Mulberry, and Adidas scatter at a global level. So are their consumers. It is hard to identify a specific consumer group of such fashion design and art collaborations simply through official statistics, not to mention contacting them. According to Ritchie, Lewis and Elam (2003), in this circumstance a sample frame will need to be specially generated. A sample frame is generated on the premise of the definition of study population. To define a study population, several questions need to be considered including who is to be sampled; which group or subpopulation is of central interest to the study; whether there are additional groups or subpopulations that should be included as their views, experiences alike would bring contrasting or complementary insights to the enquiry (Ritchie, et al., 2003).

Specifically, Ritchie, et al. (2003) provide two ways for the generation of a sampling frame: if the study population is not one who can be identified through official statistics, too scattered or small, a sample frame could be generated through organisations and snowball sampling.

Following this guidance sample frame for specific brand surveys comprises the forums and fan clubs around brand data collected through wgsn.com. Accordingly, samples are generated among these brands. For example, Adidas uploaded their collaborative products videos onto online media of Myspace and Youtube to communicate with consumers. Online viewers are given the chance to post their comments on what they see. These comments help the researcher to identify the intended informants whose publicly contact information make it possible to contact with them. Both MySpace and Youtube are online communities. Myspace is one of the biggest social networking services in the world. Its content is a combination of all kinds of different social networking sites acting like an online fan club for bands, movies, celebrities, television, books etc. There are over 70 million registered users who can upload pictures, videos, comments and messages and 53,000 new video uploads on MySpace daily (Snyder, Carpenter & Slauson, 2007; Gløersen & Ip, 2006). As one important competitor of Myspace, YouTube also provides service for people to watch and share videos worldwide. YouTube ranked 15th most popular website in Norway, 7th most popular in US and 9th most popular globally (Gløersen & Ip, 2006). This company uploads 65,000 videos daily, with consumers watching more than 100 million videos a day; 20 million unique users, mainly aged between 18 and 49, view the Web site monthly (Ardito, 2007). This extensive user base, to some degree, may improve the representative of the online respondents.

3.4.2.3.2. General questionnaire survey

Study population

In this section, study population refers to general consumers with certain fashion sensibility. This is based on two considerations. Firstly, by jumping out of a specific context a more general investigation could facilitate this study to understand the width of the dissemination of the FAC phenomenon. Secondly,

considering their relatively fresh style, the FAC designs are expected to be more attractive to people with certain fashion consciousness (Walsh, Henning-Thurau, Wayne-Mitchell, & Wiedmann, 2001).

Convenience sampling

Convenience sampling refers to the sampling procedure of obtaining the people or units that are most conveniently available, which includes setting up an interviewing booth from which to intercept intended consumers at a shopping center. This method generally is used to gain a large number of completed questionnaires quickly and economically, or to obtain a sample impractical to reach through other ways. It is best used for exploratory research (Zikmund & Babin, 2000/ 2007).

Convenience sampling has potential sample biases although they embrace multiple benefits. Typically, because they are specifically drawn, the samples are not quite representative and thus limit the researcher to generalise the results (Tih & Ennis, 2006; Atkinson & Flint, 2003; Zikmund & Babin, 2007). Nonetheless, it is commonly used among researchers regarding time, cost and resource constraints (McDougall & Levesque, 2000; Spreng & Mackoy, 1996). These reasons similarly account for its application in this study. Another important reason is that in this study, a general survey is used as exploratory approach to understand general consumers' knowledge and perception on FAC phenomenon. In this line of thinking, convenience sampling was employed as an appropriate sampling strategy.

According to the indication of Glaser and Strauss (1967), when using convenience sampling as a statistical sampling to get completed questionnaires the researcher should adopt fixed sample size with reference to previous studies and theories. Therefore, when the researcher uses convenience sampling to conduct a general survey, Iwanow, McEachern and Jeffrey's (2003) definition of sample size is adopted: their questionnaire survey was conducted with 200 respondents.

3.5. Development and refinement of instruments

3.5.1. Interview guides

Design of the interview questions follows a funnel model. This means broad and open-ended questions are asked in the initial stage; as the interview progresses the questions are refined and become more specific, and in addition, new interviewing questions are inspired based on new ideas from the interviewees (Voss et al., 2002). Therefore, the interview guides have some differences (Appendix 1). Approximately, over sixty requirements of interviews were sent out. By closure of data collection, a total of fourteen interviews were conducted. The interviewees cover FAC practitioners, educator, artists, and fashion journalists. Below is a chronological list of the interviewees:

- 1) Donald Yau, Managing Director of Agnès b Asia Pacific
- 2) Doug Palladini, Vice President of Marketing of Vans
- 3) Martin Price of Parsons the New School for Design, New York
- 4) Irene Chan, Fashion Editor and Project Manager of *Milk*
- 5) Dana Thomas, the European Editor of Condé Nast Portfolio and the author of the New York Times bestseller, *Deluxe: How luxury lost its luster*
- 6) US graffiti artist Kaws who has collaborated with multiple brands such as Nike, DC, Li-Ning
- 7) Hong Kong Artist collective ST/ART who collaborated with Reebok for sneaker design
- 8) Designer Adrian Nyman from Levi's who is responsible for Warhol Factory x Levi's and Warhol Factory x Levi's x Damien Hirst
- 9) Winnie Ching, the Marketing Manager of DFS Hong Kong Limited
- 10) Paul Ma, one of the founders of Hong Kong streetwear brand Dusty
- 11) Silvio Chan, Hong Kong-based designer who is responsible for Mainland China sportswear brand Li-Ning's FAC projects (Sports as Art and Say No to Limits) in 2007
- 12) Angelia Teo, Head of WGSN Asia Pacific Content
- 13) Stephanie Tam, Product Manager of Sports Performance–Training Adidas Hong Kong

- 14) Chinese artist Song Tao who collaborated with Beijing fashion brand A-You in a fashion collection in 2007

3.5.2. Procedure of the interviews

In the face-to-face and telephone interview section, the researcher adopted unstructured and semi-standard interviews because the researcher is unfamiliar with the respondents and in this circumstance, this form is particularly appropriate (Leonard, 2003); in addition, in some cases, it is based on the requirement of some interviewees. For instance, in the interview with Hong Kong designer Silvio Chan, he expressed that instead of answering the questions in order he would love to talk about his project from start to finish among which the answers of the proposed questions would be included. The questioning technique was to ask brief, open-ended questions around the theme of FAC. The interviewees were encouraged to develop their views in full. The interviews were recorded and later transcribed. In a telephone interview with Angelo Teo the exact time was firstly set according to her schedule via an email. In the process of the interview, following an interview guide the researcher asked questions and Teo responded accordingly. Both face-to-face and telephone interviews were recorded with the agreement of the interviewees.

During email interview section, the researcher firstly sent an email to the proposed interviewees asking for an interview. Then the interview questions were sent to those who replied and accepted the requirements. After receiving their responses the researcher read through them as soon as possible to see if there was any opinion that needed to be clarified or ask for new questions. This happened in the interviews with Irene Chan and Adrian Nyman. The common problem encountered in this type of interview is that it is more time-consuming than a face-to-face interview or telephone interview. Except in a few cases (Doug Palladini and Kaws), the researcher took a long time to wait for the responses from the informants provided that they accepted the interview. The interviews with Martin Price, Donald Yau and Adrian Nyman are typical examples. It took 1-3 months to receive their responses.

3.5.3. Design of the questionnaires

The questionnaires include two groups: one targets general consumers who do not necessarily know about collaborations between fashion brands and artists; the other targets a specific consumer group who joined the fan clubs or forums of some brand involved in such a crossover trend, part of whom have some awareness of the crossover projects. In this study, consumers of Adidas, Louis Vuitton, Levi's and Vans were selected as proposed informants.

3.5.3.1. General questionnaire

With reference to research of Bakewell, Mitchell and Rothwell (2006) the items in this questionnaire are rated on a five-point scale ranging from "strongly disagree" 1, to "strongly agree" 5.

The final questionnaire was derived from two pilot tests. The first one was undertaken in July 2007 comprising 23 responses from the researcher's classmates and friends. With their responses and suggestions, the questionnaire was revised to make it easier to understand and at the same time, the numbers of questions was deduced to 29 from 36 including some added questions. Because there are considerable revisions in the question design a second pilot test was conducted: two focus groups were organised respectively in 31st July and 1st August 2007. One group included five participants; the other had four participants. They were the researcher's classmates and their friends. The purpose of these two focus discussions was mainly to make sure the understandability of the questions and further refine the structure, if necessary. Subsequently, as the second step of this pilot test, a total of 21 responses were collected. Among the informants five were from Hong Kong, 13 from Mainland China, one from the Philippines, one from Australia, and one from Taiwan. With the aid of SPSS software the analysis of this pilot test shows that Cronbach's coefficient alpha is 0.84, which means a qualified reliability of this questionnaire. Based on this pilot test, the final questionnaire was developed (Appendix 2).

This final questionnaire was respectively distributed to Hong Kong and Mainland China with two versions (Chinese and English). To conduct on-site survey in Hong Kong and Mainland includes three primary reasons: regarding to research subjects, general consumers are covered in order to compare with and supplement specific consumer surveys; regarding to channels, on site data is used to compare with and supplement online data; to understand China (Hong Kong and Mainland China) consumers' perception and knowledge of FAC.

The investigation was conducted through convenience sampling obtaining the intended people or units that are conveniently available. The sites include campuses and business streets of Hong Kong and the Mainland covering Beijing, Shanghai, Hangzhou, and Hefei, where there is a relatively intense flow of people. Following the suggestion of Glaser and Strauss (1967) this research collected over 220 responses from Mainland and Hong Kong. Due to the distinction of the areas of these two regions, the Mainland respondents accounted for over half of the responses with a proportion of 70 per cent; approximately, Hong Kong respondents accounted for 30 per cent.

3.5.3.2. Specific questionnaires

This research selected four brands to conduct a brand-focus consumer survey. The criteria of brand selection included: brand categories (to maximise the difference of the consumers and compare their perception on the brand's FAC pieces); company size (so as to obtain enough samples). As a result, the researcher selected: Louis Vuitton as the high fashion category, Levi's as the denim category, Adidas as the mass sportswear category, and Vans as the special sportswear category (skateboarding footwear relevance).

The surveys embarked on Adidas with a similar model in terms of questions and survey channel. Below describes how the Adidas survey was processed.

To understand the consumer's attitude towards Adidas' FAC products, the researcher initially designed a questionnaire with 14 open-ended questions and two closed questions (Appendix 3). Through the open-ended questions, the

research aimed to discover the responses that individuals would give spontaneously, and avoiding the bias that may result from suggesting responses to individuals (Reja, Manfreda, Hlebec, & Vehovar, 2003). Besides, as a preliminary survey, these types of questions help to identify adequate answer categories for the later stages of the questionnaire design (Lazarsfeld, 1944, as cited in Reja, et al., 2003). The questions include the basic demographic information like age, gender, occupation, and specific opinion on the Adidas's collaborative products. The samples consist of the online viewers of Adidas's videos of collaborations. Adidas uploaded their collaborative products videos onto online media Youtube and Myspace to communicate the attributes of the brand and artist with the consumer. The videos demonstrate not only the final products, but also the creative process and the artist's narration. Viewers are given the chance to post their comments on what they see. With the cues of these comments, the researcher managed to contact with some of the commentators by sending messages and emails to them after registering as a member of Youtube and Myspace. Following the study of Wu and Taylor (2003) this pilot study collected 30 responses.

Based on the above pilot survey the researcher developed another questionnaire comprising of 15 closed questions and one open-end question in order to better examine this brand's relevant performance (Appendix 4). Among the 16 questions, Q 5 (Which one do you know among the following collaborative projects?), 6 (Which project above is your favourite?), 7 (Which one of the following did you first know in terms of the artists and the collaborative projects?) and 10 (What did you purchase in terms of the brand's items co-designed with artists?) were included to cross-check the respondents' knowledge of the brand's artistic offers in case some of them provide false information. Similar to the pilot survey an email investigation was conducted between early January and late April 2008. In line with the geographic features of the samples the questionnaires were compiled in English and Chinese. The sampling frame consists of the Adidas fans clubs and forums of bebo.com (English website), Yoho.cn (simplified Chinese website), Myspace.com (English website), Uwants.com (traditional Chinese website), oncity.com (simplified Chinese website) and Superstar.com (English website). Until the closure of data

collection a total of 203 responses were collected. Questionnaires designed for Louis Vuitton, Vans, and Levi's were presented in Appendices 5-7.

3.6. Data analysis

Tailored analysis tools were adopted according to the different source of data. Basically, they are categorised into three types: documentation; interview data; and questionnaire data.

3.6.1. Analysis of multiple case data

Documentation was collected within two frameworks: archival analysis with aims to gain a general understanding of FAC pattern; multiple case studies which conducted a deeper investigation on FAC cases by focusing on twelve cases. Since application of documentation has been discussed previously under section 3.2, this section mainly reported analysis of multiple case data.

Following the guide of Eisenhardt (1989), analysis of multiple case data includes within-case data analysis and cross-case analysis. Within-case analysis involved case study write-up for each brand. They were simply pure descriptions central to generation of insights and data coding. Based on existing literature and objectives of this research, categories were developed and then documentation (case data) was respectively sorted into the categories. The categories include: 1) company scale; 2) major event which may relevant to their FAC strategy; 3) category/style of the brands; 4) the brands' value bodies; 5) the artist collaborators' features; 6) their FAC products; 7) release scale and time; 8) promotion activities adopted for their FAC projects; 9) their alternative formal connection with art world (e.g. sponsoring exhibition, operating art gallery); and 10) their collaboration with other fields (e.g. music, sports, product design, media, and toy). To present case data systematically the researcher constructed tabular displays of information about each case (Tables 5-2 to 5-13). In cross-case analysis, the categories of single case analysis worked as cross-case patterns to discover whether a particular theme observed in one case was also present in other cases and whether there was any similarity or differences (Dooley, 2002).

3.6.2. Analysis of interview data

In the analysis of interview information each informant's responses were respectively coded and sorted into categories. Categories were generated based on two sources: the questions which the informants responded to; concepts and ideas of the informants provided that their answers to certain questions are more suitable for another category than the one directly drawn from the questions. Then, similar to the procedure of analysing multiple case data, categories drawn from different informants were compared and similarities and differences were identified.

3.6.3. Analysis of questionnaire data

In the analysis of the questionnaires all responses from each question were firstly entered into Microsoft Excel to save as raw data file; then, these raw data were checked in order to identify missing or invalid information; lastly, they were put into SPSS (Statistical Package for Social Science) for analysis. In multiple-response questionnaire (brand-focus consumer survey) data analysis, descriptive statistics and a chi-square test were performed. In the analysis of ratio-scale survey (general consumer survey) data, exploratory factor analysis and t-test were conducted.

3.6.3.1. Descriptive analysis

Descriptive analysis refers to transforming raw data into a form that will make them easy to understand and interpret. "Describing responses or observations typically is the first stage. Calculation of averages, frequency distributions and percentage distribution are the most common ways to summarize data" (Zikmund, 2000, p.580). This study calculated frequency, percentage, mean and median in order to understand respondents' demographic information and perception on the FAC.

3.6.3.2. Chi-square

This tool aims to test for significance in the analysis of frequency distributions. This technique tests "whether the data come from a certain probability distribution," "the goodness of fit of the observed distribution with the expected

distribution.’ It is appropriate to analyse categorical data on variables such as sex, education or dichotomous answers (Zikmund, 2000, p.624)”. In the analysis of specific survey data (Louis Vuitton, Adidas, Vans, and Levi’s), this technique was employed to identify whether knowledge and perception on the artistic collaboration is related to the gender difference: since all the variables were nominal (categorical) in nature, chi-square was considered the appropriate data analysis technique.

3.6.3.3. t-test

The independent-samples t-test may be used to test a hypothesis stating that the mean scores on some interval- or ratio-scaled variable will be significantly different for two independent samples or groups (Zikmund, 2000, p.639). In this study, a t-test was performed to examine the relationships bivariate demographic variables, such as gender with knowledge of FAC. By using t-statistics, the mean differences among male and female consumers on FAC relevant information and among Hong Kong and Mainland China were investigated.

3.6.3.4. Exploratory factor analysis

Exploratory factor analysis is purely descriptive and does not require the user to have any preconceived ideas or hypotheses about the structure of the data, and does not involve any preconceived ideas or hypotheses about the structure of the data, and does not involve any form of significant testing. It presents how many different factors are required to represent the data; which variables are influenced by each factor; a score for each person on each factor (Zalewski, 2003). This factor analysis was employed in this study because it is an important tool to identify underlying sources of variance common to the variables related to FAC consumption.

3.7. Summary

This chapter has discussed and justified the research methods, data analysis techniques employed in this study and development of instruments. In this research, both qualitative and quantitative methods were used as the research strategies to collect data.

CHAPTER FOUR: ARCHIVAL ANALYSIS

4.1 Introduction

This chapter aims to report the findings of qualitative data (collected via the wgsn website and the practitioners' websites) analysis.

This research divides data into three general categories of apparel types as shown in Figure 4-1: high fashion; ready-to-wear and accessories (RTW); and casual wear and accessories. Casual wear includes four sub-categories: sportswear, streetwear, denim and others. In this context, high fashion brands refer to those which have an international profile by appearing in a major catwalk show in the key fashion capitals; have been established in the fashion design business for at least two years; market their own label merchandise (Ferne, Moore, Lawrie & Hallsworth, 1997). Besides, this category includes those positioning as luxurious brands (e.g. Bill Amberg). In this study, the concept of ready-to-wear is adopted to distinguish from high fashion; this category includes those which offer womenswear and/or menswear, mainly focusing on regional markets and have not attended a major catwalk show in the key fashion capitals. In addition, given that sportswear, streetwear and denim are closely related to the youth world these brand categories are generalised as youth brands.

Likewise, to understand the pattern of artist collaborators the researcher grouped over 240 artists into a series of categories mainly following their art styles: pop art, graffiti, comics and cartoons which are generalized as pop-art relevance, and others. The classification presents the art genres which were popular in the FAC.

The criteria of classification include three aspects:

- 1) Descriptions of relevant authorised art writings (e.g. art history), the artists' biographies gained from their official websites, and brand partners' descriptions are taken as priority;

2) Relevant description of online articles (magazines, online galleries, etc) which are collected via the Google search engine. This channel is employed for those who have neither been described in academia, nor explicitly group themselves into some art genre.

3) The context of making art exhibitions/activities and the references of their creation, for example, Geoff McPetridge is part of the Beautiful Losers Exhibition (which brought together a collection of contemporary and street artists whose work is influenced by skateboarding, punk, graffiti, hip hop and an overall DIY approach); for two years, he was art director of the famous underground Beastie Boys magazine *Grand Royal*. Meanwhile, his main field is in graphic design. In this sense, the researcher considers the artist as street-art relevant graphic artist and so put him in the street art/graffiti column.

There are five sections in this chapter. Interpretive results of archival analysis illustrate the flat structure of FAC from brands' perspective (Section 4.2); dominant players in this scenario (Section 4.3); youth brands' critical position in FAC (Section 4.4); pop-art relevance as prevalent art styles (Section 4.5); time modes adopted by the practitioners (Section 4.6).

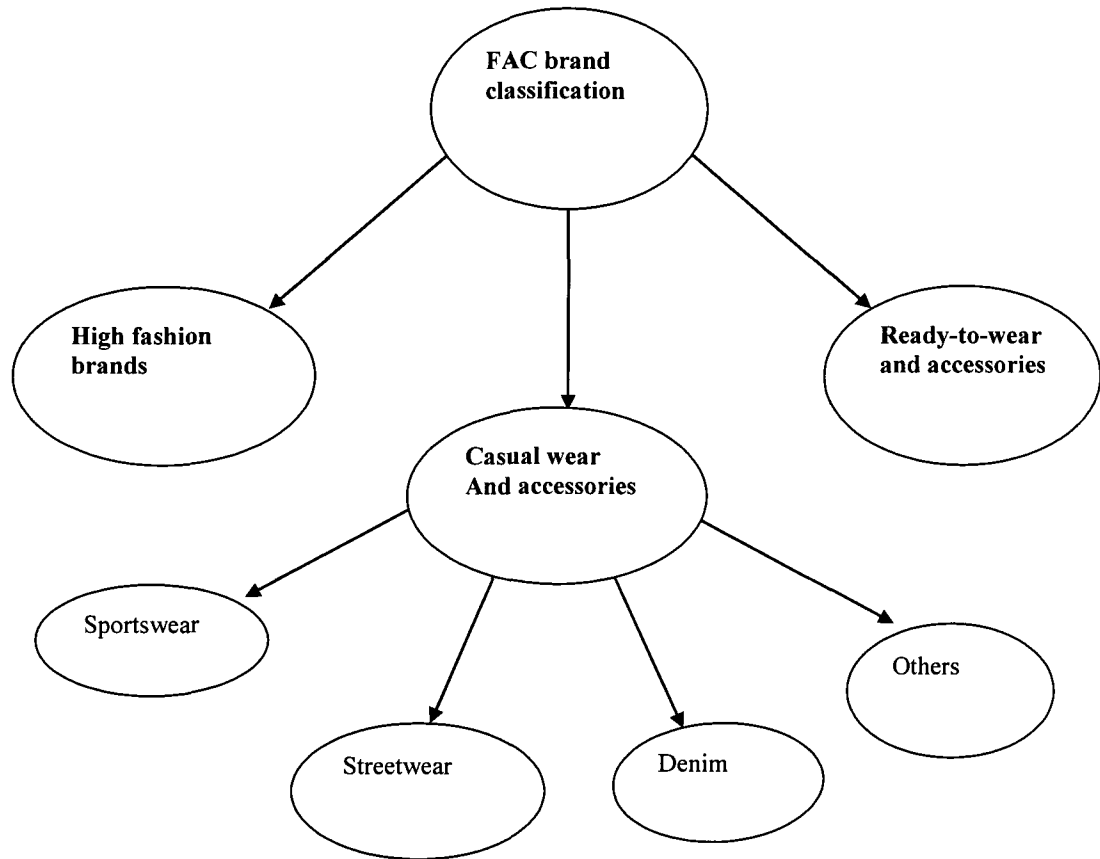


Figure 4-1 FAC brand classification

4.2 Flat art collaboration scene

An examination of collaborative cases reflects that fashion and art collaboration (FAC) features a “flat (or democratic) art collaboration” picture which means there is no significant hierarchical difference. This finding was identified from three aspects:

- 1) With regards to brand categories and levels, all of them play an active role, spanning from high fashion, ready-to-wear, to casual wear; from high end market to mass market (like Louis Vuitton, Longchamp, Adidas and Gap), which is different from past landscape of high fashion and high art interfusion as mainstream.
- 2) Juxtaposition of diverse brand backgrounds also illustrates this feature: brands involved into this trend cover long-history brands (e.g. Louis Vuitton since 1854,

Levi's since 1973, Adidas since 1926, etc.), and emerging brands (e.g. Sixpack France since 1998), international brands and local brands, mass market and niche market.

3) A wide range of price (from under US \$ 10 to over US \$ 1,000) literally allowing consumers at each level to afford the FAC offers. While some special offers are extremely expensive like Louis Vuitton, one can find items like Gap and Uniqlo with a much lower price. All these facts indicate the democratic feature of FAC. (Table 4-4)

4.3 Major players: High fashion brands and youth brands

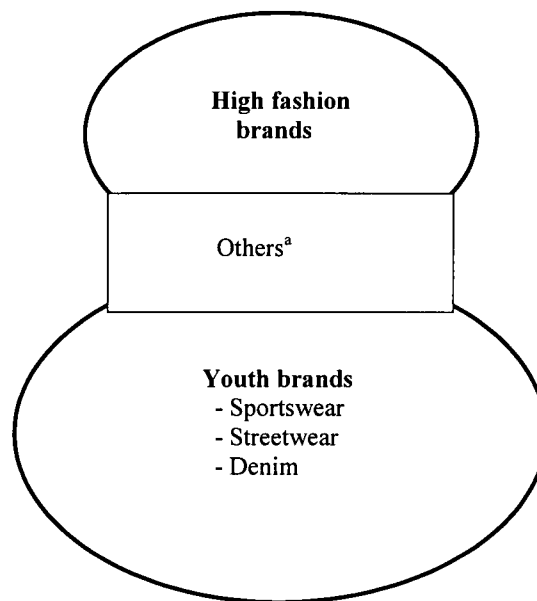
As Table 4-1 shows, in this FAC scene, streetwear and sportswear both account for over 23 per cent; high fashion brands receive 20 per cent as the second most important player. It is these brands that mainly construct today's artistic landscape in the fashion world. Given that sportswear, streetwear and denim are closely related to the youth world, these brand categories are generalised into youth brands. As such, youth brands account for a highest proportion with nearly 55 per cent (denim brands are 8 per cent). In other words, youth brands and high fashion brands are the two major segments in the FAC phenomenon.

With reference to these figures FAC scene can be analysed with a shape of calabash: youth brands playing at the bigger base, high fashion brands at the smaller top half and some more general fashion brands (e.g. Gap and H&M) constitute the middle section. Their relationship in the FAC world is described in Figure 4-2.

Table 4-1: Categories of FAC players

Brand categories	Amounts	Per cent	
High fashion	15	19.5%	
Ready-to-wear and accessories (RTW)	10	13%	
Casual wear and accessories	-Streetwear	18	23.4%
	-Sportswear	18	23.4%
	-Denim	6	7.8%
	-Others	10	13%
Total	77	100 %	

Figure 4-2 “Bottom up” route



^a Including ready-to-wear and other casual wear

4.4. FAC: Youth brands as the dominant branch

Deeper involvement of youth brands was addressed from three aspects: amounts involved; frequency of lunching FAC; and starting time.

Amounts

As the above shows, with a proportion of 55 per cent youth brands perform as the dominated FAC attendees rather than high fashion brands. This situation is quite different from historic interfusion of fashion and art. As is evident in the Literature Review (Chapter Two), high fashion, especially luxury fashion, has a traditional connection with art; interfusion of high fashion and artists can be dated back to the middle of the nineteenth century. Typically, couturiers like

Poiret and Schiaparelli acquired credibility for their collaboration with artists in the early twentieth century. All these features may suggest the roots of contemporary FAC are more linked with youth fashion.

Frequency

In terms of the frequency mainly from January 2000 to January 2009, both high fashion and youth brands take an active position in this trend. Performance of youth brands is particularly vibrant. Among the 22 brands which frequently collaborate with artists (more than three times-include), sportswear, streetwear and denim occupy a proportion of 68 per cent (15/22) (Table 4-2), projected as aficionado of art. This is exemplified in the collaborative designs of sportswear brand Adidas, skateboarding brand Vans, streetwear brand Maharishi, skate footwear brand Gravis and sneaker brand DC and alike.

Starting time

An analysis of the archival records reveals that the starting time of launching FAC streetwear and sportswear brands launches come as “early adopters” of this trend: many brands’ FAC history can be dated back to 2000-2003, even the 1980s (sixteen brands in this study were addressed: Maharishi since 2000, Xlarge since 2003, HP13 since 2003, Poetry of Sex since 2000, Adidas since 2000, Reebok since 2003, Gravis since 2001, K-Swiss since 2002, DC since 2001, Converse since 2001, Mambo since 1986, Nike since 2003, Prokeds since 2003, Edwin since 2003, Levi’s since 2000, Paper Denim & Cloth since 2002); by contrast, that of other brand categories were 2004/5 onwards along with several early adopters such as Louis Vuitton (from the year 2001) and Philip Treacy (from 1994).

FAC emerging as a gender-oriented trend

The dominant role of youth brands suggests that male consumers are a critical target of FAC due to their leading role in sportswear and streetwear worlds (Klein, 1990; Dionisio, Leal & Moutinho, 2008).

4.5. Different time frames

In the study conducted by Bai, Tan, Choi, and Au (2008), three time frames were generalised through an investigation of 30 fashion brands with respect to the time interval of collaboration and the frequency of holding collaborative projects in a year or several consecutive years. They are named as: single one-time offers; multiple one-time offers; and comparatively stable collaboration. In this research, these concepts were further refined based on an examination of the practice of 77 brands.

According to the participants' performance from January 2000 to January 2009, this research identified two different collaborative modes in terms of time frames. Respectively, they are defined as 1) short-term offers which mean the FAC occurs in a short cycle and only runs once with the artist collaborator(s); 2) long-term collaboration which refers to a partnership between a brand and artist(s) which lasted for more than one year.

Based on the variance of FAC frequency two sub-forms of short-term offers were further identified: a) infrequent offers which means a brand released short-term offers of FAC twice during this period; b) frequent offers, which means a brand releases its FAC no less than three times.

A note needs to be added that these concepts are only applicable in this study to understand the features of FAC.

Position of the different time models in FAC

As Table 4-2 shows among 77 brands the majority brands, 94 per cent (72/77), adopted short-term offers as a common model. Such cases can be found in Longchamp, Louis Vuitton, Stella McCartney, Mulberry, Marni, Shanghai Tang, Adidas, Nike, Vans, Converse, DC, and so on. By contrast, long-term collaboration was identified only in five brands: Comme des Garçons, Mambo, Fornarina, Dusty and Levi's.

In addition, within the mode of short-term offers, infrequent offers account for 65 per cent (50/77) as the highest proportion; meanwhile, with a proportion of 29 per cent (22/77), frequent offers occupy a significant position. It is not exceptional for those which operate an artist edition line. For instance, both Gap and Agnès b released an artist T-shirt line featuring different artists' designs rather than associating with one artist for a long time. Co-existence of these different time models on one hand may be related to the different meaning of FAC for the fashion brands; on the other hand, this reflects the flexibility of FAC.

Additionally, it can be found that combined with short-term offers limited release was frequently adopted by many practitioners such as Louis Vuitton, Calvin Klein, Adidas, Vans, Gravis, and Feiyue and so on. This combination suggests that in many cases, FAC was used as a way to exhibit special and exclusiveness. These findings were further examined in other data source in the following chapters.

Table 4-2: Time frames of FAC brands (total 77 brands)

Infrequent offers (N=50)				
One time (N=45)				
Longchamp	Xlarge	Name Value	1921	Malwee Malhas
Mulberry	On tour	Kickers	My Ass	Airbag Craftworks
Philip Treacy	Final Home	Paul Frank	H&M	Yohji Yamamoto
Marni	Eastpak	Doarat	Topshop	Coca Cola Wear
Bill Amberg	Quiksilver	PF Flyers	Biography	SSAMZIE
Shanghai Tang	686	Proletariat	Tara Jarmon	Triple Five Soul
Lutz & Patmos	Simple	Prokeds	Burro	Paper denim & Cloth
Calvin Klein	Triiad	Edwin	Haiku	Clements Ribeiro
One True Saxon	Neon	Habitual	Aforest	Make art your zoo
Two times (N=5)				
Kangol	LeSportsac	Married to the Mob	Rude Gallery	Stella McCartney
Frequent offers (N=22)				
Louis Vuitton	Agnès b	Adidas	Gravis	Sixpack France
Lucien Pellat-Finet	HP13	Reebok	Prada	Vans
2k by Gingham	Poetry of Sex	K-Swiss	Nike	Feiyue
Etnies Plus	Maharishi	DC	RVCA	Gap
Converse	Uniqlo			
Long-term collaboration (N=5)				
Comme des Garçons	Mambo	Fornarina	Dusty	Levi's

4.6. Pop-art relevance as the dominant power

FAC scene covers diverse art genres. To understand the prevalent art style pattern the researcher classified the artist collaborators according to their art styles following the criteria stated before.

Below represents the results of this investigation in detail.

The artists are categorised into four groups according to their publicity. 1) The first group includes the artists who have held their solo/group exhibitions; 2) the second group refers to those whose name and art style were identified without information about their exhibitions; 3) the third group refers to those whose name and collaboration with fashion brands simply can be addressed via the

wgsn website; 4) the fourth group refers to artists unknown and relevant information simply was addressed via the wgsn website.

Based on the documentation of the first and second groups of artists the research classifies the artist into different art-style group as Tables 4-3 and 4-5 presented. The results show that pop-art relevance, including street art (graffiti), comics and cartoons, and pop art are prevalent styles: among 246 artists 68 per cent (168/246) are pop-art relevance including pop art, street art (or graffiti), comics and cartoons. Among this group, street/graffiti artists account for 76 per cent (127/168); in addition, a small proportion, 15 per cent (25/168), are comic style artists. This tendency particularly is outstanding in youth brands. For instance, Adidas was inclined to select influential artists as partners from fields of pop art, street art, comics and cartoons. Vans's collaborators basically were from street art worlds, such as graffiti artists Wes Humpston, Neckface, Kaws, Futura, tattoo artist Mr. Cartoon, underground cartoonist Robert Williams.

Table 4-3: Summary of classification of the artist collaborators based on art styles

	Pop-art relevant artists			Others (n)	Total (n)
	Pop art (n)	Street/graffiti art (n)	Comics and cartoons (n)		
First group ^a	16	114	22	62	214
Second group ^b	0	13	3	16	32
Total	16	127	25	78	246

^a refers to artists whose solo/group exhibition were identified

^b refers to artists whose name and art style were identified without information about their exhibition

4.7. Summary

In this chapter, with an examination of 77 brands' collaboration with over 240 artists, six features of FAC, including flat crossover structure, high fashion and youth brands (streetwear, sportswear, and denim) as two major players, youth brands' dominant role in FAC, male consumers as valued segment, pop art relevance as favoured art styles, different time frames (one-time collaboration, and stable collaboration), were identified. Although these findings were not directly related to the initial hypothesis the characteristics they illustrated contribute to the explanation of FAC trend.

Projecting a “flat art collaboration” picture regarding the involvement of a wide range of brand categories, FAC describes the blurring boundaries of today’s fashion brands paralleling with the collaborative landscape of mainstream sports brands and high end fashion designers which are exemplified by design duo Viktor & Rolf teaming up with Samsonite Black Label for luggage pieces, Alexander McQueen’s collaboration with Puma for sport fashion collection (Holmes, 2009). Predominantly, deep involvement of youth brands provides three insights to understand current FAC: 1) it reflects the difference between today’s FAC and traditional model of fashion and art association which is dominated by high fashion; 2) it may suggest that FAC is a youth-driven trend which is further supported by prevalence of pop-art relevance (street art/graffiti, comics and cartoons, and pop art); 3) in addition, due to their dominated position in sportswear, streetwear and denim, male consumer possibly is the main target of FAC. Finally, the fact that FAC operates based on different time models indicates flexibility of this collaborative mode.

It can be found that these features cover the issues of identities of FAC players and their different roles in this trend, practitioners’ target market and operation features. These features were further examined from other data sources which are reported in Chapters Five, Six, and Seven. These findings are incorporated into the hypothesised model as shown in Figure 4-3.

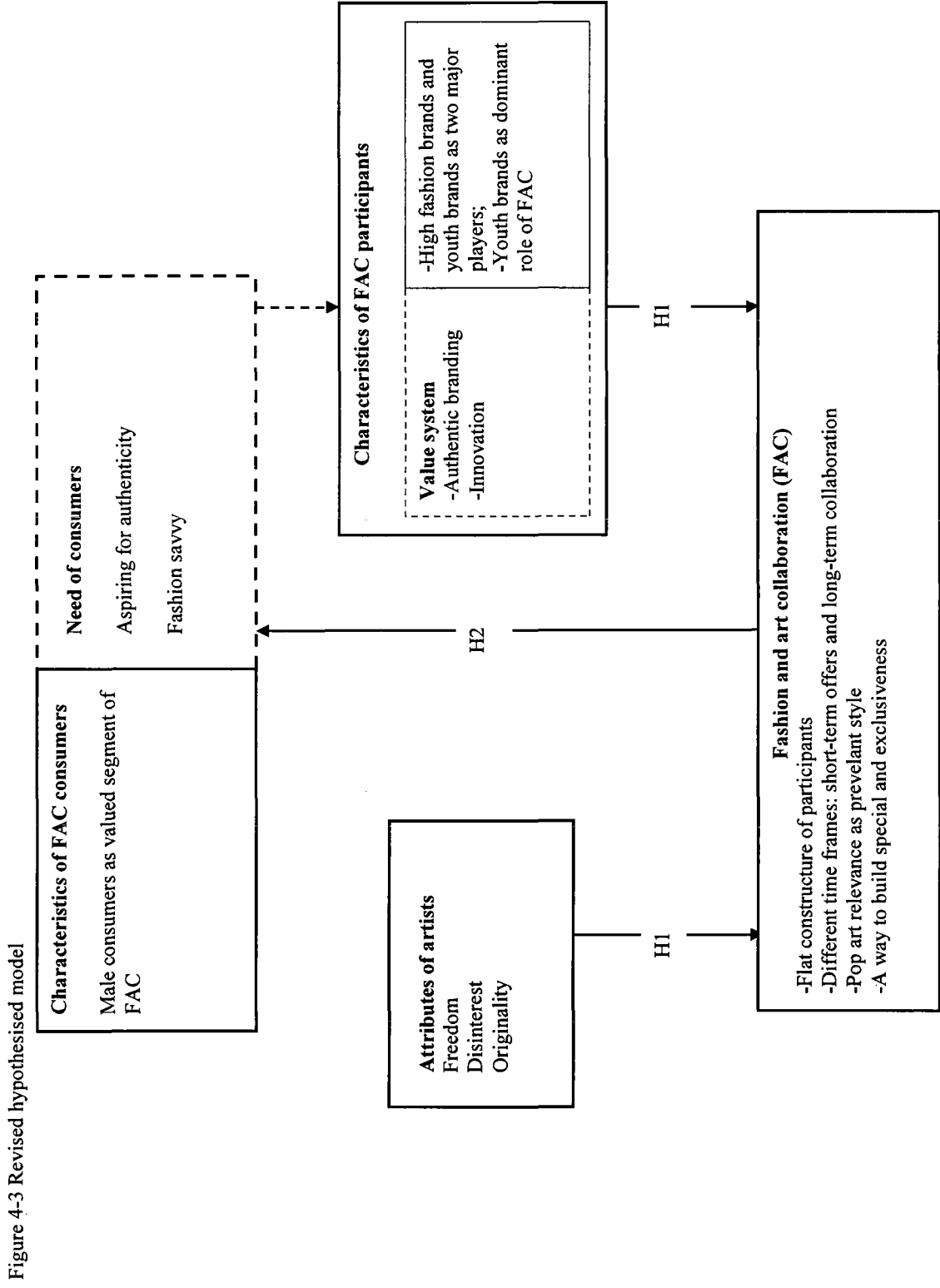
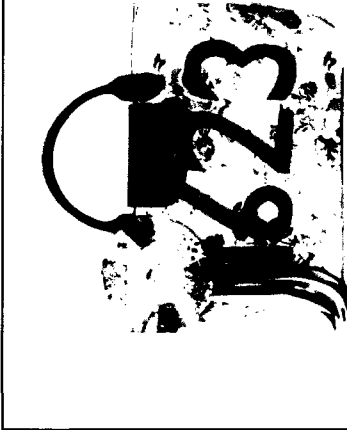

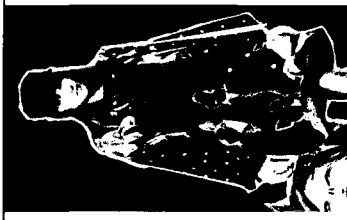

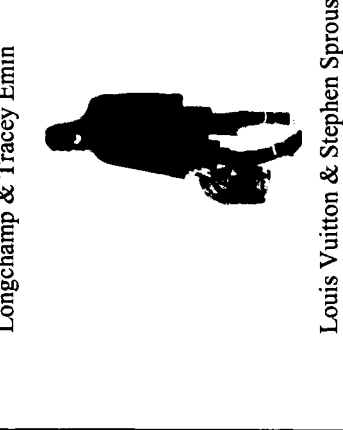



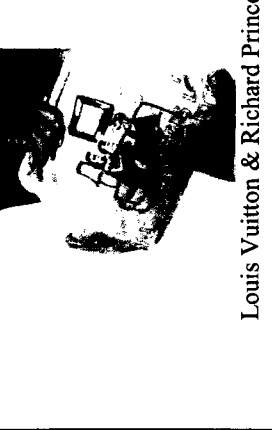

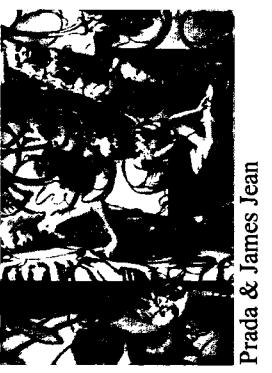
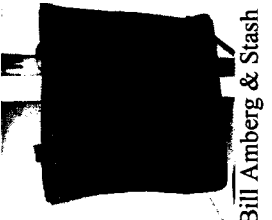



Table 4-4: Archival data of 77 FAC brands

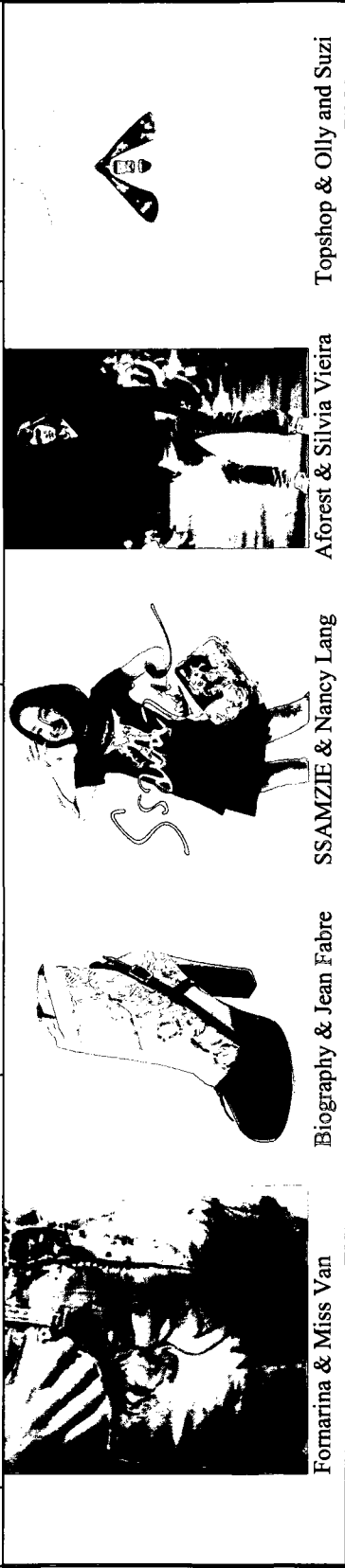
	High fashion brands	Artists	Items	Time
1.	Longchamp	Tracey Emin	Bags and suitcases	2004 ¹
2.	Stella McCartney	Jeff Koons	Jersey dresses, bracelets	2006 ²
		Robert Crumb	T-shirts	2005 ³
3.	Mulberry	Julie Verhoeven	T-shirts, shirtdress, scarves, and bags	2007 ⁴
4.	Philip Treacy	Simon Periton	Paper doilies for New York fashion week	1994 ⁵
5.	Marni	Richard Prince	Knitted vests, T-shirts and bags	2007 ⁶
6.	Louis Vuitton	Stephen Sprouse	Bags, footwear, and apparel	2001 & 09 ⁷
		Julie Verhoeven	Bags	2002 ⁸
			Bags and accessories	2003 ⁹
		Takashi Murakami	Bags	2005 ¹⁰
			Tambour watch	2006 ¹¹
			Monogramouflage Collection (bags and accessories)	2008 ¹²
		Richard Prince	Bags	2008 ¹³
7.	Comme des Garçons	Filip Pagowski	T-shirts	Since 2002 ¹⁴
	<i>(To be continued)</i>	Sunil Pawar, Sean Alexander, Ben Cheshire and Ulla Puggaard	T-shirts	2006 ¹⁵

		Sean Alexander, James Holdsworth and Gustavo Gagliardo	T-shirts	2006/07 ¹⁶
8.	Bill Amberg	Stash	Bags Limited edition	2007 ¹⁷
9.	Agnès b	Wadall	T-shirts For Artists T-shirts	2005 ¹⁸
10.	Prada	Flavien "Mambo" Demarigny	T-shirt For Unspoken dialogue project	2005 ¹⁹
		Rem Koolhaas	T-shirts	2007 ²⁰
		James Jean	Fabric prints	2008 ²¹
11.	Shanghai Tang	Ma Wing Shing	Gowns	2006 ²²
12.	Lutz & Patmos	Sarah Morris	Cashmere sweaters	2002 ²³
		Inez van Lamsweerde	n/a	n/a ²⁴
13.	Clements Ribeiro	Peter Saville	Sweaters	2004 ²⁵
14.	Yohji Yamamoto	Ryo Matsuoka	T-shirts	2004 ²⁶
15.	Calvin Klein <i>(To be continued)</i>	Jeff Koons	T-shirts Limited edition	2003 ²⁷

			
Longchamp & Tracey Emin	Stella McCartney & Jeff Koons	Mulberry & Julie Verhoeven	Philip Treacy & Simon Periton
			
Louis Vuitton & Stephen Sprouse	Louis Vuitton & Julie Verhoeven	Louis Vuitton & Takashi Murakami	Louis Vuitton & Takashi Murakami
			
Louis Vuitton & Richard Prince	Comme des Garçons & Sean Alexander	Prada & James Jean	Bill Amberg & Stash

	<p>Clements Ribeiro & Peter Saville</p>		<p>Marni & Richard Prince</p>
---	---	---	-----------------------------------

Ready-to-wear and accessories	Artists	Products	Time
1. British womenswear & menswear brand aforest	Silvia Viciira	Apparel (hoodies, sweatshirts, jogging pants, and jersey)	2006 ²⁸
2. French womenswear brand Tara Jarmon	Peter Zimmerman	Apparel	2007 ²⁹
3. Italian womenswear Fornarina	Glenn Barr, Junk Mizuno and Mijin Schatje, etc	T-shirts	2007 ³⁰
4. Menswear brand Burro	Miss Van	Denim, tops, leather and canvas bags and accessories	2004-2006 ³¹
5. Women footwear brand Biography	Ray Richardson and Mark Hampson	Apparel	2000 ³²
6. Brazil apparel brand Malwee Malhas	Jean Fabre	Footwear	2009 ³³
7. Korean fashion company SSAMZIE	Lygia Helena Roussenq Neves	Dresses, tops and T-shirts	2008 ³⁴
8. São Paulo-based womenswear brand Neon	Nancy Lang	Apparel	2006 ³⁵
9. H&M	Fábio Gurjão	Dresses	2006 ³⁶
(To be continued)	Fredrik Tjernstrom, Cecilia Carlstedt, and Cassandra Rhodin	T-shirts and bags	2007 ³⁷

10.	Topshop	Olly and Suzi	Jersey-wear	2007 ³⁸
 <p data-bbox="315 255 680 1904"> Fornarina & Miss Van Biography & Jean Fabre SSAMZIE & Nancy Lang Aforest & Silvia Vieira Topshop & Olly and Suzi </p>				

Casual wear and accessories		Artists	Items	Time
Streetwear brands				
1.	Lucien Pellat-Finet	Kaws Marc Quin Takashi Murakami	Cashmere knit sweaters Cashmere T-shirts /cashmere	2004 ³⁹ 2009 ⁴⁰ 2006 ⁴¹
2.	Mens brand Rude Gallery	Rockin' Jelly Bean Godlis	Male underwear n/a	2007 ⁴² n/a ⁴³
3.	Married to the Mob	Kaws	Bikini and swimwear	2006 & 07 ⁴⁴
4.	Maharishi	Andy Warhol Futura 2000 WK Interact Andrew Brandou Michael Lau and RoStarr	Hoody Caps, wallets, T-shirts, Sweaters, jeans, shorts, and accessories Jackets and pants Jackets Apparel	2008 ⁴⁵ 2000, 2004, 2006, & 2007 ⁴⁶ 2001 & 2004 ⁴⁷ 2007 ⁴⁸ n/a (after 2004) ⁴⁹
5.	Dusty	Andy Warhol	T-shirts, jeans, and accessories	Since 2006 ⁵⁰
6.	Xlarge	Cody and Slick	T-shirts	2003 ⁵¹
7.	On tour	Cosmic Crack	Apparel (jackets, sweaters, tops, etc)	2008 ⁵²
8.	Sixpack France ^o <i>(To be continued)</i>	Steve Harrington and Leonard Vernhet Cody Hudson, KRSN, Christopher Dombres, etc.	T-shirts and sweaters T-shirts and sweaters	2008 ⁵³ n/a ⁵⁴

9.	Final Home	David Foldvari and Meiko Shisui	T-shirts and sweaters	2003 ⁵⁵
10.	HP13	Fade, Noah and Stak	Apparel	2003 ⁵⁶
11.	Eastpak	Mysterious AI	Bags	2005 ⁵⁷
12.	Triad	Fafi, Crash and Futura, etc	Apparel	2005 ⁵⁸
13.	One True Saxon	Pete Fowler, etc	Apparel	n/a ⁵⁹
14.	Poetry of Sex	Dominique Gonzalez-Foerster and Tristan Galdos del Carpio, etc.	T-shirts Limited edition	2000 ⁶⁰
15.	Triple Five Soul	Maya Hayuk	Sneakers Limited edition	2006 ⁶¹
16.	Name Value	ST1	T-shirts	2004 ⁶²
17.	Paul Frank	Andy Warhol	T-shirts, hoodies and accessories Limited edition	2005 ⁶³
18.	Doarat	Ryo Matsuoka	Apparel	n/a ⁶⁴
	Sportswear brands	Artists	Items	Time
1.	Vans	Neckface	T-shirts, caps and sneakers	2008 ⁶⁵
		Robert Williams	Sneakers	2007 ⁶⁶
		Wes Humpston	Sneakers	2007 ⁶⁷
		Dennis Mcnett	Sneakers and T-shirts	2008 ⁶⁸
		Marco Zamora, Sage Vaughn, Kelsey Brookes, Cole Gerst, Derek Albeck, Jophen Stein for Vans sky gallery	Sneakers	2007 ⁶⁹
		Niagra	Sneakers	2008 ⁷⁰

(To be continued)

		Mr. Cartoon	Sneakers	2005 & 2007 ¹
		Keren Richter	Sneakers	2008 ²
		Chaz Bojorquez	Sneakers	2007 ³
		Taka Hayashi	Sneakers	2008 & 2006 ⁴
		David Flores, Futura, Gary Panter, Geoff McFetridge, KAWS, Mr. Cartoon, Neckface, Sam Messer, Stash, Taka Hayashi, Todd James and Tony Munoz	Sneakers	2007 ⁵
2.	Adidas	Andy Warhol and Lee Quinones	Sneakers	2005 ⁶
		Peter Saville, Bill McMullen, Twist, Cey Adams, Jim Lambie, Claude Closky, Fafi, and Taro Okamoto	Sneakers and apparel	2006 ⁷
		Fafi	Sneakers and apparel	2007 ⁸
		Smart, Skore, Can2, Atom, Scien, Siloette and Rime	Sneakers, clothes and accessories	2007 ⁹
		LeRoy Neiman, Cey Adams, Eric Bailey, Usurgrow, Shephard Fairey	Track tops, T-shirts, and sneakers	2007 ⁸⁰
	<i>(To be continued)</i>	Mike Giant	Sneakers (Superskate Low)	2007 ⁸¹
		Shin Tanaka	Sneakers	n/a ⁸²
		Mark Gonzales	Sneakers (to promote Skate)	2008 ⁸³

		Dave Kinsey and Evan Hecox	Sneakers For the launch of Adidas Originals Skateboarding. Limited edition	2006 ⁸⁴
		John Baldwin	Sneakers	2000 ⁸⁵
3.	Reebok	Jean-Michel Basquiat	Sneakers Limited edition	Since 2005 ⁸⁶ (A multi-year contract)
		Kenzo Minami, Rolland Berry	Sneakers Limited edition for the Artist Series	2005 ⁸⁷
		ST/Art	T-shirts and sneakers Limited edition	2006 & 2007 ⁸⁸
		John Madea	Sneakers Limited edition	2007 & 08 ⁸⁹
		Kai and Sunny	Boots Limited edition	2008 ⁹⁰
		Japanese multimedia artists unknown	Sneakers Limited edition	2003 ⁹¹
		David Tiltow, Miss Led and Rankin	Sneakers	2008 ⁹²
4.	Gravis	Crash One	Sneakers	2007 ⁹³
		Stay high 149	Caps, bags, and sneakers	2007 ⁹⁴
		Stash	Sneakers, luggage, bags, and accessories Limited edition	2006 ⁹⁵
		Marok, Matt Sewell and Delta	Sneakers Limited edition	2005 ⁹⁶
		Stash, Futura2000, Frost, Kostas and SSUR	Footbeds (insoles)	2001 & 02 ⁹⁷
		Cey Adams	Sneakers	2006 & 07 ⁹⁸

(To be continued)

		Jono Wood		Sneakers Limited edition	2004 & 05 ⁹⁹
5.	K-Swiss	Jest		Sneakers	2002 ¹⁰⁰
		Logan Hicks and SIXTEN		Sneakers	2006 ¹⁰¹
		Doke, Hammo, Ghostpatrol Satta, Akiro, Jason Schmidt aka JSEN, Melbourne lad Meek, Rone, and Phibs		Sneakers	2006 ¹⁰²
6.	DC	André		Sneakers Artist project	2005 ¹⁰³
		SSUR (Ruslan Karablin)		Sneakers, hat, fleece and jeans	2005 & 07 ¹⁰⁴
		Michael Leon		Sneakers	2005 ¹⁰⁵
		Methamphibian		Sneakers DC Artist Projects™	2006 ¹⁰⁶
		Andy Howell		Sneakers	2004 ¹⁰⁷
		Phil Frost		Sneakers	2003 ¹⁰⁸
		Arkigraph/Evan Hecox		Sneakers	2003 ¹⁰⁹
		Dave Kinsey		Sneakers	2003 ¹¹⁰
		Kaws		Sneakers	2002 ¹¹¹
		Thomas Campbell		Sneakers	2002 ¹¹²
		Shepard Fairey		Skate shoes The Artist Projects related with skateboarding culture	2001 & 02 ¹¹³

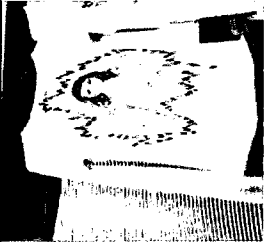


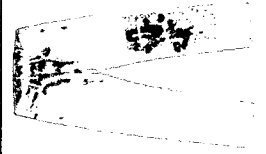
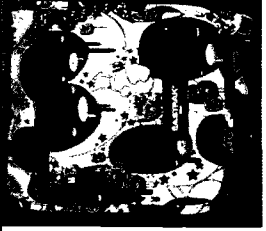
(To be continued)

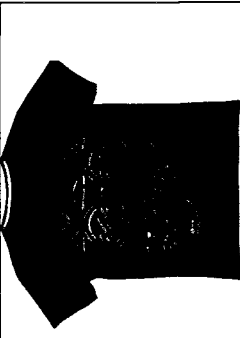





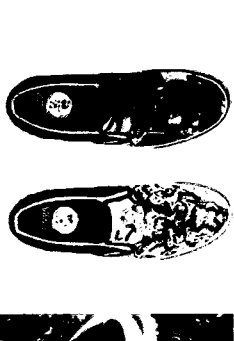









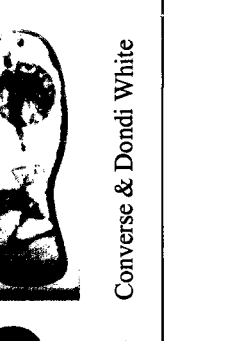
		Mark Drew	Apparel	n/a ¹²⁷
		Phillip Harkness	Apparel	2006 & 07 ¹²⁸
		Shannon Graham	Apparel	n/a ¹²⁹
		CUPCO (Luke Temby)	Apparel	n/a ¹³⁰
		Kareena Zerefos	Apparel	n/a ¹³¹
		Kelly Smith	Apparel	n/a ¹³²
		Local street artists	T-shirts	2008 ¹³³
11.	Skate brand Proletariat			
12.	Nike	Colombian graffiti artists unknown	Sneakers	2008 ¹³⁴
		A number of international artists	Sneakers	2004 ¹³⁵
		Claw Money	Sneakers	2007 ¹³⁶
			Limited edition	
		Insa	Sneakers	2006 ¹³⁷
			(For the 'Festival of Air' exhibition at Niketown London, 2006)	
			Sneakers	2006 ¹³⁸
			(For Insa's first New York exhibition in 2006)	
			Sneakers	2005 ¹³⁹
		Parra	Sneakers	2005 ¹⁴⁰
			Limited edition	

(To be continued)

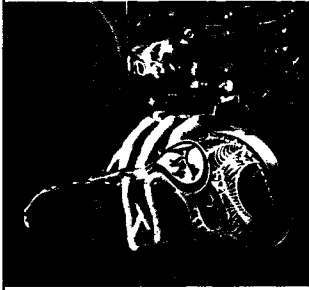



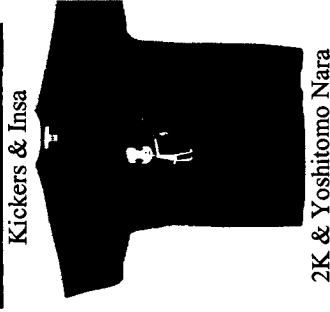
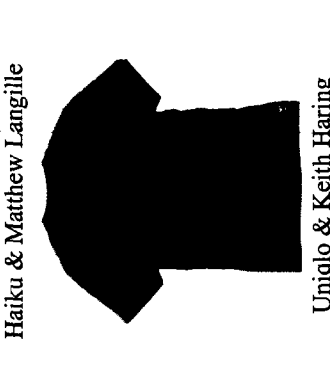



Shin Tanaka	Sneakers	2007 ¹⁴¹				
Eric Haze	Sneakers	2003 ¹⁴²				
Futura 2000	Limited edition					
	Sneakers	2005 & 06 ¹⁴³				
	Sneakers	2005 (twice) ¹⁴⁴				
	Limited edition					
Yamandu Roos, Delta, JUSE, Rielle Beekmans and Leon periot, Russell Maurice of Gasius, News, Pane, WOES van Haaften and Patty Bleumink	Sneakers	2006 ¹⁴⁵				
Devon Ojas	Sneakers	2005 ¹⁴⁶				
Bernard Buffet	Sneakers	2003 ¹⁴⁷				
Stash, Misha, Rostarr, Mr. Cartoon and Os Gemeos	Sneakers	2006 ¹⁴⁸				
Stash	Sneakers and jackets Limited edition	2006 ¹⁴⁹				
Soul Session	Sneakers	2006 ¹⁵⁰				
Katsuya Terada	Sneakers Limited edition	2005 ¹⁵¹				
David White	Sneakers Limited edition	2005 ¹⁵²				
<i>(To be continued)</i>						

		Stephan 'Maze' Georges, Mike Desmond and Chris Lundy	Sneakers	2003 ¹⁵³
13.	Skate and surf brand RVCA	Alex Kopps, Ashley Macomber, Ben Horten, etc (nearly 40 artists)	T-shirts	n/a ¹⁵⁴
14.	Prokeds	Faile	Sneakers Limited edition	2003 ¹⁵⁵
15.	Etnies Plus	Parra and John Perello (aka Jon One)	Sneakers and T-shirts Limited edition	2007 ¹⁵⁶
		Rich Jacobs	Sneakers	2005 ¹⁵⁷
		Beci Orpin	Limited-edition Sneakers	2005 ¹⁵⁸
16.	Simple	Tyler Warren	Limited-edition Bags and shoes	2006 ¹⁵⁹
17.	Snowboarding-related apparel brand 686	Dalek, Andy Howell, Jim Houser, and Kozyndan	Jackets ACE (Artist Collaboration Effort) project	2005 ¹⁶⁰
18.	Surfing-wear brand Quiksilver	Artists unknown	T-shirts	2006 ¹⁶¹
	Denim brands	Artists	Items	Time
1.	Edwin	Kyoko Nakazawa	Jeans Limited edition	2003 ¹⁶²
2.	Levi's	Damien Hirst	Jeans	2008 ¹⁶³

		Andy Warhol, Damien Hirst	Jeans, pants, corsets, jacket, skirts, and T-shirts	2008 ¹⁶⁴
		Kaws	Jeans	2007 ¹⁶⁵
		Andy Warhol	Jeans, tops, sweaters, jacket	2007 ¹⁶⁶
		Futura 2000	Jackets, jeans, and sweatshirts	2000 ¹⁶⁷
3.	Habitual (luxury denim lifestyle brand)	Susan Cianciolo	Jeans	2007 ¹⁶⁸
4.	Paper Denim & Cloth	Faile	One-off limited edition T-shirts and shirts	2002 ¹⁶⁹
5.	1921	Taku Mochizuki	Jackets, jeans and shirts	2006 ¹⁷⁰
6.	My Ass	Saburo Ito and Klaus Haapaniemi	Denim and cotton pants	2007 ¹⁷¹
		Poetry of Sex		
		Levi's & Andy Warhol and Damien Hirst		
		1921&Taku Mochizuki		
		Edwin & Kyoko Nakazawa		
		Eastpak & Mysterious AI		

	<p>Married to the Mob & Kaws</p>		<p>Vans & Neckface</p>		<p>Dusty & Andy Warhol</p>		<p>Vans & Robert Williams</p>		<p>Rude Gallery & Rockin' Jelly Bean</p>		<p>Vans & Dennis Mcneil</p>		<p>Or tour & Cosmic Crack</p>		<p>Vans & Mr Cartoon</p>		<p>Sixpack France & Steave Harrington</p>		<p>Vans & Taka Hayashi</p>		<p>Adidas & End-to-End</p>		<p>Adidas & Hecox</p>		<p>Adidas & Gonzales</p>		<p>Adidas & Mike Giant</p>		<p>Reebok & Jean-Michel Basquiat</p>						<p>Etnies Plus & Rich Jacobs</p>	<p>Nike & Future2000</p>	<p>Nike & Futura2000</p>	<p>Converse & Dondi White</p>	<p>Nike & Future2000</p>
---	--------------------------------------	---	----------------------------	---	--------------------------------	---	-----------------------------------	--	--	--	---------------------------------	---	-----------------------------------	---	------------------------------	---	---	---	--------------------------------	--	--------------------------------	--	---------------------------	---	------------------------------	--	--------------------------------	--	--	---	---	--	---	---	--------------------------------------	------------------------------	------------------------------	-----------------------------------	------------------------------

	Other casual wear and accessories	Artists	Items	Time
1.	LeSportsac	Fafi	Bags and accessories	2007 ¹⁷²
		Simone Legno	Bags	2006 ¹⁷³
2.	2K by Gingham ^a	Yoshitomo Nara, Yusaku Hanakuma, Jean-Michel Basquiat, etc.	T-shirts	Since 1998 ¹⁷⁴
3.	Uniqlo ^b	Keith Haring, Jean-Michel Basquiat, Manga, etc. Terry Richardson, Nobuyoshi Araki, etc. Jeff Koons, Marilyn Minter, Kiki Smith, Cai Guo-Qiang, Barbara Kruger, Ashley Bickerton, Kenny Scharf, Glenn Ligon, Rirkrit Tiravanija, Kerry James Marshall, and Hanna	T-shirts (UT project) Limited edition T-shirts (UT project) Limited edition T-shirts	2007 & 08 ¹⁷⁵ 2006, 07 & 08 ¹⁷⁶ 2008 ¹⁷⁷
4.	Gap			
5.	Japanese brand Make Art Your Zoo	Zakee Shariff	Apparel	2008 ¹⁷⁸
6.	Headwear and bags brand Kangol	Henry Obasi and Pure Evil	Headwear	2005 ¹⁷⁹
		Insa	Headwear	2006 ¹⁸⁰
7.	Women bag brand Haiku	Matthew Langille	Bags	2008 ¹⁸¹
8.	Coca Cola Wear	Andy Warhol	Denim (jeans, T-shirts and Jackets) Limited edition	2001 ¹⁸²
9.	Casual footwear brand Kickers	Insa	Footwear	2005 ¹⁸³

10.	Bag brand Airbag Craftworks	Graphic artists unknown	T-shirts	2004 ¹⁸⁴
	 <p>Kickers & Insa</p>	 <p>Haiiku & Matthew Langille</p>	 <p>Kangol & Insa</p>	 <p>Gap & Jeff Koons</p>
	 <p>2K & Yoshitomo Nara</p>	 <p>Uniqlo & Keith Haring</p>	 <p>Make Art Your Zoo & Zakee Shariff</p>	 <p>LeSportsac & Fafi</p>  <p>Coca Cola Wear & Andy Warhol</p>

¹ http://www.wgsn.com/members/retail-talk/hotproduct/rt2004sep15_010639
² http://www.wgsn.com/members/catwalks/buzz/parisspringsummer2006/cw2005oct07_014491
³ http://www.wgsn.com/members/youth-market/bitesize/ym2005jul12_013391
⁴ http://www.wgsn.com/members/retail-talk/features/rt2007sep12_081671
⁵ http://www.wgsn.com/members/magazine/archive/arc2000jan21_502399
⁶ http://www.wgsn.com/members/news/dailynews/200609/27/10_2006sep27
⁷ <http://www.wgsn.com/members/trends/track/footwear/ti000388/main.htm>
⁸ http://www.wgsn.com/members/trends-info/fast-track/features/ti2009jan15_086647
http://www.wgsn.com/members/magazine/features/mmm2002feb18_003455

- 9 http://www.wgsn.com/members/magazine/mediawatch/mm2003feb24_006120_d
- 10 LVMH Annual Report 2004
- 11 http://www.lvmh.com/magazine/pg_mag_contenu.asp?int_id=147&archive=1
- 12 <http://hypebeast.com/2008/06/takashi-murakami-x-louis-vuitton-monogramoufflage-collection-2/>
- 13 http://www.wgsn.com/members/catwalks/keyitem/reports/cw2007oct23_082239ba?view=Standard
- 14 http://www.wgsn.com/members/trends-info/fast-track/features/ti2008dec19_086652
- 15 http://www.wgsn.com/members/youth-market/bitesize/ym2006jum22_017019
- 16 http://www.wgsn.com/members/youth-market/bitesize/ym2006jum22_017019
- 17 http://www.wgsn.com/members/trade-shows/features/ts2007jul26_081267_aa
- 18 http://www.wgsn.com/members/youth-market/bitesize/ym2005jul12_013391
- 19 <http://www.mambo.vu/proj.php>
- 20 http://www.wgsn.com/members/think-tank/features/ti2007jul06_080975
- 21 http://www.wgsn.com/members/magazine/features/mm2008jan28_083181
- 22 http://www.wgsn.com/members/retail-talk/features/rt2006apr24_016211
- 23 http://www.wgsn.com/members/retail-talk/features/rt2002aug21_004723
- 24 http://www.wgsn.com/members/retail-talk/features/rt2002aug21_004723
- 25 http://www.wgsn.com/members/retail-talk/hotproduct/rt2004aug09_010410
- 26 http://www.wgsn.com/members/retail-talk/hotproduct/rt2004aug09_010410
- 27 http://www.wgsn.com/members/youth-market/bitesize/ym2005aug11_013802
- 28 http://www.wgsn.com/members/magazine/features/mm2003nov19_008359
- 29 http://www.wgsn.com/members/magazine/features/mm2006mar22_016071_b
- 30 http://www.wgsn.com/members/retail-talk/features/rt2007feb22_019507
- 31 http://www.wgsn.com/members/retail-talk/features/rt2007sep20_081841
- 32 http://www.wgsn.com/members/trade-shows/features/ts2005jul18_013395_ab
- 33 http://www.wgsn.com/members/retail-talk/archive/arc1999sep07_402953
- 34 http://www.wgsn.com/members/trade-shows/features/ts2008oct13_085936_ac
- 35 http://www.wgsn.com/members/business-resource/regional-features/br2008jul18_085101
- 36 http://www.wgsn.com/members/youth-market/bitesize/ym2006mar21_016058
- 37 *Milk*, no.314, Jul 2007
- 38 <http://www.ceciliacarlstedt.com/html/details.html>
- <http://www.fredrikjernstrom.com/>
- <http://www.cassandrathodin.com/>
- http://www.wgsn.com/members/graphics/features/gr2006oct26_018106

- 39 <http://www.ollysuzi.com/galleries/main.php>
- 40 http://www.wgsn.com/members/retail-talk/features/rt2004nov02_011180
- 41 <http://www.lucienpellat-finet.com/en.html>
- 42 http://www.wgsn.com/members/youth-market/features/ym2003jun16_006525
- 43 <http://www.rude-gallery.com/#>
- 44 <http://www.rude-gallery.com/top.html>
- 45 http://www.wgsn.com/members/youth-market/features/ym2007aug15_081435_a
- 46 <http://www.formatmag.com/news/maharishi-x-andy-warhol-hoody/>
- 47 http://www.wgsn.com/members/youth-market/features/ym2004nov01_011181
- 48 http://www.wgsn.com/members/retail-talk/features/rt2001aug03_002097
- 49 <http://www.mhistore.com/>
- 50 http://www.wgsn.com/members/retail-talk/comment/rt2001nov01_002774
- 51 http://www.wgsn.com/members/retail-talk/features/rt2004oct19_009544
- 52 http://www.highsnobiety.com/news/2007/11/08/dr-romanelli-x-andrew-brandou-maharishi/?tx_ttnews%255BbackPid%2555D=27&cHash=c721acaa22
- 53 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 54 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 55 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 56 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 57 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 58 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 59 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 60 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 61 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 62 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 63 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 64 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 65 http://www.wgsn.com/members/youth-market/features/ym2004oct19_009544
- 66 <http://www.vans.co.uk/collaborations/21/>
- 67 <http://www.vansyndicate.com/syndicate05/index.html>
- Personal investigation, 2007
- Milk*, No.306, Hong Kong, Aug 2007
- Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing








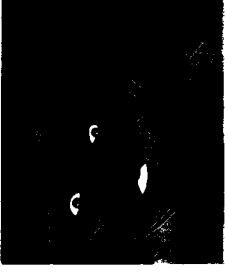







- 68 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing
- 69 <http://www.vansskygallery.com/story.html>
- 70 <http://www.vans.co.uk/collaborations/22/>
- 71 <http://www.vanssyndicate.com/001/mrcartoon.html>
- 72 <http://www.vans.co.uk/collaborations/20/>
- 73 <http://www.vanssyndicate.com/zine.html>
- 74 <http://www.vans.co.uk/collaborations/24/>
- 75 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 76 <http://hypebeast.com/2007/07/simpsons-x-vans-neckface-kaws-stash/>
- 77 <http://www.press.adidas.com/en/desktopdefault.aspx/tabid-70/>
- 78 http://www.wgsn.com/members/news/features/beauty/nc2008feb18_1
- 79 http://www.press.adidas.com/en/DesktopDefault.aspx/tabid-4/79_read-7379/
- 80 http://www.regi-shoes.com/product_info.php?cPath=99_81&products_id=2738&language=en&osCsId=fc0eaf350220772d06fd1cc2bf294c
- 81 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 82 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 83 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 84 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 85 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 86 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 87 http://www.wgsn.com/members/youth-market/features/ym2005oct18_014488
- 88 <http://www.start.hk/projects.html>
- 89 <http://www.sneakerfiles.com/2008/08/08/rebok-omni-lite-exotic-lux-insta-pump-fury-python-edition-maeda-freestyle-high/>
- 90 <http://www.kaiandsunny.com/>
- 91 http://www.wgsn.com/members/active-market/features/am2003mar05_006280
- 92 http://www.wgsn.com/members/trade-shows/features/ts2008jul14_085010i
- 93 <http://www.myairshoes.com/other/gravis-and-crash-one-combine-on-the-lowdown-hi-cut.html>
- 94 <http://www.highsnobiety.com/news/2007/01/23/gravis-black-box-ss-2007-collection/>
- 95 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 96 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 97 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 98 http://www.wgsn.com/members/trade-shows/features/ts2006jan31_015504_af
- 99 http://www.wgsn.com/members/active-market/seasonal/am2005apr14_012515_a

100 <http://www.jonowood.com/>
 101 http://www.wgsn.com/members/youth-market/features/ym2002jul16_004245
 102 http://www.k-swiss.com.au/ks_news.php
 103 http://www.k-swiss.com.au/ks_news.php
 104 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
 105 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
 106 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
 107 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
 108 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
 109 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
 110 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
 111 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
 112 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
 113 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
 114 http://www.wgsn.com/members/youth-market/industry_watch/ym2002jan03_003127_e
 115 <http://www.feiyue-shoes>
 116 <http://www.feiyue-shoes>
 117 http://www.feiyue-shoes.com/pages_uk/collections_show.php?id=5
 118 <http://www.wgsn.com/members/trends/track/footwear/ti001942/main.htm>
 119 [#shoes](http://www.converse.com)
 120 http://www.wgsn.com/members/active-market/features/am2004sep16_010782
 121 http://www.wgsn.com/members/youth-market/bitesize/ym2004jun04_009861
 122 <http://www.mambo.com.au/>
 123 <http://www.mambo.com.au/>
 124 <http://www.mambo.com.au/>
 125 <http://www.mambo.com.au/>
 126 <http://www.mambo.com.au/>
 127 <http://www.mambo.com.au/>
 128 <http://www.mambo.com.au/>
 129 <http://www.mambo.com.au/>
 130 <http://www.mambo.com.au/>
 131 <http://www.mambo.com.au/>

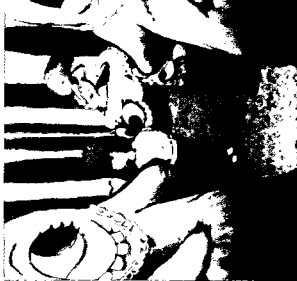











- 132 http://www.mambo.com.au/?page_id=19
- 133 http://www.wgsn.com/members/city-by-city/comment/cc084035_d
- 134 http://www.wgsn.com/members/magazine/features/mm2008aug13_085343
- 135 http://www.wgsn.com/members/trade-shows/features/ts2004sep13_010711f_ae
- 136 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 137 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 138 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 139 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 140 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 141 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 142 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 143 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 144 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 145 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 146 http://www.wgsn.com/members/trade-shows/features/ts2004sep13_010711f_ae
- 147 http://www.wgsn.com/members/youth-market/features/ym2003oct30_008191
- 148 http://www.wgsn.com/members/youth-market/bitesize/ym2006may18_016603
- 149 http://www.wgsn.com/members/youth-market/bitesize/ym2006may18_016603
- 150 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 151 http://www.wgsn.com/members/youth-market/features/ym2006nov10_018507
- 152 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 153 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 154 <http://www.rvca.com/anp/?cat=1>
- 155 http://www.wgsn.com/members/trade-shows/features/ts2003aug15_0075631
- 156 <http://etniesplus.com/artists/jon-perello/>
- 157 http://www.wgsn.com/members/trade-shows/features/ts2005feb28_012088_ab
- 158 <http://etniesplus.com/artists/beci-orpin/>
- 159 http://www.wgsn.com/members/trade-shows/features/ts2006sep18_017920_aa
- 160 http://www.wgsn.com/members/active-market/features/am2005mar07_012180_c
- 161 http://www.wgsn.com/members/trade-shows/features/ts2006sep18_017920_aa
- 162 http://www.wgsn.com/members/retail-talk/hotproduct/rt2003may28_006726
- 163 <http://www.e-levi.jp/>
- 164 http://www.wgsn.com/members/whats-in-store/features/ws2008apr09_084021




- 165 <http://www.e-levi.jp/>
- 166 <http://www.fashionledge.com/articles/06/levis/>
- 167 <http://doyouspeakeasy.wordpress.com/2006/11/07/warhol-factory-x-levis-spring-2007-collection/>
- 167 http://www.futurafashion.tv/archivio.php?id_categoria=4&categoria=Eventi+e+Tendenze
- 168 http://www.plus81.com/plus/interview_futura_en.html
- 169 http://www.wgsn.com/members/trade-shows/features/ts2007mar02_019587_aa
- 170 http://www.wgsn.com/members/trade-shows/features/ts2002sep06_004523c_an
- 171 http://www.wgsn.com/members/trade-shows/features/ts2005sep09_014050b_aa
- 172 http://www.wgsn.com/members/trade-shows/features/ts2006jul17_017204f_ad
- 173 <http://www.lesportsac.com/external/fafi.html>
- 173 http://www.wgsn.com/members/youth-market/features/ym2006aug30_0173431
- 174 http://www.wgsn.com/members/trade-shows/features/ts2007mar02_019587_ab
- 174 <http://www.2kbygingham.com/>
- 175 <http://www.freshnessmag.com/2007/09/12/keith-haring-x-uniqlo-t-shirts/>
- 176 http://www.wgsn.com/members/magazine/features/mm2008apr21_084152
- 176 http://www.wgsn.com/members/magazine/features/mm2008apr21_084152
- 176 http://www.wgsn.com/members/news/dailynews/200611/09/10_2006nov09
- 177 http://www.wgsn.com/members/news/dailynews/200704/20/20_2007apr20
- 177 http://www.wgsn.com/members/news/dailynews/200805/16/150_2008may16
- 178 http://www.wgsn.com/members/trade-shows/features/ts2008feb22_083526_aa
- 179 http://www.wgsn.com/members/trade-shows/features/ts2005feb15_011998_ab
- 180 http://www.wgsn.com/members/trade-shows/features/ts2006sep11_017771b_aa
- 181 http://www.wgsn.com/members/trade-shows/features/ts2007aug20_081515_aa
- 182 http://www.wgsn.com/members/youth-market/industry_watch/ym2001aug16_002237
- 183 http://www.wgsn.com/members/trends-info/fast-track/features/ti2005sep15_014221
- 184 http://www.wgsn.com/members/trade-shows/features/ts2004jan27_008764_ak

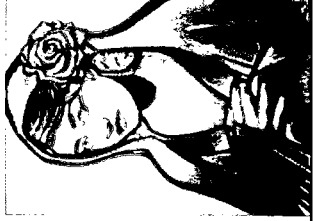


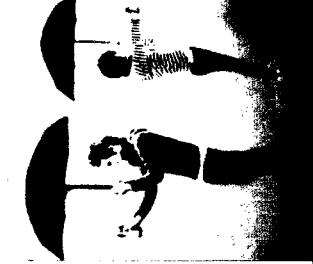








Table 4-5: Artists identified in this research First group (N=214)


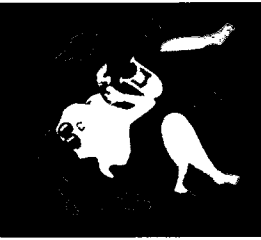


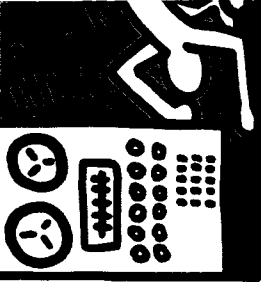
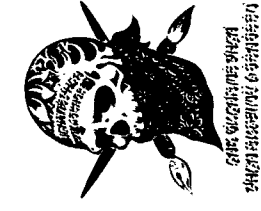


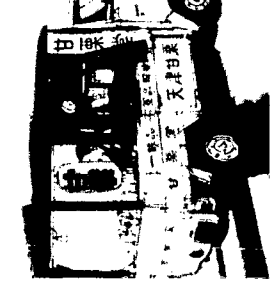



Pop art-related artists (N=152)					
Pop artists (and pop art-inspired artists) (N=16)					
Jeff Koons ¹ Appropriation artist		Richard Prince Appropriation artist ²		Andy Warhol Pop artist ³	
		LeRoy Neiman Pop artist ⁴		Takashi Murakami Pop artist ⁵	
Klaus Haapaniemi Cartoony illustrator/pop artist ⁷		Niagra Pop artist/singer ⁸		Nancy Lang Pop artist ⁹	
		Ashley Bickerton Neo-pop artist ¹⁰		Kenny Scharf Cartoony pop artist ¹¹	
				Ray Richardson Pop art-inspired artist ¹²	


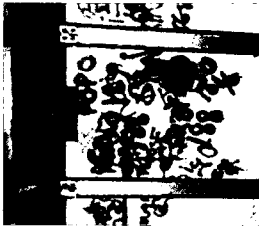



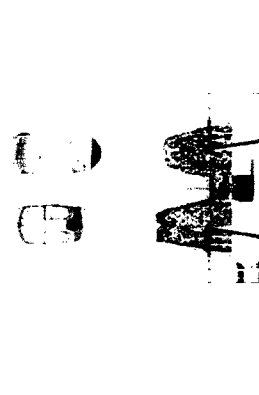


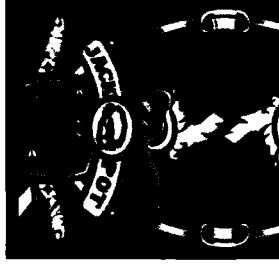



<p>David White Pop artist¹³</p> 	<p>Damien Hirst Neo-pop artist¹⁴</p> 	<p>Megan Whitmarsh Pop art-related artist¹⁵</p> 	<p>Jim Lambie Pop art-related artist¹⁶</p> 
<p>Street /graffiti artist (N=114)</p>			
<p>Flavien "Mambo" Demarigny (a.k.a. Mambo) Street/graffiti artist¹⁷</p> 	<p>Claw Money Graffiti artist/fashion designer/editor¹⁸</p> 	<p>Wes Humpston Street artist /skateboard artist¹⁹</p> 	<p>Paul McNeil Surf culture inspired artists²⁰</p> 
<p>Thomas Campbell Street culture related artist/skateboarder²¹</p> 	<p>Shin Tanaka Graffiti writer, paper toy creator²²</p> 		












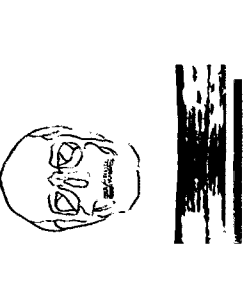
<p>Fafi Graffiti artist²³</p> 	<p>WK Graffiti artist²⁴</p> 	<p>Miss Van Graffiti artist²⁵</p> 	<p>Stash Graffiti artist²⁶</p> 	<p>Cey Adams Graffiti artist²⁷</p> 	<p>Noah Graffiti artist²⁸</p> 
<p>Faile Street artist collective²⁹</p> 	<p>Slick Graffiti artist³⁰</p> 	<p>Glenn Barr Underground cartoonist³¹</p> 	<p>Insa Graffiti artist³²</p> 	<p>Mr Cartoon Graffiti/tattoo artist³³</p> 	<p>Stak Graffiti artist³⁴</p> 




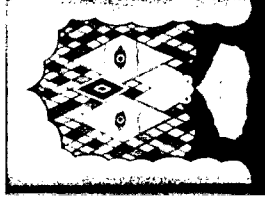








<p>Futura 2000 Graffiti artist³⁵</p> 	<p>Rostarr Street artist³⁶</p> 	<p>Mysterious AI Graffiti artist³⁷</p> 	<p>Stephen Sprouse Graffiti artist/fashion designer³⁸</p> 	<p>André Graffiti artist³⁹</p> 	<p>Rone Stencil artist⁴⁰</p> 
<p>Neckface Graffiti artist⁴¹</p> 	<p>Kaws Graffiti artist⁴²</p> 	<p>Crash Graffiti artist⁴³</p> 	<p>SIXTEN Stencil artist⁴⁴</p> 	<p>Satta Stencil artist⁴⁵</p> 	<p>Pibbs Stencil artist⁴⁶</p> 

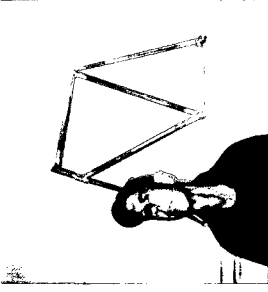
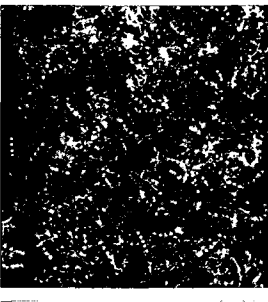









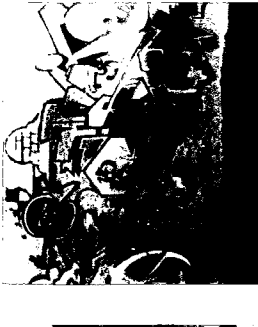
<p>Silhouette Graffiti artist⁴⁷</p> 	<p>Numskull Street artist⁴⁸</p> 	<p>Logan Hicks Stencil artist⁴⁹</p> 	<p>Ghostpatrol Stencil artist⁵⁰</p> 	<p>Akiro Stencil artist⁵¹</p> 	<p>Crash One Graffiti artist⁵²</p> 
<p>Chaz Bojorquez Graffiti artist⁵³</p> 	<p>Lee Quinones Graffiti artist⁵⁴</p> 	<p>Twist (Barry McGee) Graffiti artist⁵⁵</p> 	<p>Fade Graffiti artist⁵⁶</p> 	<p>Atom Graffiti artist⁵⁷</p> 	<p>Dave Kinsey Street and fine artist⁵⁸</p> 


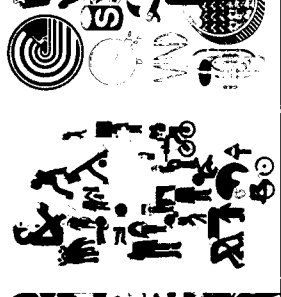



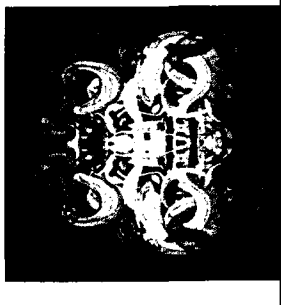






<p>Shepard Fairey Street artist⁵⁹</p>		<p>Todd James Street artist⁶⁰</p>		<p>Skore Graffiti artist⁶¹</p>		<p>Can2 Graffiti artist⁶²</p>		<p>Keith Haring Graffiti artist⁶³</p>		<p>Usurgrow Japanese street artist⁶⁴</p>	
<p>Mike Giant Graffiti artist/tattooist/ designer/illustrator⁶⁵</p>		<p>Mark Gonzales Street artist/skateboarder⁶⁶</p>		<p>Evan Hecox Street culture related artist /skateboarder⁶⁷</p>		<p>Eric Bailey Street-culture influenced oil painter⁶⁸</p>		<p>Michael Leon Street artist (skateboarding related)⁶⁹</p>		<p>Alex Kopps Filmmaker/painter /surfboard designer/ graffiti artist⁷⁰</p>	

<p>Miss Led Street artist⁷¹</p> 	<p>Stay High 149 Graffiti artist⁷²</p> 	<p>Delta Graffiti legend⁷³</p> 	<p>Marok Graffiti artist⁷⁴</p> 	<p>Matt Sewell Street artist⁷⁵</p> 	<p>Phil Frost Street artist⁷⁶</p> 
<p>SSUR (Ruslan Karablin) Street artist/fashion designer⁷⁷</p> 	<p>Kostas Seremetis Street artist⁷⁸</p> 	<p>Jono Wood Street artist/snowboarder⁷⁹</p> 	<p>Shay Nowick Street-culture related painter⁸⁰</p> 	<p>Rolland Berry Street artist/designer⁸¹</p> 	<p>Andy Howell Street artist⁸²</p> 










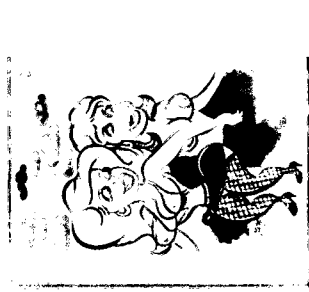


<p>ST/Art Street artist collective⁸³</p> 	<p>Rime Graffiti artist⁸⁴</p> 	<p>Ben Horton Skateboarder/street artist⁸⁵</p> 	<p>Chris Johanson. Street artist⁸⁶</p> 	<p>Parra Street artist/illustrator⁸⁷</p> 	<p>The Clayton Brothers⁸⁸</p> 
<p>Clare Rojas Street artist/ musician⁸⁹</p> 	<p>David Choe Graffiti artist⁹⁰</p> 	<p>DMOTE Graffiti artist⁹¹</p> 	<p>Ed Templeton Street artist⁹²</p> 	<p>Eklips One Graffiti artist⁹³</p> 	<p>Jo Jackson Street artist⁹⁴</p> 

<p>Jim Houser Street/urban artist⁹⁵</p> 	<p>Josh Lazcano Graffiti artist⁹⁶</p> 	<p>Matt Gordon Street artist⁹⁷</p> 	<p>Matt Leines Street/urban artist⁹⁸</p> 	<p>Jean-Michel Basquiat Graffiti artist⁹⁹</p> 	<p>REINA Graffiti artist¹⁰⁰</p> 
<p>REVOK Graffiti artist¹⁰¹</p> 	<p>Jest Graffiti artist¹⁰²</p> 	<p>Tim Hendricks Street (tattoo) artist¹⁰³</p> 	<p>Tyke Wines Graffiti artist¹⁰⁴</p> 	<p>Justin BUA Graffiti artist¹⁰⁵</p> 	<p>Eric Haze Graffiti artist/designer¹⁰⁶</p> 

<p>C.R. Stecyk III Pop culture related artist /godfather of the sport/art of skateboarding¹⁰⁷</p>		<p>John Perello (aka Jon One) Graffiti artist¹⁰⁸</p>		<p>JUSE revolving around recreating popular culture and street art⁰⁹</p>		<p>Pure Evil Graffiti artist¹¹⁰ and stencil artist¹¹¹</p>		<p>Russell Maurice Graffiti-inspired artist/fashion designer¹¹¹</p>		<p>Tyler Warren Surfing-culture focused artist and surfer¹¹²</p>	
<p>Dalek¹¹³ Street artist</p>		<p>Rich Jacobs Graffiti inspired artist¹¹⁴</p>	 <p>(fish chips)</p>	<p>Os Gemeos (Twins) Graffiti artists¹¹⁵</p>		<p>Dondi White Graffiti artist¹¹⁶</p>		<p>Rockin' Jelly Bean Low Brow artist¹¹⁷</p>		<p>Scien Graffiti artist¹¹⁸</p>	

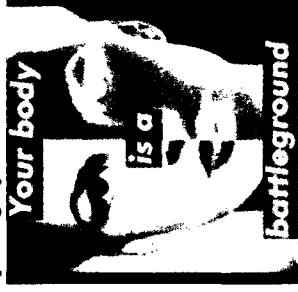




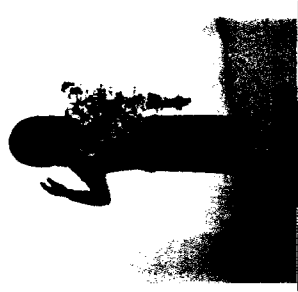
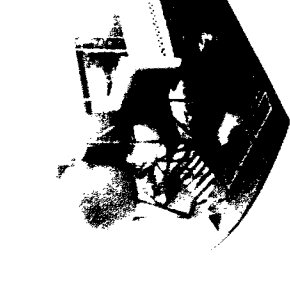



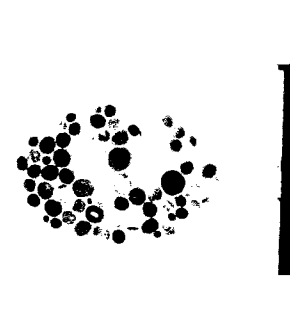
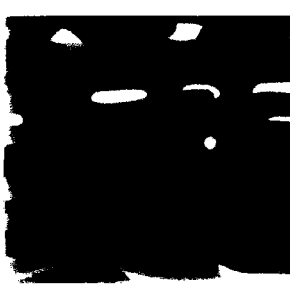
<p>Karoly Kiralyfalvi Street art-inspired graphic designer¹¹⁹</p>		<p>Geoff McFetridge Street culture - inspired graphic artist¹²⁰</p>		<p>Chris Lundy Lowbrow (Pop Surrealism)/Surfer/musician¹²¹</p>		<p>Andrew Brandou¹²² Lowbrow/pop surrealist painter</p>		<p>Dennis Mcnett Skateboard and punk rock inspired illustrator/painter/designer/skateboarder¹²³</p>		<p>Sean Alexander Street/pop driven artist¹²⁴</p>	
<p>Sumil Pawar¹²⁵ Stencil artist</p>		<p>KRK Ryden¹²⁶ pop surrealist</p>		<p>Kenzo Minami¹²⁷ Artist/fashion designer</p>		<p>Smart¹²⁸ Graffiti artist</p>		<p>Mark Drew¹²⁹</p>		<p>Misha (PERKS)¹³⁰ Artist/ DJ/producer</p>	






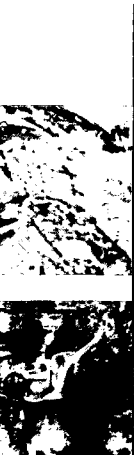



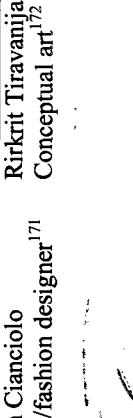


Comic and cartoon artists (N=22)





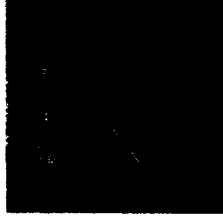




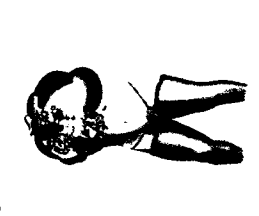


<p>Gary Panter Underground cartoonist/designer/music ian¹³¹</p> 	<p>Jeremyville Comic artist/ animator/toy designer¹³²</p> 	<p>Cole Gerst Artist/illustrator/designer/ animator¹³³</p> 	<p>Jophen Stein Artist/illustrator/designer/ animator¹³⁴</p> 	<p>Pete Fowler Cartoon style illustrator/toy designer¹³⁵</p> 	<p>Methamphetamine Sneaker customization guru/comic artist¹³⁶</p> 
<p>Robert Williams Underground cartoonist¹³⁷</p> 	<p>Michael Lau Comic-focused artist¹³⁸</p> 	<p>Mark Mothersbaugh Cartoonist¹³⁹</p> <p><i>The U.S. Government Governs American Kids de ty</i></p> 	<p>Mark Mulroney Cartoonist¹⁴⁰</p> 	<p>Matt Furie Cartoonist¹⁴¹</p> 	<p>Katsuya Terada Illustrator/ cartoonist¹⁴²</p> 


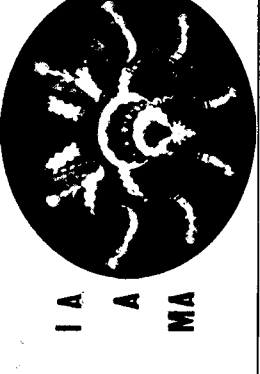


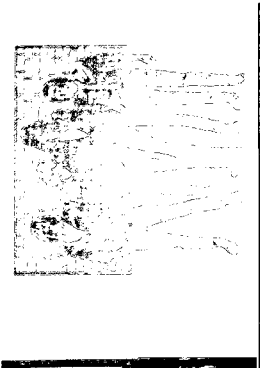


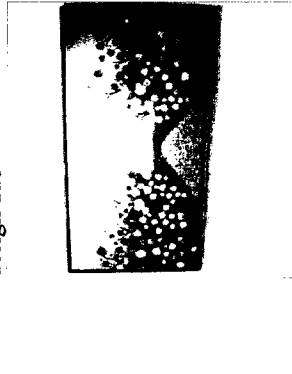



<p>Robert Crumb¹⁴³ Cartoonist</p>	<p>Kelsey Brookes Illustrator and painter¹⁴⁴</p>	<p>James Jiniat Patradoon Comic style illustrator¹⁴⁵</p>	<p>CUPCO (Luke Temby) doll maker¹⁴⁶</p>	<p>Ma Wing Shing Comic artist¹⁴⁷</p>	<p>Kerry James Marshall Painter/comic artist¹⁴⁸</p>
<p>Marty Schneider Cartoon graphic designer¹⁴⁹</p>	<p>Marco Zamora Urban landscape based graphic artist¹⁵⁰</p>	<p>Mijn Schatje Illustrator/ pop surrealism artist¹⁵¹</p>	<p>Peter Arkle Cartoonist</p>	<p>Peter Arkle Cartoonist</p>	<p>Peter Arkle Cartoonist</p>
<p>Saya bisal! Coursebook</p>	<p>Illustration of a car with a person inside.</p>	<p>Illustration of a woman's face with large eyes.</p>	<p>Illustration of a doll with a large head.</p>	<p>Illustration of a person on a bicycle.</p>	<p>Illustration of a person in a wheelchair.</p>
<p>Illustration of a woman's face with a crown.</p>	<p>Illustration of a car with a person inside.</p>	<p>Illustration of a woman's face with large eyes.</p>	<p>Illustration of a doll with a large head.</p>	<p>Illustration of a person on a bicycle.</p>	<p>Illustration of a person in a wheelchair.</p>
<p>Illustration of a woman's face with a crown.</p>	<p>Illustration of a car with a person inside.</p>	<p>Illustration of a woman's face with large eyes.</p>	<p>Illustration of a doll with a large head.</p>	<p>Illustration of a person on a bicycle.</p>	<p>Illustration of a person in a wheelchair.</p>



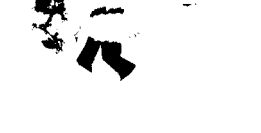




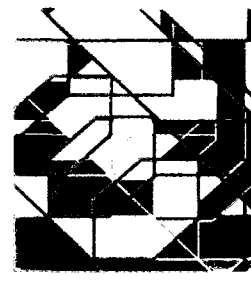




Other artists (N=62)

<p>Barbara Kruger Conceptual artist /photographer¹⁵³</p> 	<p>Marc Quin (One of the Young British Artists)¹⁵⁴</p> 	<p>Tracey Emin (one of the Young British Artists)¹⁵⁵</p> 	<p>Zakee Shariff Artist/illustrator/ fashion designer¹⁵⁶</p> 	<p>Olly & Suzi Painters/photographers¹⁵⁷</p> 	<p>Kiki Smith Sculptor¹⁵⁸</p> 
<p>Rem Koolhaas Architect¹⁵⁹</p> 	<p>Inez van Lamsweerde¹⁶⁰ Photographer</p> 	<p>Agathe de Bailliencourt¹⁶¹ Abstract artist</p> 	<p>Marilyn Minter¹⁶² Artist/photographer</p> 	<p>Cody Hudson¹⁶³ Graphic artist</p> 	<p>Peter Zimmermann¹⁶⁴ Abstract artist</p> 

<p>Godlis Punk photographer¹⁶⁵</p> 	<p>Terry Richardson Photographer¹⁶⁶</p> 	<p>Bernard Buffet (gothic art)¹⁶⁷</p> 	<p>Yamandu Roos Photographer¹⁶⁸</p> 	<p>Hanna Liden¹⁶⁹</p> 	<p>Ryo Matsuoka¹⁷⁰</p> 
<p>Susan Cianciolo Artist/fashion designer¹⁷¹</p> 	<p>Rirkrit Tiravanija Conceptual art¹⁷²</p> 	<p>David Mackay¹⁷³ Botanical artist</p> 	<p>Reg Mombassa Modern fine artist¹⁷⁴</p> 	<p>Maya Hayuk Conceptual artist¹⁷⁵</p> 	<p>Claude Closky (pop culture)¹⁷⁶</p> 

Cyprien Gaillard ¹⁷⁷		Derek Albeck ¹⁷⁸		Sam Messer ¹⁷⁹		John Baldwin ¹⁸⁰		Andrew Pommier ¹⁸¹		Andrew Mania ¹⁸²	
Dominique Gonzalez-Foerster ¹⁸³ Installation artist		Theodora Allen ¹⁸⁴ Photographer and painter		Nobuyoshi Araki ¹⁸⁵ Photographer (Eroticism is a central subject)		Tomoo Gokita ¹⁸⁶ (inspired by music, typography, wrestling, and third-rate porn)		Rankin ¹⁸⁷ Photographer/publisher/film director		Taro Okamoto ¹⁸⁸ Abstract/avant-garde artist who interest in Japanese mysteries	

<p>Dylan Martorell¹⁸⁹ Artist/musician</p> 	<p>Glenn Ligon¹⁹⁰ Conceptual artist</p> <p>I AM A MAN</p>	<p>Adam Wallacavage¹⁹¹ Photographer/sculptor</p> 	<p>Cecilia Carlstedt¹⁹²</p> 	<p>Mark Hampson¹⁹³</p> 	<p>Simon Periton¹⁹⁴</p> 
<p>James Jean¹⁹⁵ Illustrator</p> 	<p>Julie Verhoeven¹⁹⁶ Illustrator</p> 	<p>Kai and Sunny¹⁹⁷ Illustrators and fashion design duo</p> 	<p>Deanna Templeton¹⁹⁸ Photographer</p> 	<p>Kozyndan¹⁹⁹ Illustrator</p> 	<p>Henry Obasi²⁰⁰ Illustrator</p> 

<p>Kareena Zerefos²⁰¹ Illustrator</p>		<p>Keren Richter²⁰² Illustrator/ painter</p>		<p>Kelly Smith²⁰³ Illustrator</p>		<p>David Foldvari²⁰⁴ Illustrator</p>		<p>Amy Ruppel²⁰⁵ Illustrator</p>		<p>Bill McMullen²⁰⁶ Graphic artist</p>	
<p>Beci oprin²⁰⁷ Illustrative artist/fashion designer</p>		<p>Sarah Morris²⁰⁸ Abstract artist/filmmaker</p>		<p>Junk Mizuno²⁰⁹ Illustrator and manga artist</p>		<p>Peter Saville²¹⁰ Graphic artist (renown for designing record and CD covers)</p>		<p>Phillip Harkness²¹¹ Art director, designer & illustrator</p>		<p>Filip Pagowski²¹² Graphic artist</p>	

Cai Guo-Qiang²¹³

Carson Ellis²¹⁴



- ¹ Fineberg, J. (2000). *Art since 1940: Strategies of being* (2nd ed). London: Laurence King.
- ² Fineberg, J. (2000). *Art since 1940: Strategies of being* (2nd ed). London: Laurence King.
- ³ Fineberg, J. (2000). *Art since 1940: Strategies of being* (2nd ed). London: Laurence King.
- ⁴ <http://www.teroyneiman.com>
- ⁵ Cruz, A., Friis-Hansen, D., & Matsui, M. (1999). *Takashi Murakami: the meaning of the nonsense of the meaning*. New York: Harry N. Abrams
- ⁶ <http://www.davidfloresart.com/>
- ⁷ <http://www.richardgoodallgallery.com/rggstore/Urban-Vinyl/Vinyl-Figures/Kidrobot/kon-artist-dave-flores-green-p-12011.html>
- ⁸ <http://www.illustrationmundo.com/article/art/6/>
- ⁹ http://www.wgsn.com/members/trade-shows/features/ts2006jul17_017204f_ad
- ¹⁰ <http://prettykoreangirls.blogspot.com/>
- ¹¹ <http://www.nancylang.com/>
- ¹² <http://www.visual-arts-cork.com/history-of-art/pop-art.htm>
- ¹³ <http://www.artnet.com/artwork/425994939/651/ashley-bickerton-mades-warung.html>
- ¹⁴ <http://www.kennyscharf.com/welcome.html>
- ¹⁵ <http://www.openmagazine.co.uk/pictures/article/london-art-fair/>
- ¹⁶ <http://www.rayrichardson.co.uk/>
- ¹⁷ <http://www.art-is-life.com/art.htm>
- ¹⁸ <http://www.davewhite.me.uk/>
- ¹⁹ <http://www.whitecube.com/artists/hirst/>
- ²⁰ <http://www.visual-arts-cork.com/history-of-art/pop-art.htm>
- ²¹ <http://www.meganwhitmarsh.com/artwork/2004.html>
- ²² <http://layersofmeaning.org/wp/?p=221>

- 16 <http://www.tokyoartbeat.com/tablog/entries/en/2007/10/tripolar-disorder.html>
- 17 <http://www.cnn.com/2006/TRAVEL/02/03/glasgow.jimlambie/index.html>
- 18 <http://www.mambo.vu>
- 19 <http://www.clawmoney.com/>
- 20 Weyland, J. (2005). Pineapple and all those guys. In A. Rose & C. Strike (Eds.), *Beautiful losers: Contemporary art and street culture* (pp.111-140). New York: D.A.P. : Iconoclast
- 21 <http://www.mambo.com.au/artists/paul-mcneil/>
- 22 <http://www.artnet.com/artwork/424959815/424951585/thomas-campbell-people-of-pangea-unite.html>
- 23 <http://shin.co.nr/>
- 24 <http://www.fafi.net/>
- 25 <http://www.wkinteract.com/>
- 26 <http://www.artnet.com/artwork/425964575/111884/wk-interact-untitled.html>
- 27 <http://www.missvan.com/>
- 28 <http://www.graffitiresource.co.uk/stash/>
- 29 <http://www.ceyadams.com/pages/page1A.html>
- 30 <http://www.formatmag.com/art/cey-adams/>
- 31 http://www.robotswillkill.com/graffiti/showgraff.php?artist_id=4281
- 32 <http://www.faille.net/site/>
- 33 <http://www.giantrobot.com/issues/issue10/slick/index.html>
- 34 <http://www.newrowfilm.com/info.htm>
- 35 <http://www.graffiti.org/index/best.html>
- 36 <http://mistercartoon.com/art.html>
- 37 http://www.robotswillkill.com/graffiti/showgraff.php?artist_id=7996
- 38 <http://www.futura2000.com/>
- 39 <http://www.graffiti.org/futura/fu2000.html>
- 40 <http://www.ukstreetart.co.uk/2008/05/29/war-pen-at-the-leonard-street-gallery/>
- 41 <http://mysteriousal.bigcartel.com/product/pisstake-marilyn-goth-blue>
- 42 <http://www.fadwebsite.com/2009/01/08/stephen-sprouse-rock-on-mars-at-deitch-in-collaboration-with-louis-vuitton-nyc-jan-9th/>
- 43 <http://www.fotolog.com/freq/41385540>
- 44 <http://t-o-n-e.com/>
- 45 http://commons.wikimedia.org/wiki/File:Neckface_Allen_Street.jpg
- 46 <http://www.kawsone.com>
- 47 <http://www.webgallerynyc.com/crash21.html>
- 48 <http://www.handmadeposters.com/display.aspx?menuid=10>
- 49 <http://www.redbubble.com/people/sattia/calendars/4235918-1-stencil-art>
- 50 <http://www.phibs.com/blog/>
- 51 <http://www.siloeffe.com/>
- 52 <http://www.funskull.com/home.html>
- 53 <http://www.stencilrevolution.com/photopost/showphoto.php?photo=10399&cat=500&sort=1&ppuser=341>

- 50 <http://taint.org/2006/12/12/122230a.html>
- 51 <http://www.akiro.co.uk/main.html>
- 52 <http://www.woostercollective.com/2004/08/15-week/>
- 53 <http://www.crashone.com/id7.html>
- 54 <http://www.artandliving.com/2008/09/>
- 55 <http://leequinones.com/blog/>
- 56 http://www.creativeworkfund.org/modern/bios/barry_megee.html
- 57 http://www.robotswillkill.com/graffiti/showgraff.php?artist_id=88
- 58 <http://streetfiles.org/photos/detail/144501/>
- 59 <http://www.kinseyvisual.com/?id=14>
- 60 <http://tomorrowmuseum.com/2009/02/05/the-problem-with-shepard-fairey/>
- 61 <http://www.toddjames.com/prints.html>
- 62 http://www.graffiti.org/pr/skore_puertorico.jpg
- 63 <http://www.cantwo.de/cantwo.htm>
- 64 http://www.haring.com/cgi-bin/art_lng.cgi?date=1989&genre=Painting&start=0&id=00835
- 65 <http://www.usugrow.com/gallery/bwp1.html#>
- 66 <http://www.mikegiant.com/graffiti.php?id=2&page=1&pic=59>
- 67 <http://www.artslant.com/global/artists/show/21612-mark-gonzales>
- 68 <http://www.evanhecox.com/>
- 69 <http://www.theartprint.net/artwork.php?artist=00007>
- 70 <http://michaelleonstudio.com/web/atwater/overprinted-posters/>
- 71 <http://forum.surfermag.com/forum/showflat.php?Number=786460&page=0>
- 72 [www.alexkopp.com](http://www.missled.co.uk/gallery_paintings.html#)
- 73 http://www.missled.co.uk/gallery_paintings.html#
- 74 <http://stayhigh149.blogspot.com/>
- 75 <http://www.graffiti.org/delta/messbuggin.jpg>
- 76 <http://www.highsociety.com/news/tag/online/>
- 77 <http://mattsewell.co.uk/?p=26>
- 78 <http://www.albany.edu/museum/wwwmuseum/frostpopel/frost.html>
- 79 <http://www.creativeime.org/programs/archive/2004/dreamland/new/artists/surr.html>
- 80 http://www.artnet.com/Artists/LotDetailPage.aspx?lot_id=B52E546F264A960838F436E130BBFACC
- 81 <http://www.spacejunk.tv/expositions.php?noLangue=1&noExposition=70>
- 82 <http://shaynowick.com/archive.html>
- 83 <http://www.rvca.com/amp/?cat=81>
- 84 <http://www.rollandberry.jp/f/art.html>
- 85 <http://www.gallerynucleus.com/detail/4230>
- 86 <http://start.hk/>
- 87 http://www.graffitiprojects.com/exchange/writers/prime_extra.html

- 85 <http://www.benhortonart.com/painings.html#>
<http://www.graphotism.com/Interviews.24.0.html>
86 <http://boiteaoutil.blogspot.com/2009/10/art-of-chris-johanson.html>
87 http://www.productogod.net/artist_main.php?cat=4&artist=11&prodid=97&jid=4
<http://the99percent.com/articles/6062/piet-parra-my-life-has-surpassed-expectations>
88 http://www.woostercollective.com/2007/02/new_work_from_the_clayton_brothers.html
<http://www.claytonbrothers.com/biography/index.php>
http://www.phillipsdeputy.com/media/194555/s@p_ny_apr_09.pdf
89 http://www.gallerypauleanglim.com/Gallery_Paule_Anglim/Clare_Rojas_Reviews.html
<http://www.artloversnewyork.com/zine/the-bomb/2007/11/28/community-outreach-opens-toronto-outpost/>
90 <http://www.davidchoe.com/>
<http://www.rvca.com/anp/?cat=63>
91 <http://www.graffiti.org/dmote/index.html>
<http://www.rvca.com/anp/?cat=7>
92 <http://robertsandtilton.com/artists/templeton/?directory=¤tPic=0>
93 <http://www.rvca.com/anp/?cat=36>
<http://www.graffiti.org/sever/index.html>
94 <http://www.rvca.com/anp/?cat=65>
http://www.phillipsdeputy.com/media/194555/s@p_ny_apr_09.pdf
95 <http://www.rvca.com/anp/?cat=67>
<http://www.artnet.com/artwork/42534980/117794/jim-houser-hexes.html>
96 <http://www.rvca.com/anp/?cat=68>
http://www.phillipsdeputy.com/media/194555/s@p_ny_apr_09.pdf
97 <http://www.rvca.com/anp/?cat=76&paged=2>
98 http://www.phillipsdeputy.com/media/194555/s@p_ny_apr_09.pdf
99 <http://www.rvca.com/anp/?cat=77>
100 <http://www.artnet.com/artist/2068/jean-michel-basquiat.html>
101 <http://www.rvca.com/anp/?cat=78>
102 <http://www.rvca.com/anp/?cat=6>
103 http://www.robotswillkill.com/graffiti/showgraf.php?artist_id=380
104 <http://www.knowngallery.com/anp/?cat=82>
105 <http://www.knowngallery.com/gallery/artist/thewitnes>
<http://www.justinbua.com/originals.html#drawings>
106 <http://www.flawlesshustle.com/art/art-justin-bua/>
<http://www.interhaze.com/hazemain.swf>

- 107 <http://www.lodownmagazine.com/index.php?page=25&modaction=show/item&id=1252>
- 108 <http://www.rvca.com/anp/?cat=62>
- 109 <http://etniesplus.com/artists/jon-perello/>
- 110 <http://www.askart.com/askart/artist.aspx?artist=11153542>
- 111 <http://www.freshnessmag.com/content/features/files/0705/ihavepop/>
- 112 http://www.ihavepop.com/ihavepop/ihp_1_cd.php
- 113 <http://www.pureevilclothing.com/>
- 114 <http://www.enemiesloser.wordpress.com/page/3/>
- 115 <http://www.artbylerwarren.com/>
- 116 <http://www.andoandfriends.com/blog/3>
- 117 <http://dalekart.com/#/biography/>
- 118 <http://www.creativeview.co.uk/cr-blog/2007/october/new-elms-lesters-street-art-show>
- 119 http://www.fecalface.com/SF/index.php?option=com_content&task=view&id=199&Itemid=92
- 120 http://www.96gillespie.com/artists_profiles/jacobs.htm
- 121 <http://www.tate.org.uk/modern/exhibitions/streetart/artists-osgemeos.shtml>
- 122 <http://buildanddestroy.com/blog/?cat=17>
- 123 <http://www.dondwhitefoundation.org/bio.htm>
- 124 <http://www.juxtapoz.com/Features/rockin-jellybean; http://www.rockinjellybean.com/index.shtml>
- 125 <http://www.flickr.com/photos/24293932@N00/3387836039/>
- 126 <http://www.creativeandlive.com/archives/2007/12/04/karoly-kiralyfalvi>
- 127 http://coke-art.blogspot.com/2007_08_01_archive.html
- 128 <http://www.championdontstop.com/site3/gm.html>
- 129 <http://www.chrislundy.com; http://www.mekibbenstudios.com/>
- 130 <http://www.excellentvirtu.com/>
- 131 <http://www.howlingprint.com/artist.htm>
- 132 http://www.seanalexander.tv/i_selected_nav.htm
- 133 <http://hypebeast.com/2009/06/sunil-pavar-x-eye-junya-watanabe-comme-des-garcons-video-trailer/>
- 134 <http://www.yamakeartproject.com/2008/11/8/773.aspx>
- 135 <http://www.krklad.com/gallery/paintings/index.html>
- 136 <http://www.artistaday.com/?p=1391>
- 137 <http://www.darkroastedblend.com/2007/11/modernist-art-in-camouflage.html>
- 138 http://idonlikemondays.us/blog/archives/2009_02_01_archive.html
- 139 <http://www.smart-one.com.au/blog.html>
- 140 <http://www.mambo.com.au/artists/>
- 141 <http://www.makingends.com>
- 142 http://www1.hk.apple.nextmedia.com/template/apple_sub/art_main.php?iss_id=20060603&sec_id=12187376&art_id=5987743
- 143 http://www.garypanter.com/work_comics03.html

- 132 http://www.jeremyville.com/home/jeremyville_home.html
Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 133 <http://www.vanskygallery.com/cole/index.html>
- 134 <http://www.jophenstein.com/>
- 135 <http://www.monsterism.net/gallery/gallery01.html>
<http://www.chapter.org/11249.html>
- 136 <http://www.methamphibian.com/meth.html>
- 137 Donnelly, N. (eds.) 2000. *Customized: Art inspired by hot rods, low riders and American car culture*. Harry N. Abrams, Inc.
- 138 <http://www.michaellau-art.com/comics.html>
- 139 http://www.mutatovisual.com/html/postcards/translated_bribes.html
- 140 <http://www.markmulroney.com/id9.html>
- 141 <http://www.matffurie.com/wallpaper.php>
- 142 <http://www.animebooks.com/terkatzen.html>
- 143 <http://cacazan.com/>
- 144 <http://rcrumb.com/artgallery.html>
- 145 <http://www.vanskygallery.com/kelsey/index.html>
<http://www.jiratradoon.com/>
<http://www.mambo.com.au/artists/james-jiriat-patradoon/>
- 146 <http://www.cupco.net/blog/about/>
- <http://www.damienmintongallery.com.au/artists/luke-temby/>
- <http://www.mambo.com.au/artists/>
- 147 <http://www.comicsworld.com/c16-hm/c16.htm#>
- 148 <http://illustrationart.blogspot.com/2009/02/kerry-james-marshall.html>
- 149 <http://www.cmoa.org/international/html/art/marshall.htm>
- 150 http://www.martyschneider.com.au/art_gallery-menu.html
www.rtyapparei.com
- <http://www.vanskygallery.com/marco/index.html>
- 151 <http://www.mijnschatje.fr/>
- 152 http://www.wastelandone.com.au/viewartist.php?artist_id=16
- 153 <http://www.peterarkle.com/samples2.htm#>
- 154 <http://www.barbarakruger.com/art.shtml>
<http://www.artnet.com/artist/13895/marc-quinn.html>

- 155 <http://art.newcity.com/2008/12/07/day-three-miami-art-fairs-gimme-a-sign/>
- 156 <http://www.tracey-emin.co.uk/tracey-emin-biography.html>
- 157 <http://www.zakeeshariff.com>
- 158 <http://www.ollysuzi.com>
- 159 http://www.fortlaan17.com/artists/kiki-smith/?source=google_ads&gclid=CNXp5urq5p4CFQQwpAoduX7XzQ
- 160 http://www.oma.eu/index.php?option=com_projects&view=portal&id=1122&Itemid=10
- 161 <http://www.foammagazine.nl/portfolio?foto=30>
- 162 <http://www.agathedeb.com/painting/paintingscanvas2006.htm>
- 163 <http://www.artnet.com/artists/11881/marilyn-minter.html>
- 164 <http://struggleinc.com/projects/157/>
- 165 <http://www.centerstagechicago.com/art/articles/codyhudson.html>
- 166 <http://www.artnet.com/artists/18424/peter-zimmermann.html>
- 167 <http://www.artfacts.net/en/exhibition/peter-zimmermann-new-paintings--exhibition-room-147115/overview.html>
- 168 <http://www.godlis.com/mainpage.html>
- 169 <http://www.terryrichardson.com/>
- 170 <http://museebernardbuffet.com/english.html>
- 171 <http://www.yamandu.org/>
- 172 <http://www.artnet.com/artwork/425504009/180756/hanna-liden-dead-nude-chiling-with-death-and-fire.html>
- 173 <http://www.papermag.com/?section=article&parid=1827>
- 174 <http://www.ryoart.com/>
- 175 http://www.wgsn.com/members/youth-market/bitesize/ym2005aug11_013802
- 176 <http://www.susanciocolo.com/drawings/drawing05.html>
- 177 <http://www.artinfo.com/news/story/33010/rikkrit-tiravanija/>
- 178 <http://www.guggenheim.org/new-york/press-room/press-releases/press-release-archive/2004/628-november-9-hugo-boss-prize-winner>
- 179 <http://www.davidmackay.com.au/>
- 180 <http://www.regmombassa.com/>
- 181 <http://www.mayahayuk.com/>
- 182 <http://www.closky.info/article.php?id=1>
- 183 <http://www.laurabartlettgallery.co.uk/Artist-work/7#>
- 184 <http://www.bugadacargnel.com/en/pages/artistes.php?name=6564>
- 185 <http://www.derekalbeck.com>
- 186 <http://www.artnet.com/artists/11713/sam-messer.html>
- 187 <http://www.npg.si.edu/competition/site/exhibition/PeoplesChoiceAward/EntryDetails28.html>

- 181 <http://andrewpommier.com/paintings/>
http://dazeddigital.com/ArtsAndCulture/article/3453/1/Andrew_Pommier_Overactive_Imaginations
<http://www.rvca.com/anp/?cat=57>
- 182 <http://www.artnet.com/artist/156135/andrew-mania.html>
- 183 <http://www.dg.f5.com/picturama/0/EspaceBalenciaga>
- 184 <http://www.rvca.com/anp/?cat=54>
- 185 <http://www.artnet.com/artist/1592/nobuyoshi-araki.html>
<http://www.assemblylanguage.com/reviews/Arakii.html>
- 186 <http://www.honorfraser.com/?s=artists&aid=10>
- 187 <http://www.rankin.co.uk/portfolio/alexbox>
<http://www.art-dept.com/artists/rankin/>
- 188 <http://www.artnet.com/artist/559367/taro-okamoto.html>
- 189 <http://www.japanvisitor.com/index.php?cID=416&pID=1435>
<http://dylanmartorell.blogspot.com/>
- 190 <http://www.viceland.com/int/v15n11/htdocs/dylan-martorell-337.php>
<http://www.artnet.com/artwork/424635036/631/glen-ligon-condition-report.html>
<http://www.gregkucera.com/ligon.htm>
- 191 <http://awp.diaart.org/ligon/intro.html>
- 192 <http://www.jonathanlevinegallery.com/?method=Exhibit.ExhibitDescription&ExhibitID=133517AD-113B-5562-AAF5520DE904AC89>
- 193 <http://www.ceciliacarlstedt.com/>
- 194 <http://www.markhampton.co.uk/johnbull/johnbull7.html>
- 195 <http://www.artnet.com/artist/423789263/simon-periton.html>
http://www.sadiocolles.com/simon_periton/biog_more.html
<http://www.jamesjean.com/>
- 196 http://www.shift.jp.org/en/archives/2007/09/julie_verhoeven.html
- 197 <http://www.kaiandsunny.com/>
<http://www.stolenspace.com/section.php?xSec=280>
- 198 <http://www.rvca.com/anp/?cat=37>
- 199 <http://www.kozyndan.com/art>
- 200 <http://www.henryobasi.com/home.php?menu=6>
- 201 <http://www.kareenazerefos.com/art/petits-travaux/>
- 202 <http://www.noikeren.com/>
- 203 <http://www.birdyandme.com.au/>
- 204 <http://kjsdesign.blogspot.com/2009/03/illustration-inspiration.html>
<http://www.davidfoldvari.co.uk/Site/home.html>
- 205 <http://www.productofgod.net/profile.php?id=21>
- 206 <https://www.enormoustinyart.com/Artists/p-r/Ruppel,-Amy.aspx>
<http://www.billmemullen.com/main.html>

- 207 http://www.2kbyingham.com/bill_mcmullen
208 <http://rebeccawolkenstein.com/latest/category/beciorpin/>
<http://etniesplus.com/artists/beci-orpin/>
www.nmk-frankfurt.de
- 209 <http://jmnews.exblog.jp/>
210 <http://www.roqlarue.com/index.php?module=Exhibits&id=42>
<http://designmuseum.org/design/peter-saville>
- 211 <http://philharkdesign.com/>
212 <http://www.mambo.com.au/artists/>
<http://www.filppagowski.com>
- 213 <http://www.illustrationmundo.com/wp/category/art-show/page/2>
214 <http://www.caiguoqiang.com/shell.php?sid=2>
<http://www.carsonellis.com/portfolio.html>

Second group (N=32)

Pop art-relevant artists (N=16)					
Taku Mochizuki Japanese street artist ¹	Wadall Street-based artist ²	Tony Munoz (who has worked with Vans for years) urban artist ³	Ques (LCP collective) Cartoon style artist ⁴	Doke Stencil artist ⁵	Taka Hayashi Skateboarder/street style painter/illustrator ⁶
George Thompson (for RVCA) Street artist ⁷	Devon Ojas Graffiti artist ⁸	Soul Session Breakdancer/graffiti artist ⁹	Stephan 'Maze' Georges Graffiti artist ¹⁰	Kevin Lloyd Ancell (for RVCA) Artist/surfer ¹¹	Simone Legno Cartoon style graphic designer and illustrator ¹²
Run777 Comic style graphic artist ¹³	Hammo Stencil artist ¹⁴	Jason Schmidt (aka JSEN) Stencil artist ¹⁵	Melbourne lad Meek Stencil artist ¹⁶		
Others (N=16)					
Jean Fabre ¹⁷	Gustavo Gagliardo ¹⁸	James Holdsworth ¹⁹	Ulla Puggaard ²⁰	Ben Cheshire ²¹	Meiko Shisui ²²
Cosmic Crack Botanical artist ²³	David Tiltow Photographer ²⁴	Holly Curtis Photographer ²⁵	ST1 Graphic artist ²⁶	John Madea Graphic artist/computer scientist ²⁷	John Minardi Graphic designer ²⁸
Fredrik Tjernstrom Illustrator ²⁹	Saburo Ito Illustrator ³⁰	Galdos del Carpio Illustrator Tristan ³¹	Cassandra Rhodin Illustrator ³²		

The list excludes Sixpack France and 2K by Gingham

- 1 http://www.wgsn.com/members/trade-shows/features/ts2005feb25_012087c_ab
- 2 http://www.wgsn.com/members/youth-market/bitesize/ym2005jul12_013391
- 3 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 4 <http://www.selectism.com/news/tag/feiyue/>
- 5 <http://www.lep-united.com/print.php>
- 6 http://www.k-swiss.com.au/ks_news_collaboration.php
- 7 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 8 <http://www.graffiti.org/index/history2003.html>
- 9 <http://www.rvca.com/anp/?cat=66>
- 10 http://www.wgsn.com/members/trade-shows/features/ts2004sep13_010711f_ac
- 11 http://www.wgsn.com/members/youth-market/features/ym2006nov10_018507
- 12 Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.
- 13 <http://www.rvca.com/anp/?cat=71>
- 14 <http://www.tokidoki.it/about/>
- 15 <http://deanfreelance.com/tokidoki-simone-legno-interview/>
- 16 <http://www.777run.com/run777.htm>
- 17 <http://www.feiyue-shoes>
- 18 http://www.k-swiss.com.au/ks_news_collaboration.php
- 19 http://www.k-swiss.com.au/ks_news_collaboration.php
- 20 http://www.k-swiss.com.au/ks_news_collaboration.php
- 21 http://www.wgsn.com/members/trade-shows/features/ts2008oct13_085936_ac
- 22 http://www.wgsn.com/members/youth-market/bitesize/ym2006jun22_017019
- 23 http://www.wgsn.com/members/youth-market/bitesize/ym2006jun22_017019
- 24 http://www.wgsn.com/members/youth-market/bitesize/ym2006jun22_017019
- 25 http://www.wgsn.com/members/youth-market/bitesize/ym2003jul16_007243
- 26 http://www.wgsn.com/members/trade-shows/features/ts2008feb19_083431_ab
- 27 http://www.wgsn.com/members/trade-shows/features/ts2008jul14_085010i
- 28 <http://www.converse.com/#shoes>
- 29 http://www.wgsn.com/members/youth-market/features/ym2004apr08_009447_d
- 30 <http://www.sneakerfiles.com/2008/08/08/reebok-omni-lite-exotic-lux--insta-pump-fury-python-edition-maeda-freestyle-high/>
- 31 <http://www.converse.com/#shoes>
- 32 <http://www.fredriktjernstrom.com/>
- 33 http://www.wgsn.com/members/trade-shows/features/ts2006jul17_017204f_ad
- 34 http://www.wgsn.com/members/magazine/archive/arc2000jul26_502519
- 35 <http://www.cassandrathodin.com/>

CHAPTER FIVE: MULTIPLE CASE STUDIES

5.1 Introduction

This chapter reports the interpretive findings of qualitative data analysis on twelve FAC brands. With theoretical sampling, the cases were selected based on two considerations: ten cases were firstly selected from six categories (high fashion, ready-to-wear [RTW], streetwear, sportswear, denim brands and other casual wear brands) from archival records collected through the wgsn website and the FAC brands' official websites. In addition, in order to examine the Mainland and Hong Kong markets, the Mainland sportswear brand Li-Ning and the Hong Kong-based brand Dusty were also studied. As such, a total of twelve cases were chosen for multiple case studies (Table 5-1). In so doing, this study aims to minimise differences in which much similar data is possibly collected; and maximize differences to facilitate the collection of different and diverse data (Glaser & Strauss, 1967).

Table 5-1: Twelve cases for multiple case studies

	High fashion	Ready-to-wear	Casual wear			
			Sportswear	Streetwear	Denim	Others
Louis Vuitton	✓	×	×	×	×	×
Agnès b	✓	×	×	×	×	×
Fornaria	×	✓	×	×	×	×
H&M	×	✓	×	×	×	×
Adidas	×	×	×	×	×	×
Vans	×	×	✓	×	×	×
Marharishi	×	×	×	✓	×	×
Sixpack	×	×	×	✓	×	×
Levi's	×	×	×	×	✓	×
Dusty	×	×	×	✓	×	×
Li-Ning	×	×	✓	×	×	×
Gap	×	×	×	×	×	✓

Examined issues include:

- 1) Company scale;

- 2) Major event which may be relevant to their AC strategy;
- 3) Category/style of the brands;
- 4) Brands' value bodies;
- 5) The artist collaborators' features (fame and art style);
- 6) Their FAC products;
- 7) Release scale and time;
- 8) Promotion activities adopted for their AC projects;
- 9) Their alternatively formal connection with the art world (e.g. sponsoring exhibition, operating art gallery); and
- 10) Their collaboration with other fields (e.g. music, sports, product design, and media).

There are three sections in this chapter. Firstly, the FAC practice of each case is independently described and displayed in tabular format (Section 5.2); then a comparison of the twelve cases are conducted and findings around FAC are reported (Section 5.3). Lastly, a summary of this chapter is drawn (Section 5.4).

5.2 Tabular display of case information

Table 5-2: Louis Vuitton since 1854

Items	Notes
Major Event	In 1997, US designer Marc Jacobs was chosen for the role of artistic director in 1997. Since then, Louis Vuitton officially expanded into the areas of prêt-à-porter and shoes and developed their FAC projects. ¹
Scale	425 stores as of December 31, 2008 ²
Value body	Youth, innovation, creativity, authenticity ³
Collaborative mode	<ul style="list-style-type: none"> ◆ Short-term offers with high frequency ◆ Combination of limited edition and unlimited
Artist identity	<p>FAC projects</p> <ul style="list-style-type: none"> -Louis Vuitton & Stephen Sprouse for S/S 2001 and 2009 (limited edition) -Louis Vuitton & Julie Verhoeven for S/S 2002 (limited edition) -Louis Vuitton & Takashi Murakami for S/S 2003, S/S 2005, 2006, 2008 & S/S 2008 (limited and unlimited edition)^{3, 4, 5}
FAC categories	Contemporary art icons: graffiti artist and designer Stephen Sprouse, illustrator Julie Verhoeven, pop artist Takashi Murakami, and appropriation artist Richard Prince
Promotional activity <i>(To be continued)</i>	Bags, watches, and other accessories Runway show; Advertising in media;

	and release in the Brooklyn Museum (Murakami 2008 collection) paired with the artist's exhibition ⁶ (there is variance in different projects)
Conceptual highlights	To express innovation and their close involvement with the art world
Other association with art	A wide range of forms ranging from art sponsoring to opening galleries
Association with other worlds	Cross boundaries by teaming up with another fashion designer (Louis Vuitton & Rei Kawakubo in 2008) and musician (Kanye West & Louis Vuitton for shoe line in 2009)

Sources:

¹ Hata, K. (2004). *Louis Vuitton Japan: the building of luxury, 1st edn, New York: Assouline.*

² <http://www.lvmh.com/>

³ *LVMH Annual Reports 1999-2008*

⁴ Eaton, D. F. (2006). 'Louis Vuitton Malletier against Whenu.com, Inc., Lushbags.com, and John Does 1-10', *Report and Recommendation to Judge Kaplan, United States District Court Southern District of New York, 1-19.*

⁵ Radón, A. (2004). *The paradoxical relationship between the exclusiveness of luxury goods and profit maximization. Working paper, School of Business, Stockholm*

University, March 25th

⁶ <http://www.brooklynmuseum.org/press/uploads/Louis%20Vuitton%20Press%20Release-PROD.pdf>

Table 5-3: Adidas since 1926

Items	Notes
Major event	In 2001, division of Adidas Originals is established positioned as street fashion label which is responsible for the FAC of Adidas
Scale	In December 2008, the total number of Adidas stores was 1,332
Value body	Innovation, authenticity, originality, and classic
Target consumer of Originals	Fashion hunters and stylesetters
Collaborative mode	<ul style="list-style-type: none"> ◆ Short-term offers with high frequency (2000, 2005, S/S 2006, 2007, Fall 2007); combination of limited edition and unlimited edition ◆ Their FAC projects have become increasingly intensive since around 2005. ◆ A group of artists were usually selected to collaborate for the same project (e.g. 35th anniversary collection, end-to-end project, and Adicolor collection)
<i>(To be continued)</i>	<p>FAC projects</p> <ul style="list-style-type: none"> -Adidas & Mark Gonzales for 2008 -Adidas & Fafi for 2007 -Adidas & Smart, Skore, Can2, Atom, Scien, Siloette and Rime for 2007 (limited edition) (End-to-End project) -Adidas & LeRoy Neiman, Cey Adams, Eric Bailey, Usurgrow, Shephard Fairey for 2007 -Adidas & Mike Giant for 2007 -Adidas & Peter Saville, Bill McMullen, Twist, Cey Adams, Jim Lambie, Claude Closky, Fafi, Taro Okamoto for 2006 (limited edition) (Adicolor collection) -Adidas & Shin Tanaka (time: N/A) -Adidas & Dave Kinsey, Evan Hecox for 2006 -Adidas & Andy Warhol, Lee Quinones for 2005 (limited edition)

Artist identity	Inclined to select recognized/influential artists as partners from pop culture related art styles (pop art, street art, comic, etc); in some collective projects, artists appear together with other fields like the brand's 35 th anniversary.
FAC categories	Apparel and sneakers
Promotional activity	Applied online media, live show, representing final products, entire process from start to finish and the artists' narratives. But there is a variance in different AC promotion activity.
Conceptual highlights	<ul style="list-style-type: none"> ◆ Personality, individuality and authenticity ◆ Its value was expressed from different facets (classic/ timelessness, versatility, freedom-liberated and free thinking, and self-expression) in different collaboration. Nonetheless, the personal connection between the brand and art world and the artists (such as Andy Warhol) were frequently emphasised.
Other association with art world	Art sponsoring (including exhibitions and competitions)
Association with other world	Since 2001 Adidas has stepped into other fields through the form of collaboration, which can be identified with its collaboration with Yohji Yamamoto, Stella McCartney; they also developed partnerships with musicians and product designers.

Sources:

http://www.press.adidas.com/Desktopdefault.aspx?tabid=28/41_read-1209/

Adidas group annual reports 2001-2008

<http://www.Adidas.com/>

<http://www.endtoendproject.com/>

http://ar2001.adidas-salomon.com/adidas-salomon2001/strat_adidas

<http://www.allbusiness.com/marketing-advertising/branding-brand-development/4670064-1.html>

Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. Laurence King Publishing.

http://www.wgsn.com/members/youth-market/features/ym2002jul16_004245

http://www.press.adidas.com/desktopdefault.aspx/tabid-70/96_read-7201/

Table 5-4: Vans since 1966

Items	Notes
Scale	N/A
Value body	Originality, individuality, creativity, style, and affordability
Target consumer	Young (10 to 24-year olds) and active group
Collaborative mode <i>(To be continued)</i>	<ul style="list-style-type: none"> ◆ Short-term offers with high frequency since 2005; ◆ Combination of limited and unlimited releases ◆ The findings show that the brand improved its frequency of launching FAC projects from 2007 onwards under diverse names like holiday and seasonal collection.

	<p>FAC projects</p> <ul style="list-style-type: none"> -Neckface for 2007 -Robert Williams for 2007 -Wes Humpston for 2007 -Dennis Mcnett for 2008 -Marco Zamora, Sage Vaughn, Kelsey Brookes, Cole Gerst, Derek Albeck, Jophen Stein for 2007 -Niagra (time: N/A) -Mr Cartoon for 2005 & 2007 -Keren Richter (time: N/A) -Chaz Bojorquez for Spring 2007 -Taka Hayashi for 2006 & 2008 -David Flores, Futura, Gary Panter, Geoff McFetridge, Kaws, Mr. Cartoon, Neckface, Sam Messer, Stash, Taka Hayashi, Todd James and Tony Munoz (time: N/A) (limited edition)
<p>Artist identity</p>	<p>Artists include those influential gurus in their fields like graffiti artist and tattoo artist Wes Humpston, Neckface, Mr.Cartoon, KAWS, and Futura, underground cartoonist Robert Williams, and Gary Panter. Meanwhile, some less recognizable artists were also involved. Collectively, street art style is the dominated form.</p>
<p>FAC categories</p>	<p>T-shirts, caps, and sneakers</p>
<p>Promotional activity</p>	<p>Artist biography as a key reference (published in its official website)</p>
<p>Conceptual highlights</p> <p><i>(To be continued)</i></p>	<p>The artists'</p> <ul style="list-style-type: none"> -Personal connection with skate and Vans -Countercultural and controversial identity (career); influence in underground art (since 60s) -Cartoon-influenced style -Relevance with punk (late 70s), artistic culture (80s), and urban streetwear -Style of stylish and often chaotic world of whimsical narratives and ethereal dreamscapes; -Relevance with modern street skateboarding experience (80s skate culture) -To invite the artists to interpret the iconic US cartoon (Simpsons)

Other association with art world	Vans Sky Gallery
Association with other world	Vans cross boundaries into high fashion world in associating with designer Marc Jacobs in 2004; Since 2007 this brand has launched a series of collaboration with different fields across music, sports and fashion fields

Sources: <http://www.vans.com/>

<http://www.vans.co.uk/>

<http://www.vansskygallery.com/>

<http://www.vfc.com/>

Table 5-5: Levi Strauss since 1873

Items	Notes
Major event	After peaking in 1996 with sales of \$7.1 billion, Levi's sales fell for almost the next ten years almost-till 2005/6. Since 1999 when the brand was still in their course of resurgence the company began to incorporate the ingredients of fashion, art and music into their retail store concept and have been striving to upgrade and extend their product ranges to be more premium, innovative and stylish.
Scale	Approximately 60,000 retail locations worldwide, including 260 company-operated stores and approximately 1,500 franchised stores around the world
Value body	Originality and authenticity and linked innovation; freedom; exclusivity and underground image; connection with pop culture and street style
Target consumer of FAC <i>(To be continued)</i>	Stylesetters

<p>Collaborative mode</p>	<ul style="list-style-type: none"> ◆ Short-term and long-term collaboration; ◆ High frequency ◆ From 2005, Levi's continuously produced FAC offers although its first collaboration can be dated back to 2000. <p>The brand adopted two parallel routes to develop collaboration with artists: on one hand, it established long-term partnerships with artists like Andy Warhol, Kaws; on the other hand, it released short-term offers together with artists like Carrie Chau and graffiti artist Slick for a regional release or for exhibition purposes.</p> <p>FAC projects</p> <ul style="list-style-type: none"> -Levi's & Futura for 2000 -Levi's & Carrie Chau for 2005 -Levi's & Slick for 2006 (twelve pieces of hand-crafted jackets) -Levi's & Kaws 2007 & 2009 -Levi's & Andy Warhol from 2006 to 2008 -Levi's & Andy Warhol, Damien Hirst for 2008 -Levi's & Damien Hirst for 2009 -Levi's & Simone Legno for 2009
<p>Artist identity</p>	<p>Artists include those with an international reputation (Andy Warhol, Damin Hirst and Kaws) and regional artists (Hong Kong illustrator Carrie Chau for the Asian market).</p>
<p>FAC categories <i>(To be continued)</i></p>	<p>Apparel (jeans, jackets, T-shirts, etc)</p>

Promotional activity	Runway show (Levi's & Andy Warhol) Gagosian gallery as site of Runway show (Levi's & Andy Warhol and Damien Hirst) Release of a book named <i>Warhol Factory X Levi's X Damien Hirst</i> illustrating the parallels between two art artists including a literary overlap of the two artists' minds, also highlighting key inspirations for the Warhol X Levi's collection
Conceptual highlights	Collaborators' personal relevance with Levi's and pop culture
Association with art world	Sponsoring art exhibition
Association with other world	Sponsoring music events, establishing alliance with other fashion brands and graphic design company

Sources: <http://www.levistrauss.com/>

<http://www.levi.com/>

<http://www.levi.jp/>

<http://www.levi.com.tw/>

http://www.wgsn.com/members/trade-shows/features/ts2006sep08_017770a_af#Warhol%20Factory%20X%20Levis

http://www.wgsn.com/members/trade-shows/features/ts2007feb26_019512c_ab

http://www.wgsn.com/members/whats-in-store/features/ws2008apr09_084021

http://www.wgsn.com/members/trends-info/fast-track/features/ti2007sep25_081795

Table 5-6: Agnès b. since 1975

Items	Notes
Value body	Aims to provide a style rather than an instantaneous fashion; making art accessible to all and to underline its deep rootedness in lives
Scale	10 worldwide subsidiaries, 234 shops and 1953 employees worldwide
Collaborative mode	<ul style="list-style-type: none"> ◆ Short-term offers with high frequency (Artists T-shirts collection collaborating with more than sixty artists since 1994) ◆ Limited edition
Artist identity	Covering both recognizable artists and emerging talents. Some of them very well known such as Robert Filliou, Jonas Mekas, Martine Barrat, Gilbert and George, Hervé Guibert, Ange Leccia, Claude Lévêque or Douglas Gordon.
FAC categories	T-shirts
Promotional activity	Understated forms (in its stores and galleries)
Association with art world	The brand is closely related with art, film and photography. The founder's friendships with/support of first generation of street artists, including Jean-Michel Basquiat, Futura and Lee Quinones. Agnès b has introduced a hybrid periodical, "point d'ironie", for free distribution; established the first art gallery, named Galerie du Jour Agnès b in 1983; second one opened in Hong Kong in 2001.
Association with other world	Music

Sources: <http://www.agnesb.com/>Sean O'Hagan (interviewer) Agnes B (interviewee) (19 February 2006). Received from <http://www.guardian.co.uk/lifeandstyle/2006/feb/19/shopping.fashion>
<http://fashion.com.hk/en/classroom.htm>

<http://www.papermag.com/?section=article&parid=1170&page=2>

<http://www.wgsn.com/members/city-by-city/exhibition/cc084977>

http://www.wgsn.com/members/news/dailynews/200403/11/170_2004mar11

Table 5-7: Dusty since 1997

Items	Notes
Value body	With motto of “rebel without a pause”, the brand is dedicated to craft an image of “the rebirth cool”, and develop its relation with underground culture
Collaborative mode	<ul style="list-style-type: none"> ◆ Long-term collaboration ◆ Un-limited edition
Artist identity	FAC project - Andy Warhol from 2006 to 2008
FAC categories	Pop art legend Andy Warhol
Promotional activity	Apparel and accessories
Conceptual highlights	N/A
Other association with art world	N/A
Association with other world	Holding photography exhibitions In its history, they did diverse crossover collections and events by associating with fields of toys, media, and fashion (e.g G Shock, Medicom Toy, East Touch Magazine, Love Da records)

Source: <http://www.dusty.com.hk/>

Table 5-8: Maharishi since 1994

Items	Notes
Value body	Underground and anti-mass image which was identified from its marketing strategy - unlike other brands, it keeps silent about its history, origin or brand concept in its official website
Collaborative mode	<ul style="list-style-type: none"> ◆ Short-term offers with high frequency (including collaboration with same artist like its partnership with Futura) ◆ Limited edition ◆ Since mid to late 1990s the brand has released limited edition products with artists; DPMHI, MHI diffusion line, was launched 2004 characterised by collaborations with leading graffiti artists and graphic designers.
Artist identity	Established artists work as leading partners in the brand's collaborations featuring Rostarr, Sharp, Kaws, graffiti artists WK, Michael Lau, Andrew Brandou, Andy Warhol (2008), Futura (Futura Laboratories)
FAC categories	Apparel (T-shirts, sweaters, jackets, pants, caps, accessories, etc)
Other association with art world	The brand operates a gallery space to invite artists to exhibit their work.
Association with other world	Music, fashion, and toys

Sources: <http://www.mhistore.com/>

http://www.vgsn.com/members/youth-market/features/ym2004oct19_009544

<http://www.formatmag.com/fashion/maharishi/>

http://www.vgsn.com/members/news/dailynews/200309/19/180_2003sep19

Table 5-9: H&M since 1947

Items	Notes
Motto	“Bring you fashion and quality at the best price”
Scale	1,800 stores over 34 countries and 73,000 employees
Target consumer	Aimed at everyone with an interest in fashion
Collaborative mode	<ul style="list-style-type: none"> ◆ Short-term offers ◆ Limited edition
Artist identity	FAC project: H&M X Cassandra Rhodin, Cecilia Carlstedt, and Fredrik Tjernström for 2007
FAC categories	Young illustrators from Sweden
Promotional activity	T-shirts and bags
Conceptual highlights	N/A
Association with other world	<p>FAC as communication form to show the strength and breadth of H&M’s offering by illustrating clearly that fashion and design is not a matter of price.</p> <p>The brand has launched series of collaborative product collections which include celebrity and star designers like Karl Lagerfeld for H&M in 2004, H&M & Madonna in 2007, H&M & Roberto Cavalli, H&M & Comme des Garçons in 2008.</p>

Sources: www.hm.com

H&M Annual Report 2007 - 2008

Table 5-10: Gap since 1969

Items	Notes
Major Event	Since around 2003, the brand began to consolidate its product design featuring the join/appointment of Pina Ferlisi as first head designer - the first in the company's history to be introduced to the world.
Scale	3,100 stores globally
Value body	With an image of "Clean and Classic", this brand is sharpening its individuality, personality, and relevance with pop culture
Target consumer	Men and women aged 25 to 35
Collaborative mode	<ul style="list-style-type: none"> ◆ Short-term offers under its Artist Edition T-shirts (collaborators include fields of music, visual art and alike) introduced in 2008 ◆ Limited edition collection
Artist identity	Basically, this brand's collaboration route is a combination of "big star" and new talents (Richard Giglio, Jessica Rotter) although it is debated by teaming up with quite influential contemporary artists, like Chuck Close, Jeff Koons, Marilyn Minter, Kiki Smith, Cai Guo-Qiang, etc.
FAC categories	T-shirts
Promotional activity	Art institutions like museums and gallery as distribution site (e.g. Select Gap stores in the U.S., Canada, the U.K., the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Museum of Contemporary Art Chicago, the Museum of Contemporary Art Los Angeles, etc)
Conceptual highlights <i>(To be continued)</i>	Connection to pop culture; exclusivity and uniqueness; celebrates the intersection of art and fashion; highlighting the importance of creative expression and individuality.

Other association with art	N/A
Association with other world	Under Gap Design Edition, Gap launched a series of events and collaboration with other fields including designers from the high fashion world like Roland Mouret in 2006, Doo.Ri, Rodarte and Thakoon in 2007, accessory designer Pierre Hardy in 2007, luxury handbag brand Mulberry in 2008.

Sources: <http://www.gapinc.com>
http://www.wgsn.com/members/retail-talk/features/rt2004jan27_008808
 2008 Annual Report Gap Inc.

Table 5-11: Sixpack France since 1998

Items	Notes
Value body	Aim to operate their business combined with personal pleasure; to balance underground and business reality. Four elements construct the brand: music, movies, comics and graffiti.
Collaborative mode	High frequency (as of Jan 2009, over 70 artists has been involved)
Artist identity	A combination of star and less-recognizable talents
FAC categories	T-shirts
Promotional activity	N/A
Conceptual highlights	Friendship-based collaborations
Other association with art world	Sponsor art exhibition and The Art of Music art show
Association with other world	The brand has a close connection with the world of pop rock, hip hop which similarly reflect their product collaboration (such as their collaboration with music artists and DJs such as The Bloody Beetroots, TTC, Instiubes, Surkin and A-Trak)

Sources: <http://www.sixpack.fr>

http://www.vgsn.com/members/trade-shows/features/ts2009jul06_088401_ab

Table 5-12: Fornarina since 1947

Items	Notes
Scale	N/A
Value body	Femininity, creativity, experimentation and irony, always linked with breaking the rules and go over boundaries; Fashion, art and music are three pillars of this brand.
Target consumer	Late teens to the mid 30s
Collaborative model	<ul style="list-style-type: none"> ◆ Short-term collaboration ◆ Long-term collaboration ◆ Combination of limited edition and unlimited edition FAC projects -Fornarina & Miss Van autumn/winter 2004-2005 -Fornarina & Glenn Barr, Junk Mizuno and Mijn Schatje for 2007(limited edition)
Artist identity	Graffiti artist Miss Van, comic artists Glenn Barr, Junk Mizuno and Mijn Schatje
FAC categories	Series of apparel and T-shirts
Promotional activity	N/A
Conceptual highlights	Fashion/art collection (Miss Van): to give young, emerging artists a unique opportunity to express themselves
Other association with art world	The brand has always invited artists to produce art installation for its annual Urban beauty show

	since 2006
Association with other world	Music

Sources: <http://www.fornarina.com/>
<http://www.fornarinaurbanbeautyshow.com/>
http://www.wgsn.com/members/youth-market/features/ym2003feb06_005903_a
http://www.wgsn.com/members/youth-market/bitesize/ym2004sep17_010819

Table 5-13: Li-Ning since 1990

Items	Notes
Major Event	In 1998, Li-Ning became China's first domestic company to create a design and development centre for apparel and footwear. The company is developing fast and realizes the need to be more creative.
Scale	6,393 stores as of 2008
Value body	Inspiring and empowering through sports
Target consumer	Mid-market brand; young Chinese aged 14-23
Collaborative mode	<ul style="list-style-type: none"> ◆ Short-term offers ◆ Limited edition
<i>(To be continued)</i>	Li-Ning & Carrie Chau, Gary Chung, 王天仁 (Tianren Wang), 洪强 (Qiang Hong), 林东鹏 (Dongpeng Lin) for 2007 (Sports as Art) Li-Ning & Kaws, Olivier Kuntzel, Florence Deygas, Delta (Boris Tellegen), Hidekichi

	Shigemoto , James Jarvis, Mr. A, and :phunk Studio for 2007 (Say No to Limits)
Artist identity	Carrie Chau (poncho), <i>make up artist</i> Gary Chung (mini windbreaker), 王天仁(Tianren Wang) (swimwear) , 洪强 (Qiang Hong) (<i>video installation</i>), 林东鹏(Dongpeng Lin) Dic-Da (art works) Group of international artists come from street-influenced art world: graffiti artist Kaws, French animators Olivier Kuntzel and Florence Deygas, graffiti artist Delta (Boris Tellegen) from the Netherlands, Ink brush painter/black ink illustrator Hidekichi Shigemoto from Japan, comic style illustrator/toy designer James Jarvis from the UK, graffiti artist Mr. A from Paris and :phunk Studio from Singapore
FAC categories	Apparel
Promotional activity	Runway show; Released together with an art, sports and fashion-themed exhibition in Beijing's 798 Space; various paintings, sculpture and graffiti designed by the invited artists were also on display.
Conceptual highlights	Celebration of Li-Ning's newly released slogan: "Say No to Limits"

Sources: <http://www.lining.com/EN/home/index.html>
http://www.wgsn.com/members/active-market/features/am2005jun29_013273
<http://en.cnci.gov.cn/Culture/CultureDetail.aspx?ID=3078>

5.3 Cross-case findings

Based on a comparison of intra-cases, features of FAC phenomenon were identified and presented as follows.

5.3.1. Practitioners' shared value system: Innovation, authenticity and individuality

While the brands studied belong to different brand categories and levels, there is a tendency for the majority of them are to improve their design and/or sense of authenticity; to a varying degree their value system similarly emphasises concepts of innovation, creativity, freedom, sincerity, rebellion, authenticity, originality, and uniqueness (Table 5-14). As discussed in the Literature Review section above, these terms are closely connected. The conceptual description of authenticity include 1) originality, 2) self-expression (or self-presentation), 3) genuineness (or sincerity, actuality), 4) freedom, 5) exclusivity, 6) and non-commerciality (or innocence). In this way, these brands' diverse concepts actually can be grouped to three categories: innovation, authenticity and individuality. Moreover, it can be found that the constructed authenticity is connected with consumers' aspiration from two aspects: anti-mass - one of special offers centring on experiment/experience, fresh, innovation, and originality; anti-marketing - freedom, rebellious, un-commercial, understated, and fun. In this context, art is developed into one form of fashion and lifestyle.

Accordingly, these ideologies are supported by their FAC collections. And this indicates the attributes of artists to fashion brands: innovation, authenticity, and individuality.

Table 5-14: Value system of the FAC practitioners

Brands	Value system
Louis Vuitton	Youth, <u>innovation, creativity, and authenticity</u>
Adidas	<u>Innovation, authenticity, and originality</u>
Vans	<u>Individuality and creativity</u> (identified from its description of individual creative expression) with an aim to offer “stylish, affordable” footwear
Levi’s	<u>Originality and authenticity</u> and linked <u>innovation; freedom; exclusivity and underground image</u> ; connection with <u>pop culture</u> and street style
Agnès b	To provide a style rather than an instantaneous fashion; <u>sincerity and passion for art</u> identified from its description of “making art accessible to all and to underline its deep rootedness in lives”
Dusty	With motto of “ <u>rebel</u> without a pause”, the brand is dedicated to craft a image of “the rebirth <u>cool</u> ”, and develop its relation with <u>underground culture</u>
Maharishi	<u>Underground and anti-mass image</u>
Sixpack France	To operate their business combined with <u>personal pleasure</u> and find the balance between <u>underground</u> and business reality.
Fornarina	Femininity, <u>creativity</u> , experimentation and <u>irony</u> , always linked with <u>breaking the rules and go over boundaries</u>
Gap	<u>Individuality, personality, and relevance</u> with <u>pop culture</u>
H&M	Bring you <u>fashion</u> and quality at the best price”
Li-Ning	Inspiring and empowering through sports; <u>freedom and crossing boundaries</u> (identified from “say no to limits” artistic projects)

5.3.2. Initiatives: Juxtaposition of commercial and un-commercial purposes

While FAC may commonly be viewed as a commerce-focused behaviour the findings show that that there are some brands which do not mainly pursue profits, but are based on a much more innocent integrity or high passion for art. In this way, two forms of FAC were addressed: commerce-focused and above-commercial FAC (in this research, above-commercial is interchangeable with un-commercial).

A high passion for art to a large degree refers to the collaboration which is more based on friendship and personal pleasure, compared with its commercial consideration. In this sense, it presents an “anti-marketing” way. Among these cases, Agnès b and Sixpack France are grouped into this category. For Agnès b, FAC is described as a way of supporting art defending originality and creativity and aiding the artist/art to access to the public. The purpose of FAC offers is similar to their free periodical, “point d’ironie,” and establishment of an art gallery. For Sixpack which focuses on FAC offers, their goal is to defend “alternative and sub-culture” by combining the owner’s (Mr. Lionel Vivier) personal pleasure of art and business; their collaboration is based on friendship without business strategy (Sixpack France, 2009; Jules, 2008). For these practitioners, apparel is a medium to spread messages; collaboration with artists or fashionising/wearing art is kind of fun, similar to their obsession with music and sports. In this sense, this research describes such collaboration as above-commercial consideration.

By contrast, for many others, FAC is more linked with marketing considerations. This refers to their presence in the market. Take Levi’s for an example, after peaking in 1996 with sales of \$7.1 billion, Levi’s sales fell for almost the next ten years – till 2005/6 (WGSN, 2004/2005a). Since 1999 when the brand was still in their course of resurgence they began to incorporate originality and authenticity and linked innovation into their value system with aims to establish an exclusive and underground image embracing freedom style. To express these concepts, they absorbed the ingredients of fashion, art and music into their retail store concept and highlighted its connection with pop culture and street style. In this way, the brand strives to keep it current among trend-setters (Bishop, 2001; Carey, 2003; Job, 2004). This is not exceptional even in the luxury brand Louis Vuitton which always values creativity and artistic brand image. Its chief designer Marc Jacobs clearly knows how he should balance his business role and enthusiasm to art: “...I have always been sensitive to that rather romantic era in which Coco Chanel and Schiaparelli were in constant contact with the dancers or artists of their time.” “At Louis Vuitton, I see one of my roles as creating emulation with the contemporary art scene (Wicker, 2008, February 29).” “...I continue to give a special place to art. A designer who works for an international

company has to make an enormous amount of creative choices, but his situation is different from an artist who has to defend what he is at the very heart of his being (Wicker, 2008, February 29).”

Considering different structures of companies and the autonomy of designers, a small company working as an independent label possibly can do such collaboration in a more flexible way than a large company (or an international group) which usually focuses on traditional marketing.

5.3.3. Diverse expressive forms of value system

As the literature review discussed, the incarnate forms of authenticity include 1) hand-crafting, 2) history, 3) place, 4) a connection to a particular person (or organisation) whose reputation, narration, and signature confer moral authority on a brand/product, and strengthen the sense of originality and exclusivity, and 5) a limited edition that contributes to the building of exclusivity. A limited edition is a way to further remind consumers of the rare value of a creator’s works, because the restrictions on their production or purchase signify their difference from mass-produced products and, in turn, make their designs more valuable. 6) Additionally, the creative process can also be used to deliver a sense of authenticity. The creative process is in essence a form of self-expression and the expression of originality: the expression of the artist’s feelings and emotions, psyche, and individuality. Consequently, a work of art is an expression of these phenomena. Therefore, creating a link between the final product and the creative process enhances a product’s authenticity (Khatchadourian, 1978; Beverland, 2006).

Basically, the above forms were all identified in the brands’ FAC practice. Based on comprehensive performance of the brands, the forms of incarnating their concepts were addressed. 1) The final product of their cooperation undoubtedly is not absent. In addition, the brands’ promotion activity and representation of their collaboration reflect that they make many other efforts to promote these products via the tools of the internet, live shows, exhibitions, videos, etc. Identified forms include 2) the presentation of design process: for instance, to

show their authenticity and innovation, Adidas sophisticatedly considered full facets of communication from start to finish which included in their end-to-end project in 2008. 3) Artist's biography relevance: the forms include oral narrative and written narrative. 4) Limited edition. 5) Release in special sites (like galleries and museums): for example, Louis Vuitton's collaborative offers with Murakami in 2008 were released in the Brooklyn Museum paired with the artist's exhibition. Levi's made a grand promotion in a way of a runway show in its collaboration with Andy Warhol. Its collaboration with Andy Warhol and Damien Hirst in 2008 staged a runway show in the Gagosian gallery in New York.

6) Collaboration with an organic connection: it is worth noting that the majority of these practitioners tend to naturalise their collaboration and legitimise their authenticity via an organic connection and view art as one of their heritage by linking it with their history. For instance, in their collaboration with Andy Warhol, Levi's referred to their personal connection with the artist: Warhol frequently wore Levi's; moreover, he created artwork for the company's 501 Blues ad campaign in 1984 (WGSN, 2005b). Similarly, in the brand's later collaboration with the established pop artist Damien Hirst, Levi's designer Adrian Nyman who is responsible for the AC line explained how the project came about: "I received an email from a Warhol collector Damien Hirst. Damien had come across the Fall 2006 range at Barneys New York, and after buying several key pieces [he] was interested in purchasing the whole line (Job, 2007)." Gap is no exception. Embarking in around 2003, the brand began to consolidate its product design and build its individual and original brand image and relevance with pop culture (Sharett, 2004). As an expression of this value, it firstly strengthened its connection with fields of music, fashion and film which included pop singer and actor Madonna, and hip hop singer and actress Missy Elliott for Gap's fall TV campaign in 2003, actress and fashion icon Sarah Jessica Parker with celebrated musician Lenny Kravitz in 2004 (Gap, 2003/04). All these connections were integrated as a part of its history, and promoted as part of its brand culture. They did not begin their collaboration with visual art until 2008. Gap introduced Artist Editions T-Shirts, a limited edition collection of T-shirts designed by 13 internationally influential contemporary artists, including Chuck Close, Jeff Koons, Marilyn Minter, Kiki Smith, Cai Guo-Qiang, Barbara Kruger,

Ashley Bickerton, Kenny Scharf, Glenn Ligon, Rirkrit Tiravanija, Kerry James Marshall, Hanna Liden and Sarah Sze. Moreover, when they interpreted the FAC collection, they connected it with their long history of supporting the arts (Gap, 2008). By so doing, they justified their natural relationship with visual art.

Nonetheless, not all of the above forms were included in a brand or a project. It seems that the brands prefer to communicate their concepts from different sides in different collaboration. That is, they frequently adopted different promotional activities in different FAC projects. Besides, different forms were used in different brands.

5.3.4. Young stylesetters as target

Youth consumers

This was reflected in their target markets: as well as youth-rooted streetwear brands like Maharishi, Dusty, and Sixpack, sportswear brands Adidas, Vans and Li-Ning similarly focus on young groups ranging from teenagers to twenty-year olds. Other brands including Gap, H&M, and Fornarina focus on younger people in their late teens to aged 35. Similarly, luxury brand Louis Vuitton's value system of embracing youth exhibits their intention to rejuvenate and capture younger people.

Trend setters

This was identified from the targets of Levi's and Adidas Originals: a new retail direction of Levi's is around establishing of an exclusive and underground image embracing freedom style and keeping it current among trend-setters. Adidas Originals' targets are to increase its reach in the lifestyle market, the world of fashion hunters and style-setters.

These findings support the idea that FAC essentially is trendsetter-targetted and youth-driven trend: practitioners share the intention of crafting a young brand image, capturing young and style setters. In other words, it is treated as a bridge to reach young people and as a way of rejuvenation.

5.3.5. Status of FAC offers

One of multiple forms of associating with art

This tendency is evident in those active practitioners in product-oriented collaboration with artists. They usually have a wider range of forms to be associated with the art world beyond product design, such as artistic interior, art sponsoring, art exhibition, even operating their own gallery and so on. This can be found in both high fashion brands like Louis Vuitton, Agnès b and streetwear/sportswear brands like Vans and Sixpack.

One of multiple-discipline crossovers linked with youth culture

The findings show that in many cases FAC is only one form of the brands' diverse collaborations. In other words, they do their business by based on several dimensions popularly including fashion, art, music, street/pop culture, and sports.

Few brands simply centre on the FAC. As above mentioned, Adidas, Vans, and Levi's juxtaposed their artistic collaboration together with the talents from fields of fashion, music, and sports. The artistic collaboration is not exclusive or even the main form of their collaborations. Louis Vuitton is not exceptional. It was addressed as one of those brands which treated the collaboration as a way of demonstrating their close ties with the art world as well as an innovative way. Nevertheless, this "more art-focused association" luxury brand also began to expand its kingdom by linking with high fashion designer Rei Kawakubo, Pop rap star Kanye West. In this context, it seems that its FAC symbolises a young power with the cost of weakened traditional dignity.

5.3.6. Group of artists as favor

The research found that as well as collaboration with solo artist, a frequent scene is that a group of artists were invited to design for the same project. This tendency is particularly prominent in youth brands (Adidas, RVCA, Sixpack France, 2K, Uniqlo, etc.). It makes the brands like storehouses of creativity, and the project is like a grand festival pursuing fun and excitation. Or, in some collective events, artists usually appear together with talents from other fields.

For instance, to celebrate the 35th anniversary of the Superstar, Adidas invited talents from worlds of music, fashion and art and created a collection of 35 models in five different series: Music, Cities, Expression, Anniversary and Consortium (Adidas, 2005, March 9). All these features indicate the link between artists and youth culture, and in some sense, this means art has been fashionised.

5.3.7. Features of time frames

Higher frequency of FAC

Consistent with the results of Chapter Four, this research found that one-time offers are the leading mode of FAC. More importantly, brands like Levi's, Vans, and Adidas showed an increased passion for such FAC projects which were expressed in their improved frequency from around 2005. In this sense, perhaps it can be said that from 2005 FAC entered in to its thriving era.

Long-term collaboration intertwining with short-term offers

FAC is operated in a quite flexible way. This can be seen in Levi's case: The brand adopted two parallel routes to develop collaboration with artists: on the one hand, it established a long-term and regular partnership with Andy Warhol to strengthen its relevance with pop culture-related art; on the other hand, it also released short-term offers together with artists like Carrie Chau and Slick for holidays (regional release) or a purpose of exhibition. The philosophy behind this strategy seems to keep bringing freshness and different experience to consumers as well as fixing its position in the pop culture world.

5.3.8. Flat FAC

A flat feature which was described in Section 4.2 was reflected in the fact that luxury fashion and mass fashion both entered into the saintly art institution to release their FAC collection (Louis Vuitton, Levi's, and Gap). For instance, in its collaboration with Murakami in 2008 Louis Vuitton released their FAC offers in the Brooklyn Museum paired with the artist's exhibition. Meanwhile, Levi's, Gap, and Vans did similar promotion activities.

5.4. Summary

In this chapter, with an examination of twelve FAC cases, five features of FAC, including brands' value system, target consumer, operation features (diverse incarnate forms, time modes, and group of artists as favor), variant roles of FAC offers, flat structure of FAC, were identified (Table 5-15). They are used to explain FAC phenomenon and test relevant hypotheses.

With a variance of degree their value systems similarly emphasise concepts of innovation, creativity, freedom, sincerity, rebellious, authenticity, originality, and uniqueness which were generalised into three categories: innovation, authenticity and individuality. This accordingly indicates the value of artists for brands. In addition, the above concepts indicate authenticity was constructed from two aspects to meet consumer's aspiration: anti-mass and anti-marketing. According to the practitioners' initiatives, two forms of FAC were addressed: commerce-focused and beyond-commercial FAC: the former refers to brands whose business purpose trigger off FAC projects; the latter refers to brands which operate FAC mainly based on friendship and passion for art.

To exhibit the value of innovation and authenticity, diverse forms, including offering final designs, exhibiting design process, limited release, galleries and museums as release sites; and presentation of artist biography, organic connection, were adopted. Organic connection between the brand and the artist is a frequent interpretation of launching FAC, which plays a role of naturalising the players' collaboration and legitimising their authenticity. Young stylesetters were identified as the main target, which indicates the function of FAC as a bridge to reach young people and a way of rejuvenation. As far as time frame is concerned, short-term offers were addressed as the leading mode of FAC. More importantly, the findings corroborate an idea that that from 2005 FAC brands tended to improve their frequency of collaboration. In this sense, the research argued that from 2005 FAC entered in to its thriving era. Flexibility of FAC was reflected intertwining of stable collaboration and one-time offers in one brand. As for the relevance of the artist, apart from collaboration with solo artist, a frequent scene

is that a group of artists (in some cases, they are also together with talents from music and fashion) were invited to design for the same project. It on one hand indicates the link between artists and youth culture; on the other hand, reveals the role of art as a fashion counterpart. The status of FAC in a brand can be explained from two dimensions: firstly, FAC offers frequently are one of multiple forms of associating with art paralleling with the forms of artistic interior, art sponsoring, and art exhibition and alike; secondly, FAC only is one form of the players' diverse collaborations, which means they operate their business based on several dimensions (popularly including fashion, art, music, street/pop culture, and sports). Finally, one flat feature was identified in the fact that both luxury fashion and mass fashion entered into a saintly art institution to release their FAC collection (Louis Vuitton, Levi's, and Gap).

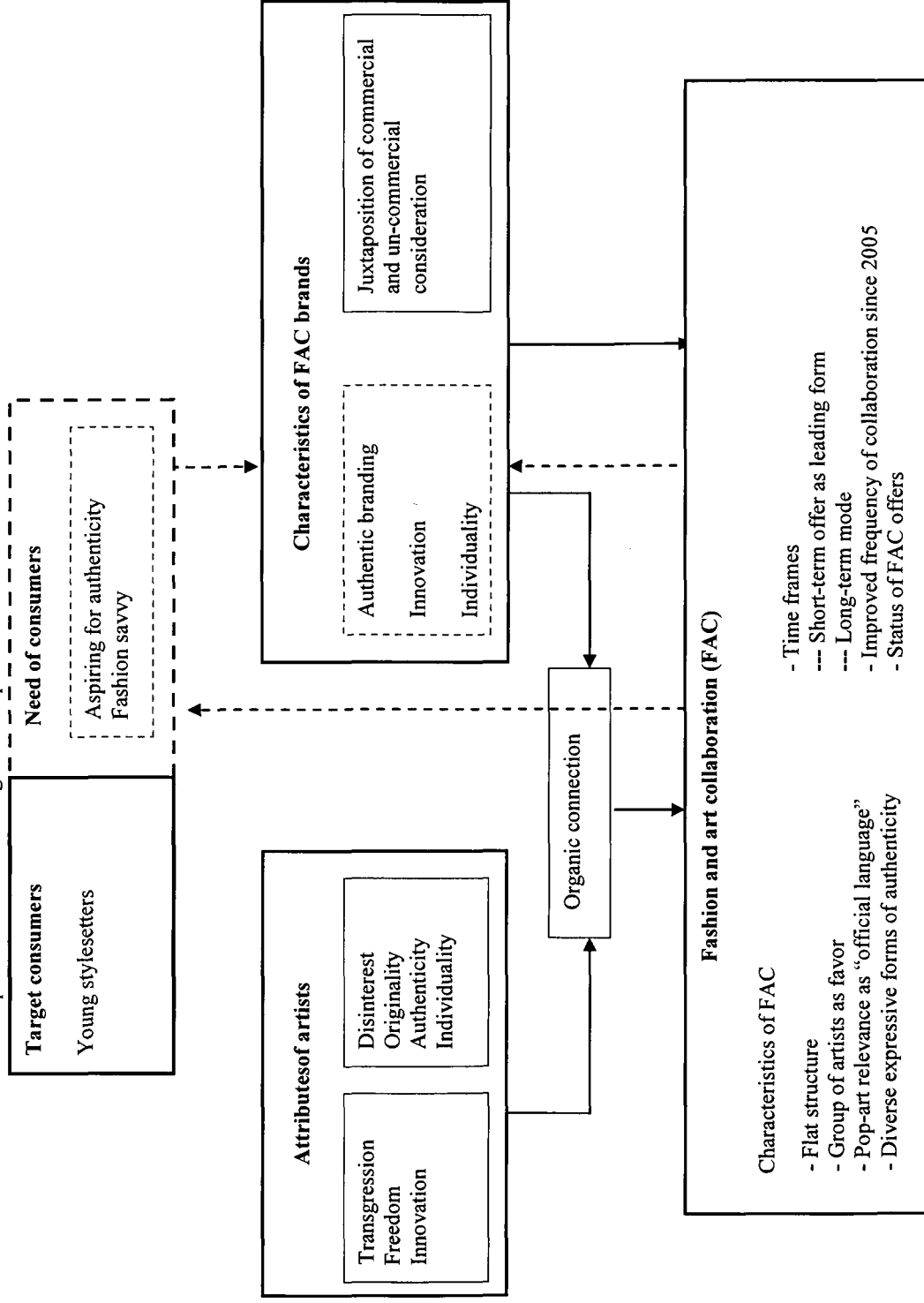
Of the findings, the practitioners' value system supports the hypotheses that authentic branding and innovation are two important reasons for brands' collaboration with artists (H1); accordingly, attributes of the artists are partially supported (authenticity – originality-H1d, freedom-H1b, and transgression-H1a).

Based on these findings and the initial hypotheses model, a theoretical model of FAC was developed (Figure 5-1).

Table 5-15: Five features of FAC

Issues	Notes
Characteristics of FAC brands	Value system -Innovation, authenticity and individuality Juxtaposition of commercial and un-commercial purpose
Target consumers	Young stylesetters
Operative feature	Time modes -Short-term collaboration as leading form -Long-term collaboration
	Group of artists as a popular selection
	Pop-art relevance as “official language”
	Diverse expressive forms of authenticity -Final product -Presentation of design process -Artist’s biography relevance -Limited edition -Release in special sites (gallery and museum) -Collaboration with an organic connection
Status of FAC offers	<ul style="list-style-type: none"> ◆ One of multiple forms of associating with art; ◆ One form of multiple-discipline crossover linked with youth culture.
Democratic FAC	Both luxury fashion and mass fashion entered into saintly art institution to release their FAC collection.

Figure 5-1 A theoretical model of FAC developed based on the findings of multiple case studies



CHAPTER SIX: DATA ANALYSIS OF THE INTERVIEWS

6.1 Introduction

This chapter aims to report the findings of the qualitative data analysis of the interviews based on face-to-face, telephone and email interviews. A total of fourteen interviews were conducted. The interviewees were FAC practitioners, educator, artists, and fashion journalists. Details are illustrated in Table 6-1. Relevant findings are presented in three sections: firstly, each interviewee's responses were described (Section 6.2); then a comparison of their insights was conducted and a systematic analysis was given (Section 6.3). Lastly, a summary of this chapter is drawn (Section 6.4).

Table 6-1: Fourteen interviews conducted in this research

Name	Occupation	Mode of the interview
Donald Yau	Managing director of Agnes.b Asia Pacific	Email interview
Doug Palladini	Vice President of Marketing of Vans	Email interview
Martin Price	Parsons the New School for Design, New York	Email interview
Irene Chan	Fashion Editor and Project Manager of <i>Milk</i>	Email interview
Dana Thomas	The European editor of Condé Nast Portfolio and the author of the New York Times bestseller, <i>Deluxe: How luxury lost its luster</i>	Email interview
Kaws	US graffiti artist, founder of fashion brand originalfake, collaborated with multiple brands such as Nike, DC, LI-Ning	Email interview
ST/ART	Hong Kong artist collective who collaborated with Reebok for sneaker design	Email interview
Adrian Nyman	Designer of Levi's who is responsible for Warhol Factory x Levi's and Warhol Factory x Levi's x Damien Hirst	Face-to-face interview
Winnie Ching	The marketing manager of DFS Hong Kong Limited	Face-to-face interview
Paul Ma	One of the founders of Hong Kong streetwear brand Dusty	Face-to-face interview
Silvio Chan <i>(To be continued)</i>	Hong Kong-based designer who is responsible for mainland sportswear brand Li-Ning's FAC projects (Sports as art and "Say No to Limits") in 2007	Face-to-face interview

Angelia Teo	Head of WGSN Asia Pacific Content	Telephone interview
Stephanie Tam	Product manager sports Performance –Training, Adidas Hong Kong	Face-to-face interview
Song Tao	Chinese artist who collaborated with Beijing fashion brand A-You in 2007	Face-to-face interview

6.2. Results of the interviews

Case 1: Song Tao

(Interviewed on 21st March 2007)

The first Interview of this study was with Song. Song set up a gallery named A-YOU Folk Art Fashion, working as an art director together with Ms. Hongyan You (founder of fashion brand A-YOU). But he was not a member of the A-YOU brand. In this sense, his design for A-YOU basically is a crossover project between fashion design and art. He designed five pieces of work for the apparel brand A-YOU exhibited during the fashion week.

The interview with Song was meaningful since it further enriches FAC case pool in this study and presented the role of FAC from the perspective of a Mainland brand and an artist. This brand was used to compare with similar operation of foreign brands so to address their difference and gain marketing implication. Meanwhile, a more comprehensive understanding on phenomenon of FAC was gained.

In this interview, Song shared the reasons for making the collaborative designs, his perception of fashion, and contribution of his design for A-You.

Momentum of conducting FAC

According to Song's description, his design for A-You actually was a part of their gallery's artworks. It was created as a soft sculpture, rather than commercial products. He stated that there was no direct connection between the artistic designs and the brand's ready-to-wear. The artistic designs are simply to express creativity and concept, which are distinctive from the brand's ready-to-wear. Another reason of making this FAC is to get the right to open their gallery in 798

Art District. Briefly, they did not consider its commercial purpose. In this sense, perhaps it can be said that their project is above commercial consideration.

Cognition of fashion

Since Song explained that their design was created as an artwork without considering the market the researcher asked this artist's attitude to fashion. In his response, he clearly expressed that he did not care about the fashion industry or fashion design. He believed that fresh ideas lead trend, not versus. Moreover, in his mind, consumers tend to blindly follow the trend. As far as this is concerned, it seems that Song does not quite understand the contemporary consumer since today's consumer is universally fashion-savvy (Hayes & Jones, 2006; Tungate, 2005).

In the conversation set out below, Song explained the reason that he was not interested in fashion: he was not satisfied with the talents of Chinese fashion designers. For him, a designer should be an artist but this currently is not true in China. Most of the Chinese fashion designers neither understand art nor have profound philosophical knowledge which inspires creativity; by contrast, top foreign designers have their own cultural ideology and philosophy and their design are based on their own aesthetics.

"I just care about art....All your stuff is to communicate your concept and your creativity. Things about ready-to-wear are another direction...Need not to think about current trend, I think it will come out if yours are original and different from others. You need not to consider trends, it is not necessary...It is new ideas that lead trend, not trends lead ideas. One has to have this point in mind. Trends follow ideas...I know nothing about fashion industry...I do not think there is a Chinese fashion designer who is successful internationally as an independent brand. So you need not to care about them...I just care about my own ideas. Somebody would like the final works and personality. Do not care about others, it is nonsense. It is enough to know you are the best...People consume blindly. They know what they want only when they see it. Would they know what they want without seeing the stuff?...Top foreign fashion designers design within their own aesthetic scope. And they do the work systematically. There is no system for

Chinese. Neither the background of philosophy and culture. So-called trend just is an imitation... Many of Chinese stuff are copies of others, or imitation of others. Not our own's. There is no background of culture. It makes no sense... In what status are European artists? They are in the same level as philosophisers and thinkers. His ideology is a reflection of the whole society and represents a direction of philosophy and ideology of the society. Instead, there is no any background of philosophy for Chinese artists... What is the problem of Chinese fashion designers? Few of Chinese fashion designers know art. They know nothing about modern art, painting and sculpture, which are basic aesthetic knowledge... [Chinese graduates] have professional skills but without [theoretical] knowledge." (Song, 2007)

Contribution of the FAC

Song believed that art helps to promote the brand and establish its brand image which is realized by showing exaggerated and dramatic artistic designs. Meanwhile, he believed that a collaboration with an artist can create value-added, improve the level of design and artistic taste, which still is lacking in Chinese fashion design in the Mainland. It seems that his insights largely simplified fashion either as a concept or as a style since whether a design is good is not simply decided by artistic sense; moreover, fabrication of a trend is usually a result of interaction of brands, media and consumers rather than one party. Briefly, his explanation reflects that he does not understand fashion just as he claimed before.

"One wants people who watch the show to remember one's brand. Right? Then what you depend on to do this? Nobody would remember your brand if you simply depend on the clothes selling in your stores... Fashion show is to show your creativity... This [fashion show] is a section of corporate culture and is to show your creativity which is to direct your development... [You do the clothes as artworks and put them into fashion fair. Did you ever think it is not quite appropriate?] No. It is a brand promotion. You want people to remember you and you have to make you differentiate from others. This is unlike the stores, and is to exhibit your design [genius]... You can create value-added by incorporating art element... Like a small cup, it costs RMB2. People could get it paying RMB 20

if it is sold on street; but it can be sold in RMB200 in my stores. What is the distinction? [They are] same material and same quality. The difference is that the latter is created from an artist which deserves RMB200. Moreover, people accept this price. This is the value-added...[Do you think it benefits to fashion design or should be encouraged if there are some artists collaborating with fashion brands like you and A-You?] Yes. Because I think majority of Chinese designs are lack of artistry.” (Song, 2007)

Case 2: Winnie Ching

(Interviewed on 25th October 2007)

Although Ching was working for DFS rather than specifically for Louis Vuitton, the researcher treated DFS as an agent of Louis Vuitton and conducted this interview focusing on Louis Vuitton’s collaboration with artists like Takashi Murakami.

Target consumer

As for the feature of target consumers Ching described them as fashion consumer since she believed that today’s luxury brands no longer target specific age group or demography; rather, lifestyle and experience become their concerns; accordingly, this is reflected in their FAC items. However, interviews with others indicated that age group is a meaningful reference of FAC trend. This can be found in the interviews with Irene Chan, Fashion Editor and Project Manager of Hong Kong fashion magazine *Milk*, and Dana Thomas, The European editor of Condé Nast Portfolio and the author of the New York Times bestseller, *Deluxe: How luxury lost its luster*.

“Maybe you want to look at, you know, like Louis Vuitton, who their target is, you know, with different products maybe there is no one specific age...Now Luxury products is no longer target age group or demography; it is about the lifestyle...it is all about experience...They have somebody in mind already, but that age could no longer what they fixed themselves into. It is kind of more product prospect.” (Ching, 2007)

Contribution of FAC

Collaboration with artists can contribute to the brand from diverse aspects, including renewing an older brand, providing a fresh design, creativity, and new consumer sources alike.

Ching believed that due to the small quota of the crossover, FAC items can not directly bring about a significant sale volume themselves; nonetheless, they can generate a significant awareness and draw attention to other items and bring indirect sales to the brand. This interpretation reflects this special offer's promotion function. More importantly, it provides an initial understanding on the role of FAC and also accounts for why the research examines this issue in following interviews (with the question of the significance of sale volume of FAC offers).

“Like Louis Vuitton is very old brand, very productive old brand, he has lot history, and standing with all. One day crossover with very young, well, very Japanese, characteristic adds completely different dimension to all about LV. It does not just evolve about the products; it evolves the whole brand...They [brand's own designers] do not have another PR angle to ride on...So, they used somebody like famous artist. They have a lot more to ride on in terms of PR sense, speaking and reaching into their consumers...It is a combination of everything. It is not just design, it add creativity to the product and fresh the brand. It draws a lot of other members which they did not publicly reach for hand...I do not think the drive of it...But it brought a lot of awareness. And the awareness exposed to the bags of have in their stores as well...So, it is not direct, but kind of indirect sales that would also have...It drives you to get into the store once, if you do not [get] the bag you want, you see something else that probably you buy instead.” (Ching, 2007)

Artists' attraction to fashion brands

According to Ching, the aura of artist for brands lies in his/her underground and niche works and their prevalence among the younger market and fashion people; by associating with the artist, brands can strengthen or establish their exclusivity.

Briefly, her perception can be explained as: FAC is to use artists' underground and niche identity to attract youth group.

"I do not think this is about the famous of the person. It is about how niche they would be. It is really about the artists that they like, that they want to collaborate with...They do not have to be the famous; do not have to be richest. It is really about the artists that they like, that they want to collaborate with...I think it is artists' work which niche to the consumers. It might be really underground, like Bathing Ape. It is really underground. That is why it was so hot... I think it kind of adds something to the Louis Vuitton's game. Then, they focus on their exclusivity." (Ching, 2008)

Criteria of artist selection

The right connection between the brand and the artists was viewed as a critical consideration and this is decided by the creative director of the company and the image the brand aims to build. This opinion reflects that both the designer and the company should be responsible for FAC; besides, the selection of artists should be based on a rational consideration. This may indicate the problem with Li-Ning's performance (See the interview with Silvio Chan in case 8).

"They have to find right connection, right partner to work with them. It all depends on the creative director of the company. It depends on the image the brand wants to give their customers". (Ching, 2007)

Case 3: Paul Ma

(Interviewed on 19th December 2007)

Target consumer

Ma claimed that there was no age limit in their FAC collection; it is for anyone who enjoys the style. This view is consistent with Ching's perception as stated above. Nonetheless, their FAC collection is gender-oriented: the male consumer is their main target. This result is related to their cognition that males have a higher brand loyalty than females, and males are concern more about cultural aspect than girls. Two points are drawn from this comment: brand loyalty and

cultural awareness are two impetus of FAC; FAC values male consumers. Moreover, these two insights are consistent.

[Question: Back to Andy Warhol collection, do you have a target market if you continue your collaboration?] “It does not matter. That is [the spirit of] pop art...It is not a problem. For me, either you are 10, or 12 or 13 years old. I think it is good. You are young. I think it is good if there is a chance for you to know more about this stuff. Also, it is definitely good if you are 50 or 60 years old... [Q: It seems that the main consumers of this type of crossover are male]. Yes. [What is the reason that makes males enjoy the crossover?] Male consumer has a higher brand loyalty. Girls, we think, girls are simpler. ‘Oh, pretty dresses’ and they would wear them....So our items put a heavier emphasis on males...I think boys care more about cultural aspect, a little bit more...I would do some items in pop art style by myself if we do not think like this. I would have not collaborated with Warhol. We believed that he has this appeal and many guys remain loyal to him.” (Ma, 2007)

Advantage of artists as collaborators

A less-commercial image was identified as one specific merit of the artist. In Ma’s view, with this feature they can catch a small circle of consumers who are against hard commercial advertising. Meanwhile, as Ma highlights below, they would not lose their mainstream fashion people, for who being trendy is the most important consideration.

“Art in people’s mind is not such commercial...For example, when we collaborate with another commercial company, probably people would view the final product as a commodity. If the partner is a printer or painter, people would not feel the collaboration is so commercial...Un-commercial things, I think, will attract a small circle. Commercial or un-commercial does not matter for majority. For them trendy is more important. But if I do un-commercial stuff I can reach this small circle [without losing majority of consumers]. It will make no sense for the small group if I do commercial stuff. Really. [The un-commercial stuff] is to overlap this small group of consumers.” (Ma, 2007)

Characteristics of the consumers

The older consumers are more concerned about culture than the younger ones with consuming clothes.

“[Q: Are there some common features in your consumers?] Yes. But they are in our regular customers. They grow up together with us and so we share many similar feelings...they often came to our stores to buy clothes when we were a new brand. They came because they know what we do. Nowadays, consumers are just for buying clothes and unlike those regular ones. [Q: Do you mean your regular consumers are not just for clothes themselves, whereas new consumers mainly are for buying clothes?] Yes. You are totally right. Those older costumers really could feel this culture because they live in this culture. What they like is these street style stuff, what they like is that type of music, what they like all is that type of stuff, what they like probably all are some art stuff.” (Ma, 2007)

Contribution of Andy Warhol collection

Two benefits were addressed: expansion of market contribution to brand development in foreign markets; and the injection of fresh innovation.

“I think more or less it helps. Warhol is such a representative person and brand. We can be benefited more or less collaborating with him...It is helpful for us in foreign countries because we have products sold in foreign market...Clothes will always be our own style if we do our clothes by ourselves... But Warhol's [stuff], for example, is so pop art, is totally different from the elements in our clothes. So, we want something quite fresh for us and put them together so as to get a chemical reaction.” (Ma, 2007)

The consumers' interests in FAC designs

While the brand expected their customers would receive the messages put in the designs most of them are simply interested in formal prints instead of the messages embedded in the prints. Approximately, a proportion of 20-40 per cent of the consumers was informed of the relevant messages and the artist relevance. In this case, it may reflect the variance of brands and consumers in terms of the

value of FAC. This issue was further examined in the surveys on consumers and results were reported in Chapter Seven.

“[What is the difference between your expectation and final reaction in your Andy Warhol collection?] People who really like the style are less than our expectation, which can be realized. I do not think consumers who bought such T-shirts are because they really understand that stuff. The sign they sent out was like “oh, nice-looking”. This is too superficial, is not our initial [purpose]... We made some T-shirts by putting a lot of concepts and words from Warhol instead of [formal] designs. So the messages are quite heavy. Obviously, we found the consumer’s reaction were not quite same [as our expectation]. We initially expected they would buy them because of the messages. In fact, they think it is “nice-looking” and bought it...A 15 or 16 year-old boy probably does not know who he is. In this circumstance, I do not think it is because the person or the art that he went to buy a commodity. [Q: Is the number of this group high?] Yes. It is comparatively high. That is, there are little consumers who know its meaning? Probably 20 per cent.....20-30 per cent.....20-40 per cent.” (Ma, 2007)

Perception on current FAC trend

Ma thought that in general, this FAC trend is still performing well, nonetheless, its effect has become weakened compared to the situation several years ago. In his view, collaboration with artists has evolved: in 1990s such behaviour was to innocently deliver message and educate the public which in this sense is an uncommercial motivation; today, it is based on a hybrid purpose: part commercial and part educational. According to this insight it seems that regardless of the change of time, for marketers, FAC is always related to an authentic expression with a variance of degree.

In terms of the future of FAC, he claimed that artist’s identity and quality of design would be critically important to make a successful collaboration. Accordingly, this explains their rule of selection of artist: regarding crossover, the brand prefers to select the representative of the field.

“It is ok. It is not really same hot as before. But it also is not totally out of date. It is ok. I think it depends on fame...who is the partner, what is designed, which means, everything is designed for a cause...To be honest, it is half- half. One half perhaps is from commercial angle; the other half is for education. It is really half- half ... if we really want to do commercial stuff, we would have not done this Andy Warhol collection... Warhol stuff are not quite commercial... We lived in this period and all know Warhol represents this type of art. If I do another product in another direction we would also choose some representatives. It is not really based on our interests.” (Ma, 2007)

Case 4: Donald Yau

(Received on 23rd March 2009 at 4:34 PM)

Momentum of collaborating with artists

Donald Yau is the Managing Director of Agnès b Asia Pacific. Talking about their momentum of launching art collaborative projects, Yau explained that it is firstly due to the brand founder Agnès Bourgois’s enthusiasm towards art, Agnès b’s involvement into the art world is a way of sharing what she enjoys; meanwhile, FAC is a way of supporting art and promoting artists and their T-shirt plays the role of canvas serving as a creative platform for artists. These initiatives similarly account for why the brand opens their own gallery.

“One of the motives for Agnès b. to design clothes is to dress people by her clothes to make them happy and beautiful. The T-shirt is like a blank paper serving as a creative platform for artists. Hence, Agnes has been developing a ‘t-shirt d’artiste’ collection, in which, whenever an artist’s art creation is printed on the tee, the artist will be given an acknowledgement on its woven label. The artist T-shirt has not only become a collectible item for art aficionados to keep, but also an alternative to cheer them up...In this way, everyone could access to and experience a multitude of art creations which Agnes likes...Whenever an artist’s art creation is printed on the tee, the artist will be given an acknowledgement on its woven label.” (Yau, 2009)

Rules of artist selection

Their selection of artists appears quite flexible and emotional since the candidates could be from either their founder's preference, or recommendation of various art personnel.

"Sometimes, it could be the preference of Agnes herself; sometimes, it could be proposals from various parties ranging from artists, art festival or an art organization as the gallery is also open to support the local art scene." (Yau, 2009)

Nonetheless, a general rule is that they prefer to incorporate diverse art styles in their collections and exhibitions so as to "strike a balance between the styles of exhibitions and give freshness to the public (Yau, 2009)." As the example Yau offered, "After finishing one with a quiet style, say black-and-white photography, we will opt for an installation exhibition (Yau, 2009)."

In addition, since FAC in this brand is largely related to its founder's personal favourite rather than commercial considerations, selection of artists as partners is not because of their special advantage from a commercial perspective.

"We cannot say advantages...He is one of Agnes' favourite artists and this collaboration is to share what she likes with the public." (Yau, 2009)

Consumer side

As for their FAC's target consumers, Yau stated that their FAC designs are offered to both female and male consumers who are style-conscious.

As for the relationship of art, fashion and youth, Yau confirmed that today people are access to art more easily. From his view, youth is closely related to rebellion and this tendency is becoming increasingly critical. In this case, art is able to play an active role by educating youth and being used as an alternative way to express their personality instead of drugs which are taken by more and more young people.

“I think the society could promote art as an outlet for temper and school could encourage them to express their emotions via admiration of art. On the other hand, as young people always like to jump on the bandwagon, it is good to integrate art into fashion to increase their acceptability to art.” (Yau, 2009)

Contribution of the FAC collection

While Yau’s comments indicate that their collaboration is quite emotion-oriented rather than business behaviour, some benefits generated from artistic cooperation are still gained including “an added-value to the product,” “brand image-building, brand differentiation, increasing the attractiveness to press, increasing the brand’s awareness”. These comments further show that value of FAC lies in its promotional role rather than generating sale volumes.

Attitude to increasingly prevalent FAC emerging in fashion market

Facing more and more brands being involved into art collaboration, Yau expressed they did not worry about whether this would reduce freshness since “every artist has their own unique style and so which could create synergies with the brand (Yau, 2009).”

In addition, although they release “T-shirt d’artiste” collection, their association with art focuses on exhibition, rather than product-oriented collaboration. They believe that this form of exhibition is able to “share the original form of the artist’s art creation.” For them, this is their difference from other brands.

Case 5: Doug Palladini

(Received on 16th January 2009)

Momentum of launching FAC projects

Palladini explained that their historic connection with artists, especially those from the “low-brow” art movement, is their momentum for launching FAC projects. Importantly, art is one of the four pillars constructing this brand. Art, music, action sports and street culture are its four pillars. In other words, their new means of creative expression constantly come from all of these fields. Nonetheless, among the diverse forms of individual expression art is viewed as the most pure form of individual creative expression. Meanwhile, Palladini

observed that art has been more powerfully connected with fashion and young people than ever by becoming a creative force of youth culture the world over.

“Vans has a long-standing history of collaborating with like-minded individuals such as skaters, musicians and artists that dates back to the early '70s...Our brand represents many forms of individual creative expression but perhaps none more pure than art on shoes and apparel. The real transcendent period happened when the 'low-brow' art movement from groups such as the Beautiful Losers moved from skateboard decks to gallery walls.” (Palladini, 2009)

Rules of artist selection

Palladini claimed that in the selection of artists they require the artist has an organic connection to the brand and its ideology since this can justify their FAC's credibility and authenticity. Besides, the artist needs to have a niche and underground image, and meanwhile, should not be widely connected with their competitors. Palladini believed that their organic relationship with the artists makes their FAC unique and the increasing FAC items in marketing would not reduce their FAC's freshness.

“He or she or it has not been broadly associated with one of the brand's competitors. Another parameter they avoid is mainstreaming, meaning we would not collaborate with a big film star or a pop icon like Madonna...By working with only those collaborators who have a clear connection to Vans, we can tell a credible and authentic story. Robert Williams has worn Vans his whole life...Only that these people really represent Vans for very clear reasons. We are not just picking collaborators to draft off of their fame, which is the case with some of our peer brands...For Vans, it has always been about working with people who share our ideals, not about collaborating just for the sake of it. Every one of our collaborations tells a story about our brand in a new and interesting way through the eyes of the collaborator, but it is all organic, never forced.” (Palladini, 2009)

Target consumers

Tastemakers and early adopter of global teenagers are their FAC's main targets. The brand aims to follow a "trickle down" route to reach mass youth groups. To communicate with their consumers and promote their FAC projects, the internet, fashion magazines, store posters, television/cinema are all their promotion channel; nonetheless, their interactive efforts are the most rewarding.

"Vans marketing efforts focus on teenagers the world over. The target does not vary by geography, gender, race, sexual or religious orientation. The youth consumer, an individualistic and creative thinker attached to one of the aforementioned cultures, is our target... Clearly, our marketing is targeted at the tastemakers and early adopters, and we believe their acceptance 'trickles down' to emulators and followers." (Palladini, 2009)

Contribution of FAC

Their FAC offers are used to drive brand affinity, rather than sales volume. Another value of such offers lies in its influence on the sales of other products with co-mingle fan bases.

"Of course, for example, you may buy a pair of our Iron Maiden shoes because you love the band, but in that effort discover other Vans products you like. When we collaborate, we co-mingle fan bases, which are extremely valuable." (Palladini, 2009)

Case 6: Martin Price

(Received on 21st February 2009)

Momentum of launching FAC projects

In Price's view, an important feature of current fashion is that it is increasingly associated with other fields such as sports and entertainment. Emergence of fashion and art association in marketing art is one of expressions. Benefits of collaborating with artists lie in that they can bring "good design and a new idea" to the fashion world. Meanwhile, his comments suggest that today's artist is in a similar position as celebrities like Farrah Fawcett. This situation is contradictory to artist's underground and niche image.

“Partnership with the visual artist propels good design and a new idea. Partnership with the celebrity seduces the consumer yet is equally intriguing. Millions upon millions were sold of the famous poster of Farrah Fawcett in a swimsuit before she was even a star. To me Farrah’s poster is the modern day version of Leonardo da Vinci’s portrait of Mona Lisa. And just about everyone in the world owns a pair of Chuck Taylor Converse trainers. Equally, Marc Jacobs at Louis Vuitton has brilliantly honoured the late fashion designer and artist Stephen Sprouse...In the 21st Century, fashion is increasingly penetrating into many aspects of our life (film industries, sports, politics, etc.) and plays a prominent role. Art world is no exception. In this scene, art is fashion’s ‘drug of choice’...Working everyday with young aspiring fashion designers, I see how they are naturally looking to art on many levels to inspire their sense of fashion. Walking through the Metropolitan Museum of Art in New York on any given day one will see throngs of young people everywhere.....and they outnumber the older generations.” (Price, 2009)

Target consumers

Price believed that art in the life of fashion designers and young people is becoming a natural reference, and young people are exhibiting a higher interest in art than older generation. Nonetheless, he did not specifically link youth with targets of FAC. His assumption emphasises the target consumers’ personality and lifestyle including sophistication, intelligence and obsession with art, music, film, and fashion. But he did not believe that consumers have much awareness the FAC items they bought; rather, in his view, a large part of people consumes FAC as a way of being cool and showing off instead of caring about the aesthetics or design itself. In some sense, this viewpoint relates FAC with an expression of individuality and superior attitude.

“I feel that a great percentage of consumers buy collaborative products simply to be cool and “show off”, but this is a valid experience because fashion is as much about providing pleasure as it is about intelligent design.” (Price, 2009)

Rules of artist selection

Basically, Price did not advocate that FAC should be related to some rules or formula. In this sense, FAC is more related with irrational and inspirational behavior with some sense of adventure than commercial value. “Taking risks and going against the norm is the way to discovering the new idea (Price, 2009).” Nonetheless, if it is consciously operated as a business strategy, it should be consistent with brand’s target.

For a company, a smart consideration is to collaborate with an interesting artist regardless of where he or she comes from. In his view, such artists should meet society desires for “youth, vitality, and energy”, and be well informed including being “in touch with the moment, aware of everything that is happening in life from fashion to politics, and instinctively on the pulse of what will come next (Price, 2009).”

Contribution of FAC

Contribution of these offers is that they can boost sale volume of other products. Price explained that by FAC items, a brand can expand its market to the consumers who initially might not be their consumers due to their low deposit. Besides, his comments indicate that he linked FAC to catch young consumers.

“It certainly does. I feel the artistic collaboration will cleverly entice the consumer who is not essentially rich to enter the world and store of the specific brand, and seduces that consumer to purchase something that he or she can [not] afford even if it is an ordinary pair of Adidas socks, thus resulting in that consumer feeling cool and a part of the scene. On a hot summer day in Manhattan, one need only to stand outside the Louis Vuitton Flagship on Manhattan’s Fifth Avenue to see gloriously beautiful young black teenagers entering the store’s doors to spend their week’s paycheck on the newest pair of sunglasses.” (Price, 2009)

Variance of the purposes among different brands

No matter whether it is for high fashion brands or high street brands (like Adidas, Nike, Louis Vuitton, Levi’s, and H&M), art is a way of being fashionable and

injecting “new blood”. The brands share a similar purpose behind a strong artistic or celebrity collaboration: to fuel excitement in order to attract a consumer. Price’s juxtaposition of high fashion brands and high street brands, to some degree, reflects the flat feature of FAC.

“I feel all these companies are equally amazing in these artistic collaborations in that they are fulfilling the powerful desire and need for fashion. All these companies understand the importance of constantly injecting ‘new blood’ into the system. New fashion energy is a vital ingredient in moving the brand smoothly into the future. H&M supplies the consumer with wonderful fashion as fast food while Louis Vuitton supplies the consumer with fashion as the ultimate moment. Commes des Garcons was brilliantly devoured at H&M and Yohji Yamamoto is continually amazing in his work for Adidas. In the end, the purpose behind a strong artistic or celebrity collaboration is to fuel excitement in order to attract a consumer who is enjoying the pleasures of life.”
(Price, 2009)

Endless interfusion of fashion and art

All artistic areas of life are inspiring each other; an artist is always obsessed with experiments in various media and fields. In this background, FAC will continue to grow which helps to develop good taste.

“The crossover syndrome of fashion, artist, star.....I have a feeling it will only continue to grow in that all artistic areas of life are inspiring each other...Art is for all. And artistic collaboration stems from the artist’s never-ending search to satisfy a need to express his or her feelings and passions on so many levels and in unusual form. Jean Cocteau and Salvador Dali with Elsa Schiaparelli.....Veruschka and Elsa Peretti with Giorgio di Sant’ Angelo.....Takashi Murakami and Stephen Sprouse with Marc Jacobs.....extraordinary artistic friendships whose visions continue to inspire us all.” (Price, 2009)

Case 7: Irene Chan

(Received on 7th December 2008)

Stimulation of fashion brands' developing collaboration with artists

Stimulation is related to contribution of FAC. By adding new element, FAC can bring freshness and originality to the brand and its market, and update brand image. In addition, artist's reputation is believed to be meaningful to promote brand.

From the angle of media, I. Chan described FAC as a way to generate media coverage. However, she believed that heritage is most important for a good brand. Following her view, combination of new element and a brand's heritage is a suitable choice. In fact, this form can be found in brands like Adidas, Levi's, and Vans and alike. Talking about their FAC projects, they frequently linked them with their historic heritage.

"Branding is a kind of evolving process in a long-term way. They keep doing that is because the brand need to keep moving... ..have the new fuels... ..new elements. But good brand is mainly made of heritage... ..like Hermes, Chanel, YSL or LV... ..no exceptions." (I. Chan, 2008)

In the homogeneous market, these special offers perform as a package (a promotion action) to differentiate the brand from other competitors and so drive consumers to make a purchase. By so doing, it can increase sales volume of other items.

"We need reasons for each payment." "There is nothing brand new in the earth... ..the only thing keeping u referring is only the packages." "If you remove them all... ..you will find they are all the same." (I. Chan, 2008)

As a promotion activity, one-off collaboration is viewed as an optimal selection. This opinion indicates that she emphasises the short-term value. To a certain degree, it accounts for its prevalence in the market.

“I believed collaboration is better in one-off way. Each brand, each project may have different purpose.....but in sales aspect, it is really a way to boost the market awareness.” (I. Chan, 2008)

Relationship art and its with fashion and public

I. Chan stated that there have been no boundaries at all between fashion and art; moreover, from the consumer’s point of view, they would not care whether the product is art or fashion. When it is applied in the definition of what fashion or art is, it is only the difference from the presentation, i.e. whether it is shown on a human body or either in a museum. In this line of thinking, it perhaps can be said that art has become an alternative to fashion.

Target consumers

Her responses show that a wide range of consumers, including fashion leaders and mass consumers, are the target segment. This view is not consistent with opinions of Yau and Palladini who are the practitioners of FAC. Perhaps it can be explained as follows: in terms of the wide range of brands participants, both fashion leaders and mass consumers are covered; nonetheless, in each consumer segments it is fashion-minded people who are the brands’ target.

In terms of gender difference, I. Chan believed that female consumers are the main target consumers. Nonetheless, the interviews with S. Chan and Nyman show that the male segment plays a critical role in this trend (see Cases 8 and 14). In Chapter Four, the amount of streetwear and sportswear brands also suggests male consumers’ position in this trend.

As for the age scope, I. Chan stated that young consumers within the age group of 15-35 are FAC’s target market.

Rules of artist selection

For I. Chan selecting artists as partners is not rational behaviour. Nonetheless, she still pointed out that fame, having publicity and uniqueness are the factors a brand considers. In this sense, it seems that the artist plays a role of celebrity.

However, this does not mean possessing these factors must be able to attract media, as she stated, “It still depends on the outcome.....not just because of whom and what.....we consider the whole package.” This indicates that it is not enough to consider the identity of partners; other sections of the operation should be also planned to appeal to the media.

Difference of luxury market and mass market

Different from Thomas who claimed that all artistic crossovers are a pure capital exploration I. Chan believed that there is a distinctive rule between the mass market and the luxury market: the former only needs to make money by making noise; for the latter this collaboration is a more sophisticated activity since they meet both commercial and artistic demand.

“Mass market need to make money by making noise... ..luxury market not just need to making money, but also have to meet certain level of artistic requirement so as to make people understood it is not a product but a piece of art...Luxury market versus mass market got completely different rules.....mass market want the impact become bigger with huge sale volume...while luxury goods do the opposite. Please take an example of Comme des Garcons with Louis Vuitton and H&M.....you will see!” (I. Chan, 2008)

Case 8: Silvio Chan

(Interviewed on 30th July 2009)

Momentum of developing FAC products

As a regional brand based in Mainland China, Li-Ning aims to improve its presence in an international scope. In addition, the results of their marketing research drove them to renew their brand and catch young people in their twenties onwards. In other words, FAC was used to build a younger and international brand image.

“No need to avant-garde, but at least it is modern. It is a big dating. And most of Li-Ning’s fans, his/her age is over forties because they grow up with Li-Ning. They still respect this brand. But their age is around forty. For a company it is

looking for future. We cannot just keep on this age of customer. We have to catch the young people. Is not it? We do not think that we need to make the young people they are teenage to be happy with Li-Ning product. At least, their age is from twenties. I think people in this age, no longer what kind of promotion we are going to do they still don't like this brand. This kind of ages of people, I think age of fifteen, age of twenties, thirties, over forties, there is a different positioning. Is not it? Even though twenties, thirties can be different. Is not it? Mass market brand such as Li-Ning at least we want to take care of this." (S. Chan, 2009)

Reason to collaborate with artists

S. Chan's explanation showed that selecting artists as collaborators to promote brand and build brand image is based on careful consideration from the need of brand development and practical condition of Li-Ning: on one hand, he did not think the publicity and fashion taste of stars from mainland entertainment and sports world are qualified to design for their brand; on the other hand, it is difficult to invite international stars to join their designs. In this situation, an artist is viewed as the most appropriate candidate to make noise. It can be found that this consideration actually presents factors to be considered when selecting partners.

"Everybody thinks that [with] this timing what I can do. If you want to [do] collaboration, you think [it] may help brand building. How do you start the project? You got the belief that collaboration fashion as for, art as for, it does not matter. In just your mind, art [is used] for brand building, [for] promoting a brand, not [for] selling products. The objective is to make the brand younger. This is very clear. Not necessarily to be art. But something sport with 'what' to make noise. Fashion can be art. In your question you may propose why do not you choose a singer? What is that advantage to choose a singer? What singer do you want to propose?... You can not name because this is difficult to name. And also, it seems that for a Chinese company it is very difficult for them to understand [why to] invite a singer. And this singer... the result, the outcome... What is it? Do they [international signers] come to Li-Ning? Do they come to Beijing to sing at the end? Or, invite the signer to design product? Does the

singer you want to invite have the ability to design? Does she know how to design? [Q: Adidas once collaborated with a Hip Hop singer in design.] Yes, because they know the hip-hop singer has a taste in this hip-hop culture. Adidas was very clear, and followed this singer for years and knew that she has a hip hop because they have the same country. You know, as a Chinese singer, you can easily understand what taste he is. But for a western singer, for a China market, do you really understand... let's say, a signer from a western country, what taste he is? So, that is a lot of unknown in it. You do not know at the end how to propose a singer. And I do not understand why you pick a signer because Adidas has a successful example in it. The situation is different from Li-Ning's situation. I think a similar situation is that Li-Ning invites a signer from China. But the signer from China, the name is not big enough...." (S. Chan, 2009)

Reason to choose Hong Kong artists

In 2007 S. Chan released his first FAC collection for Li-Ning in Hong Kong by collaborating with local artists with the name of "Sport as art". This was because he believed that he could better control the operation of the project and meanwhile, Hong Kong fashion has a significant influence on Mainland China. His comments indicate that controllability and origin of artists are two factors of his selection of artists. The value of this origin lies in its symbolic meaning as well as their genius.

"When I see the reality, when you got the budget to promote, it is a Chinese brand... I would like to start from Hong Kong, although Li-Ning market is Mainland China. Why I believe I should do like that? Ok, China market, what inference China market? What culture inference Chinese people, their taste, their belief. I think the most important inference from Western culture, second is from the countries around China. Maybe Japan, maybe Hong Kong, maybe Taiwan. Among the countries, most of the attitude, most of the life style thing, a lot of things of Hong Kong can inference Mainland China. Do you agree? I think the Hong Kong culture inference mainland China more than Taiwan, is not it? But now, of course, the TV program of Korean is lots of inference in China. I know, but a lot of style in Hong Kong. What happened in Hong Kong, young people in China want to know. That is the one I believe. Also, when I have some theory, I

know what is theory, but however, if I execute, I totally can control things happening in Hong Kong because my family is in Hong Kong I know how to make the production execute. So, that is why the first collaboration [was] with Hong Kong artists.” (S. Chan, 2009)

Contribution of “Say no to limits” project

Media coverage is identified as the most important contribution of their FAC project. Moreover, it was used as a standard of evaluation of their collaboration: S. Chan thought that this FAC is successful considering Li-Ning’s actual situation and the large media coverage it received.

“Basically, I think it is very exiting. Of course I learn a lot from the project after finish the project we reviewed the evaluation, whether it is successful, everything actually I was faced. But it does not mean it is perfection. No perfection in the world. Basically, it gets out in the best in the situation. You see the coverage. After the UN club magazine, some of the Mainland China magazines, some Hong Kong magazines. Some sports magazines, some lifestyle magazines, most of which are for young people magazines.... Hong Kong newspaper.” (S. Chan, 2009)

Importance of FAC offers

For S. Chan, providing product offers is critically important to attract media attention and coverage. He believed that media are more interested in product design than exhibitions since this is what their readers are interested in. In this line of thinking, he pointed out that their project would not be successful if they cannot provide products to their consumers.

“If I cannot sell the product, it would not be a successful promotion for my company because although we do not aim for selling products, for the market, for the press, for outside people, we need to have products to sell. They do not care how much we sell, but they are interested to have outcomes they can buy. Is not it? It is only we have a product to sell that the press, the media are interested to expose, to report this function. They now understand how I arrange this project to achieve our company’s objective; at the same time to make the artist to

join the function. You understand what I mean? I need to find a method, a way to fulfil my company's objective. It is to promote, to make my brand to be younger. It has to be an objective. It is very clear. If I begin like that I need to make a crossover project [with] brand name. At the end, we have a product, a cross product to sell. Why I need to make a product to sell? Because if I have no products to sell, media are not interested to report that. You may ask why they are interested in products to sell. They do not like pure fine art exhibition. When a media, a magazine...every piece of news they put in the magazine for what? For their readers. If something relates to their reader when they read they will feel happy. 'It is something related to me. Oh, it is crossover product. I can buy it.' 'I do not have. If I have enough money I can buy it.' They are so happy. So, for media they do not want to just report something pure artistic thing. So, that is why they do not want to report something from a museum, something just from a museum for display. They are more like to report something their readers can buy. Even though, at the end they buy or do not buy, it does not matter. At least, they [can] buy. Of course, sometime you see pure artistic thing in a magazine. [In that case,] at least your name is very very big, as big as Louis Vuitton. No matter Louis Vuitton [makes] what kind of promotion they would like to write something. But Li-Ning is not as an attractive brand as like this. So we need to have some product to sell.' (S. Chan, 2009)

Trick of setting price: How to be exclusive

In this FAC collection, price is used as a way of building exclusivity.

"Of course, it is a trick. Another criteria, it does not matter how much it sell. It cannot be cheap, has to be expensive because only the price is expensive make the whole thing exclusive....because when consumers look at the product, when we admire the product, 'oh, this product is wonderful'. When you go to the Louis Vuitton shop, and look at the Louis Vuitton, do you think how much the Louis Vuitton bag? It is over RMB 200, 000. 'It is wonderful'; 'it is a great design.' Is it really great? You find very very similar quality in Shenzhen. It is only RMB 100. But when you stand in front of the bag in Shenzhen you will not see the bag as good as in the shop because the price, because the atmosphere, because the display, because the brand. So, you need to be exclusive. It has to create

something that has a distant to touch. If you want to touch you have to pay a lot of money.” (S. Chan, 2009)

Criteria of artist selection

Consistent with their goal of being international, the designer required proposed artists to be international. That also accounts for why he selected a group of artists rather than one since the artists come from different countries. Other benefits of collaborating with a group of artists include: making the collaboration more flexible so to reduce potential risks (e.g. destroying brand reputation because of unsure reasons) by avoiding putting all eggs in one basket; diverse art styles.

“My criteria are [that] artists must from real international, a group of artists. I do not want one artist. It is very very dangerous. If you have time to propose an artist you can understand the artist more what the artist in the future year is going to do because a brand is very afraid that this artist in the future year... maybe the artist takes drug, maybe the artist [is] violence. It will destroy our brand. It is very dangerous that a brand does not know the artist who he is. It is very dangerous. So in this case, we do not have time to do a lot research on artists. We only do know that his name has to be big; on the other one, has to be a group of artists in case some one artist has problem we can push the rest of the artists. So we have choices. A group of artists we propose, and have to be international. Some come from Europe; some come from USA; some come from Japan. [Number] does not matter; [they] just have to be international, looking international. So my criteria are like that... How many artists? I do not know. It really depends on the budget. It cannot less than three or four. I think only three is not good, at least five. So if you ask me five, six, or seven. It does not really matter. It is international over the world. ‘[If] it is really big name your budget is not enough, only can invite one big name.’ One thing is lucky. This budget is is not enough to invite big name; however, I know it may work. Because what? Not because Li-Ning, but because Olympics. The right time. This project happened in Beijing. Artists may be interested in. If the project happens after 2008, no artists would join the project. If you pay a lot of money they would participate. If you only give this little money, they may not. But however, in the name of Olympics it

will. Why they are not interested in Li-Ning? Some of the artists never heard the name. It is true. Some of the artists never heard the brand. It is famous in China, but not international. So I think use Olympic heavily.”

“So that is why for a designer, a director, you really need to understand your situation. What kind of company, what kind of project, what kind of objective. You have to fulfil the objective. But you have to face the budget, you have to face the brand, you have to face the reality, the timing.” (S. Chan, 2009)

The way to approach the artists

Instead of personally contacting the artists, S. Chan contacted the artists through a Hong Kong agency because of his tight schedule. That is, there are agencies which provide specific service to contact artists. This is a new finding in this research since no information before reflects that brands contacted artists through this channel. It corroborates an idea that FAC in today’s marketing has become a mature model of promotion rather than simply a result of personal relationships between a designer and/or a brand and the artists.

“...I cannot personally go to all over the world and one by one talking to them. So I invited a company, an agency that has this kind of service. I know there is an agency, a studio in Hong Kong. The boss past worked for i-D magazine. Now he has a company. He has a good connection with artists. Ok, so, I found the company. My criteria are very clear: budget; I need to finish the project before January 2008; has to be big name; international.” (S. Chan, 2009)

Difficulty of making the FAC

As the first company in Mainland China which collaborated with a group of internationally famous name artists, Li-Ning’s project did not progress smoothly and faced great difficulties from the invited artists during the process of collaboration.

In this FAC project, Li-Ning was in a quite passive position due to its less-famous identity on the international stage; the artists initially even hesitated to join the collaboration to a large degree because they did not know the brand

and were afraid to ruin their images. Realization of this FAC largely was due to personal friendships. In Li-Ning's case, some of the artists joined because of the Olympics; and some of the others joined because their friends had joined the projects. For example, Kaws was influenced by the Colette; and Colette was influenced by Jams.

Additionally, in the collaboration process, these artists did not cooperate very well. Firstly, what the artists offered were simply digital prints sent to the company via email rather than 3D artwork. S. Chan expected initially even though they have many meetings to ask the artist to produce the 3Ds.

"What they can provide is a visual thing. Not only visual provide by digital. They finished their work and emailed to us. It is a digital print. When I got the thing I want to die. Should I put this digital thing in the value in the promotion? Because by my understanding, it should be art work, is not it? No matter what art it is it should be art work. No, it is not artwork. It is a digital print." (S. Chan, 2009)

Then, the designer decided to produce 3D artwork himself based on the digital prints in order to present them in their subsequent exhibition. However, the artists did not provide the details about their artwork, such as dimensions, size, material and so on. The artists even refused to join the process of putting the pattern they designed onto the clothes. Instead, they required the designer to do this work and then send them to the artists to evaluate whether the designs were suitable or not. This requirement made the work more difficult to finish since the designs were changed more than one time.

According to S. Chan, such collaboration is much easier if it is in Hong Kong, Japan, or London, or similar cities.

"A project in Hong Kong, Japan, London is easier. But the project is in China. It is different." "In the world, in reality, in every case, they may have collaboration with other companies, other countries. They have different approaches. But for China, they do not know China." (S. Chan, 2009)

S. Chan guessed that another possible reason was because of the Hong Kong agency they found: they did not make a clear picture of collaboration to the artists and simplified the requirement of the proposed collaboration.

“Because we do not have budget, agency is very tricky, said not clear, just maybe say, ‘You provide image. [It is] just easy, will not take you so much time. Please join the function.’ So the artist maybe thought that ‘I just provide visual things.’” (S. Chan, 2009)

Li-Ning’s experience represents what problems a small or regional company may face with such collaboration with international partners.

The time of operating this project perhaps also suggests the passive position of Li-Ning. S. Chan took one year to prepare this FAC project and thought this was too rushed. In his view, two year for the project would be a reasonable time. Nonetheless, in the following interviews it was found that Levi’s FAC generally took four to six months to finish. This difference might be explained as their presence in the international stage is different and as a lesser known brand, they were trading up to famous artists like Kaws. All these factors influenced the course of their collaboration.

“I reported the proposal to Beijing. They said Ok. I went on the project. What can I start with? At that time, 2007, February. My proposal came back. I need to finish the proposal before Jan 2008. For Nike, each project, they planned two years ahead. It is not strange. When you propose to the artist, their feedback, talking about money, how to collaborate, and then everything, everything... two years, is not long.” (S. Chan, 2009)

The designer’s and brand management’s contradictory perception on FAC

Brand management’s problem

S. Chan’s description indicates that the brand management had no clear plan exactly about how to make their brand international; they simply had the designer to make it happen. In this sense, S. Chan stated that Chinese brands are not ready to be international.

“What do you expect me? No one can answer this question. They just wanted ‘I want you make the brand international. [It] is all about visual thing, design thing, so, you are a designer, join us.’ What is my job duty? What was the area? No one can answer your question. Did I have to develop your product? Or, did I have to improve your image, your brand image. It is brand building. They are two different things totally. Product design and brand building are totally different. ‘I do not know’.” (S. Chan, 2009)

Controversial attitude to the evaluation of the FAC: Hard sell versus soft sell

There is a controversial understanding of such FAC between brand management and the designer. For S. Chan, main objective of FAC is not sale volume, but to build brand image and be modern; however, this is not what the brand management appreciated since they are concerned more about the sales of the products.

“When I finished the project, the company’s feedback [is that] ‘I do not understand what you did’. Because what I wanted to do is that I got the budget, I can use the budget, the money to do advertising. It is hard sell. But I do not want to use hard sell advertising to promote this brand. I think it does not work. I used soft sell indirectly. So, the whole project is using advertising budget. But I did not want to use the money to have advertising in a magazine, in a newspaper. I do not think it works. It [FAC] is soft sell; it makes people more believe that it is good. Let’s say for a Hong Kong magazine. If there is Li-Ning brand advertisement in Hong Kong East Touch magazine; the other way, the Hong Kong magazine reports, that is a function of Li-Ning product, reporting them. It is an advertisement. What do you think? Which one is well? I think, [it is] the activity [such as FAC], no matter which kinds of activity promotion rather than a hard sell advertisement. You can see the hard sell advertisement all over the city but no one would like to see that and believe that... Because before they are not familiar that this can help to promote in branding. What they trust is what? What they trust is sales. Bigger. How much it sales this season? They trust. What is promotion, what is advertising, I think you understand? So, for a company to be

international they are not ready to be international. Even senior management, they do not have the knowledge of what is advertisement. They only trust the sales bigger. 'This style sales 100 pairs of shoes, so, it is good. This design only sells 10 pairs. So, it is not good design.' Do you think the story is true? The game totally is not like this." (S. Chan, 2009)

Common phase of FAC: Budget and timing

Regarding the common feature of FAC S. Chan stated that each case is different; if any, three common factors are included: scale, budget, and situation (hence the distinction between China and European, American, Japan, etc).

"So the project, if you say LV, Nike, Li-Ning, I think it is different; you only can consider case by case. You can not use a theory in a case to answer your theory because every case is so different. Different budget have different approach. You give me ten time budget, [then] I have different approach, is not it? If you give more time I have different approach. ... Is there any common ground? Yes, I can tell you the theory has some common phases but when you execute you need to stretch a lot of things to commonize, or, different situation you have to adjust a lot. Ok, common theory, common things, I think it is simple. What has what, result what and then what you have considered objective, something like that. You may not consider budget but I can tell you budget is very important, is not it? If you don't consider the budget how can you finish? And also, after consider, timing. What's the meaning of good enough? Good enough is based on how much time give me. You give one day I can study one day, you give one month I study more. So timing is very important." (S. Chan, 2009)

Different genders' role

S. Chan stated that in the sportswear field, male consumers are traditionally main target. But now the situation is changing due to the female consumer's increasing spending power in this field. He believed that in the near future, the female consumer market will be very important. This opinion is consistent with the role of the male and female consumers in the FAC scene. Therefore, in his FAC for Li-Ning he consciously covered the women's market as well as men's.

“In sports, male is a mainstream. The majority is for male. However, it is very clear that women’s sportswear is growing up very fast. Female is faster than male. So, in the past, the majority is male; the minority is female. But the growing up sales, you may found every season female may be 40 per cent growing up; male, the percentage may be 20 per cent growing up. So in the near future, it is a very big market. ...if you look at this collaboration, from the beginning I did not want to make a gender for me. I think it is neutral. It is for both men and women. When we designed the whole thing-put color, put pattern on it, we tried to make it fashionable. One thing. That is why we need it to be fashionable because the market is to work this way. Second, some of the items when we designed can not to be too masculine. You can see the color we used, the pattern, the artists we chose, because the female market is very important now. So among the seven pieces artists made, we printed, at least, three pieces approached for females. ...You can see some of the crossover project is very clear [to] approach female. Men will not choose these designs. But some of the designs, women will not consider. It is very clear. Not seven pieces you would like it. Some of the design you will not consider to buy because of the colour, the pattern, the way I put it. You will not like it. So, some colour may attract to you. When we print this we already know which design is to target female.”(S. Chan, 2009)

Case 9: Dana Thomas

(Received on 12th November 2008)

Momentum of launching FAC products

For Thomas, the motivation of all brands ranging from Louis Vuitton to Adidas, Nike is pure and simple: money-making.

“Luxury brands today are run by business executives whose primary goal is to increase sales and profits, so every strategic and creative move a luxury brand makes today is done with this in mind...While Marc Jacobs may have been friends with Steven Sprouse and thought it would be fun and innovative to ask him to do a collaboration--thus coming up with the Vuitton graffiti bags--in the end, the project was approved, produced, marketed and sold because it had a

great possibility to be a big moneymaker--which it was. No other reason.”
(Thomas, 2008)

Target consumers

In her illustration, target consumers are middle market consumers under 40 years old, who enjoy consuming signs (symbolic meaning) which are fabricated by a brand. Regarding consumers' knowledge about the FAC offers she stated that a great deal of consumers do not know the artist and they buy the items mainly for its facial side. So, in this line of thinking, that consumers purchase FAC designs is not the artists or the messages behind the FAC but because of the brand.

“The middle market consumers, who buy the products not for what they are---which is mass-produced gimmicks--but rather what they represent, which is the message the brand's marketing department has sent out. Generally, the target age bracket is under 40...I suspect a great deal do not understand the artist: think of the Murakami monogram bag, rainbow colours on white. I bet most consumers outside of Japan bought it simply because they thought it was pretty, and they have no idea who Murakami is. I can promise you the Midwest housewife who has one does not know who he is.” (Thomas, 2008)

Rules of artist selection

“Understandability” was viewed as one standard of artist selection. Accordingly, this accounts for the prevalence of pop artists and those who have publicity in the FAC field. This insight is consistent with the findings in Chapter Four that pop-art relevance dominates art styles. In addition, reputation of the artist is another consideration since it can develop an instant connection to the consumer.

“I think that the art needs to be easily accessible and understandable -it cannot be too abstract or intellectual or esoteric because brands want to sell to as many people as possible. So that is why most turn to pop artists or those who are already household names. Anyone can get Pop art on a very simple level because it is generally light, colorful and cheerful. Household name artists are chosen because it is an instant connection to the consumer. When Vuitton hired Pharrell Williams to do its sunglasses line, most urban Americans under 30 knew who he

was, and that was their target consumer for the sunglasses...The Murakami collaborations with Vuitton particularly targeted the Japanese market as he is the Andy Warhol of Japan-as much a media phenomenon as a pop artist. But it worked everywhere because his pop sensibilities are so basic and easy that anyone can understand them.” (Thomas, 2008)

Contribution of the FAC

Thomas’s insight indicates that art is tied with young people. Accordingly, its association with fashion brands would make the brand modern and attract younger consumers which in turn make profits for the company. For an older brand like Louis Vuitton, FAC can attract new and younger consumers. Besides, with its promotion role FAC designs can drive the sales of other products.

“Big sales, pure and simple. And some street credibility too: makes the brands seem more modern and plugged in, which appeals to younger consumers. Vuitton is not only for your grandmother!...Sure. You go in the store to buy this hip new product, but you see and buy other things while you are there. Also, it attracts a new sort consumer, who might never have stepped into the boutique otherwise, because they thought of the brand was old and boring or tacky.” (Thomas, 2008)

Case 10: Kaws

(Received on 21st October 2008)

Meaning of conducting FAC with fashion brands

For Kaws, FAC is a way of communicating with youth and bringing them into the art world; meanwhile, introducing the artist’s fans to the brand. In other words, for both parties this is a chance to expand their consumer base. Another benefit for the artist is that FAC is an efficient way to realize their diverse creativity.

Regarding to his contribution to Adidas, Nike, Marc Jacobs which he collaborated with, Kaws stated that he cares more about his own thinking and

realization of his creativity rather than its contribution to the brands. This may indicate his active position in such collaboration.

“I think the collaborations I do are great way to introduce young people to art and it gives me the opportunity to communicate to a larger audience through the different types of collaborations I choose...Speaking for myself, I create work that I want to see added to my existing body of work. I feel like it is a whole that represents my work. This includes my paintings and everything. The reason for collaborating with other artists and companies is because they are great at what they do and I enjoy their work. For example, I wanted to create a snowboard so I worked with Burton. If I wanted to make a snowboard on my own it would take me years and finances that I do not have. But I am not interested to own a snowboard company; I just wanted to design one piece. So working with a leader in the field let me jump in and out and have the best results. A different example is working with other artists. For me this is usually personal and more about just making something good because we both like each other’s work. It also introduces my work to their audience and the reverse. In that way it is similar to working with established companies...Collaborations come in all different forms. I usually choose a partner to collaborate with because I have a very specific idea about something I would like to create, then I figure out who is the best at making that type of product or who has left a lasting image on me that I would like to rework.” (Kaws, 2008)

Target consumers

As far as the artist is concerned, FAC is not to target a specific group of consumer, but is to reach as many as possible. As for his consumers’ knowledge on FAC that he was involved in, Kaws believed that many of them were well-informed. Nonetheless, it seems that the artist preferred to be underground and hoped customers would buy his work because of the quality rather than his name.

“A lot of times the people who purchase my work are informed but I hope to reach people who just buy something because they find it interesting. Maybe later on they will figure out its origin.” (Kaws, 2008)

Case 11: ST/ART

(Received on 23rd October 2008)

This was a brief interview and the Hong Kong artist collective briefly answered the proposed questions.

Similar to Kaws, for them, collaboration with fashion brands is a way to introduce their art, “through the fashion brand, the people can know more artists and are more willing to spend money on artist’s artwork or products (ST/ART, 2008).” As a return, they can provide fresh and original ideas to their partners like Reebok and target young consumers. Compared to talents in other fields, their advantage lies in their attractive visual print.

Case 12: Stephanie Tam

(Interviewed on 2nd September 2009)

Artist selection

Several key terms were addressed: icon; his/her fashion sense and creativity; the impact on the brand’s target market. In addition, selecting artists should be linked with the brand’s purpose. For instance, collaboration of Louis Vuitton and Takashi Murakami is to attract girls or young consumers. Also, the origin of the artist is meaningful. In her view, one reason that Takashi Murakami is selected by Louis Vuitton is because of the excellent presence of Japan in the cartoon sphere.

Ways to approach artists

In their Hong Kong market, in some cases, an agency would be hired to conduct research about young consumer’s interests and then appropriate artists were selected. In other cases, the brand internally discussed with the agency to decide who was to be approached. All these features reflect this brand’s commercial purpose of launching FAC projects.

Commonness of Adidas and Louis Vuitton

In her responses to the difference and common of different brand types, Tam pointed out the overlap between luxury brand Louis Vuitton and Adidas: they share expectations of being trendy, innovation and fresh, and transforming the message to consumers.

Role of art exhibition and product offer

When talking about the role of art exhibitions and product offers, Tam's explanation showed that for Adidas, both exhibitions and product offers play the role of marketing promotion by making noise. What this combination aims to highlight is to show its innovation and creativity and to impress consumers so that the brand can slowly shape a trendy image in consumers' mind from different facets.

Benefits of one-time offers

As far as frequency is concerned, one-time offers are viewed as a more appropriate choice. On one hand, this can maintain the freshness and expectation of consumers; on the other hand, such crossover is not the products of making profit but a marketing tool. Real moneymaking is the basic product.

Case 13. Angelia Teo

(Interviewed on 9th September 2009)

Rules of artist selection

A basic rule when selecting artists is that the collaboration should be for a reason, which means it should be related to the brand's target rather than simply following others' steps because of their success.

However, for Teo, in practice, there are no rules to follow for a brand. The reasons lie in the increasingly flexibility and innovation of collaboration. This perspective reflects the diversity of FAC: this phenomenon is constructed by numerous brands with very individual and different operation.

"The people that they collaborate with will be very different because of their markets. There are many many artists this world. Each of them has different

voice. And the idea is that you want to really choose the artist who can hunt out for this, who will help you reach different market....Someone might collaborate with Louis Vuitton. [It] is not necessarily going to make same type of good businesses sense to a streetwear brand...What is happening now is [that] everybody is trying to won up each other. They are trying to do better than the last one. What this means is that there are going to be a lot of innovation that happens. You are going to have people who collaborate with the famous people who are well known; but you are going to have other brands, 'you know what, I do not want to have someone famous; I want to have somebody great but a little bit less known' ... The difference [of the collaboration] would depend on who you reach out to, who are the new audience. You know what they want to do, what is the main purpose of greeting this new range, what is the benefits of working with this people, what benefits this person would receive from working with us." (Teo, 2009)

Attraction of FAC to young consumer

Crossover pieces are able to attract young consumers since they provide a reason to buy because of their specialties and uniqueness; moreover, consumers can appreciate two things at the same time.

"I think they are excited about it. This crossover gives them an opportunity to buy something special. They get an opportunity to buy something unique, something only they will get it..... And it gives them a reason to buy it..... it also give them, I think, an opportunity to appreciate more than one brand at a time, so they have the brand of fashion company and they also have the brand of the collaborator. So, someone did music; someone did art; someone did graphics. And they can appreciate two things in one time." (Teo, 2009)

Advantage of visual artists

An artist's performance in visual design was considered advantageous compared with a celebrity's.

"In that they have the ability to perform in the products the brand puts some. So, sometimes, you get a celebrity [for] collaboration; they are for slap on the face

because the celebrity, though she is fashionable, is unable to particularly [express] her fashion style in actual clothes and in actual apparel. Someone in the visual arts on the other hand, is able to particularly themselves [do] very well on computer or on a piece of paper because that is what they do for a living and that can be very easily applied to a product.” (Teo, 2009)

Importance of artists’ fashion taste

An artist’s fashion sense was viewed as necessary to make a successful collaboration with a fashion brand. This insight is extremely different from Song’s

“What it is about collaboration is about meeting of two worlds, the world of fashion and the world of blank. It could be the world of graphics. It could be the world of architecture; it could be the world of the product design; it could be the world of celebrity. It could be the world of shoes. And each party has to bring on to the table, a perspective from that world. So if you had one side to fight [but] did not understand the other side you will not have good collaboration.” (Teo, 2009)

Ways to attract media

As for the attraction of FAC to media, Teo pointed out that whether the collaboration is to generate artwork or commercial products is not important; there is no formula. In general, fresh and creative ideas are what matters to the media.

“There is no formula. What it needs is that it need to be special, it need to be unique, it need to be newWGSN is not just interested in collaboration than end up art. If put on art it too we interested in both because each collaboration new ideas sell fits and that is what important, not what it become art works or whether it becomes product. It is irrelevant. What it is for females or males also irrelevant. It is about the idea.” (Teo, 2009)

Specifically, Teo stated that “trading up” (small brand and famous artists/celebrities) or “down” (big brand and small artists) are an efficient way of

being attractive or creating a buzz. The point is “who you are going to work with, who is trading up, or who is trading down.” The collaboration of H&M and Karl Lagerfeld is viewed as such an example.

“In a world like H&M, H&M traded up to get Karl Lagerfeld but Karl had to trade down work to H&M. And that was what most of the interest centred on. It is like LV trading down to Pharrell Williams..... But it could also be a small brand and trading up to a big artist, or a big collaborator. So, if Li-Ning tomorrow had collaboration with [Roger] Federer. That would make the news.”
(Teo, 2009)

Evolution of FAC

In her view, there is a different meaning between today’s collaboration and those in the past one. Collaborations in past were to create a new style and inject the product with new energy. However, today, its role lies more in a medium related to brand building which drives the generation of a new framework of consideration.

Fashion is always about the collaboration of designers with other parties. The difference in the past was that people used not to give it much attention; in this way, the collaboration was not marketing, but work; by contrast, today, it is manipulated as a public story to consumers. This insight indicates the increasing importance of the commercial meaning of FAC.

“In the beginning when collaboration first began there was a distinct style and purpose. It was about to inject product with more exciting energy. Even it was just for a season. Today, the method has become the medium in that collaborations are no longer something you use for statistic reasons. It is becoming just the medium, the platform by which you improve your brand’s positioning. So, in that way, the art of collaboration lies in how you do it and who you choose to do it with and how you roll it out, and how you market it, and how you target it to who you ever want to target to. It is no longer just doing collaboration. There is a different meaning when you collaborate with local celebrity and when you collaborate with global celebrity. And both can be successful. There is no one

way...Fashion has always [been] about collaboration: designers collaborate with non-designers, or designers collaborate with creative directors, or designers working with a muse. And what was noticed about these collaboration is that before we use not to give a lot of attention it was not marketing; it was just work. And so, when the fashion came on to the catwalk you could only see the designer's input in it. And today we are announcing that different designers had collaboration, or worked down with someone else. We are making that a story. For designers they used to working in groups or working with people, with other people. The difference today is that we are taking that and we are making it a story.” (Teo, 2009)

Attitude to FAC trend

In Teo's view, there is no sign of an end to this trend since more and more brands are doing the crossover at a higher level.

“More and more brands do it. We also realize more and more brands are becoming innovative with it. They are doing different things to it. They are taking it to new level and they will continue to evolve... Collaboration is an opportunity for brands to feed off each other... We thought we saw the end of it, but we saw more and more people are doing it and more and more people are doing it better.” (Teo, 2009)

Case 14: Adrian Nyman

(Received on 28th September 2009)

In this email interview, linked with the questions proposed, Nyman explained the reasons for collaborating with artists Andy Warhol and Damien Hirst; their rules for selecting artists; target consumers; and advantages of using artists as collaborators at Levi's; lastly, he commented on the current FAC trend.

Momentum of collaborating with Damien Hirst

According to Nyman, their collaboration with Andy Warhol was based on their company's plan rather than his suggestion; but he planned the collaboration with Damien Hirst. Given the fact that Andy Warhol's collection was the result of

their brand management's decision, it may indicate the strategic meaning of this collection: connection with pop culture. Different from Andy Warhol collection, Nyman's collaboration with Damien Hirst reflects the occasional feature of FAC: as Nyman described, the Hirst collection was a result of Damien's purchase of Warhol's collection at Barneys in New York. Subsequently, the designer asked him if he would collaborate with Levi's. In this sense, it can be said that this collaboration is largely rooted in an emotional and inspirational reason. Accordingly, its commercial sense is weakened even though their collaboration has to be approved by Levi's company.

In his view, the advantage of collaborating with these artists was their close and longer connection to popular culture (which means being consistent with the brand's position). Perhaps this was linked with its brand direction: they are strengthening their presence in pop culture. This indicates that FAC should be consistent with a brand's specific target apart from artist's general advantage.

Collaboration for a reason

There needs to be a reason for FAC and this was their criteria of selection of artists since it can make an art collaboration project meaningful. For Nyman, this reason differentiates FAC offers of Levi's from other competitors.

“The only way for an art collaboration project to be meaningful is there to be a reason. In this case, Andy Warhol wore Levi's in his whole life so it made sense to do collaboration because there was a real connection. Hirst is compared by many as the next Warhol so in this case it was a natural connection to pair Hirst and Warhol together. You need a real connection and everything else will work its self out.” (Nyman, 2009)

Target consumers

Nyman described their target customer as “culturally-aware fashion minded people”. In other words, their FAC consumers care about the cultural meaning of FAC. This issue was examined in surveys on their consumers. Relevant results are reported in Chapter Seven. The results show that the consumers may not care much about the cultural aspect as the designers expected. Further, male

consumers are their main target. This finding supports the idea that the male consumer occupies an important position in FAC consumption which is consistent with relevant results in Chapter Four. In the release of the FAC items, the brand adopted limited distribution by putting products in a few high end stores. This strategy decides the small group of FAC consumers. In addition, Nyman believed that their FAC consumers were informed about relevant artistic collaborations since their sale personnel provided this information to customers. All these features indicate the role of FAC: it is used to catch fashion innovators. That is, their brand image is built around this small circle.

FAC operation

They spent four to six months preparing such collaborative projects. This time is shorter than S. Chan's. As far as frequency is concerned, Nyman preferred to operate FAC as a one off so as to keep it special. His opinion may also explain the prevalence of one-off offers in FACs as identified in Chapter Four.

Way to attract media

According to Nyman, three components are viewed as necessary to attract media: premier design, reputation, and a real story (this is consistent with his opinion of collaborating for a reason). In his comments, real connection is a key term since it was frequently mentioned. This further reflects the brand's value on authenticity.

"You need a great product with a known name and a real story for this kind of thing to work, or the press will not cover it." (Nyman, 2009)

Ideas of making new FAC projects

Talking about his new FAC plan, Nyman expected to make a secret artistic collaboration, that is, without publishing the artist's identity. This conception provides two indications. On one hand, fame of artists is not always highlighted to attract consumers, at least, for an established fashion brand; on the other hand, it may reflect a tendency that a brand that makes multiple FACs constantly changes the form of the collaboration, so as to keep the experience for their

consumers special and fresh, and maintain their expectations. In this way, it would be a natural for FAC to become increasingly flexible.

“The art collaboration is done for the time being and needs to take a rest. In the future I would like to see art collaboration where the artist is a secret and people just find out by word of mouth ... Things are more important when some one finds out on their own and it is not told to them.” (Nyman, 2009)

Attitude toward flat FAC phenomenon

Nyman was not surprised at the fact that diverse brands are involved in collaboration with artists. On the contrary, in his view, mix-match within fashion or crossover with other fields is one of the origins of dynamics. This perception further proves the vanishing of hierarchical fashion and accounts for the emergence of the flat FAC phenomenon.

“The high/low contrast always makes for an interesting result like street meets luxury. This aspect of culture is in everything from fashion to art. You can create more dynamic energy when you have contrast of something next to it.” (Nyman, 2009)

6.3. Findings drawn from a comparison of the interview data

In general, the interviewees exhibited diverse perspectives. Some of their opinions are consistent, whereas others are inconsistent. This is not surprising considering their different occupations (designers, brand executives, journalists, and educator) and specific experiences. In fact, it can be said that their distinct perception on one hand reflects the complexity and flexibility of fashion and art association; on the other hand, it provides rich information to understand FAC.

From the interviews, a variety of themes and ideas about the FAC, including relationship between art, fashion and youth, criteria of artist selection, target consumers, FAC’s commercial properties, benefits of launching FAC, ways to approach artists, concerns of fashion media, variance of time modes, variance of FAC, meaning of FAC products for consumers, advantages of visual artists,

perception of FAC trend, the role of different genders in FAC consumption, were identified.

6.3.1. Contemporary relationship between art, fashion and young people

Fashion and art

For Price (2009) and I. Chan (2008) association of fashion and art is described as a natural trend under the increasingly merging scene of fashion with other fields including music, film, art, sports, and politics. Boundaries between fashion and art are blurring. For the consumer's perspective, art is an alternative to fashion. Their difference simply lies in the presentation such as whether it is worn on a human body or exhibited in a museum (Price, 2009; I. Chan, 2008). By contrast, Thomas (2008) believes that fashion and art are still independent to each other; most contemporary artists are very enthusiastic about their own creation, therefore, they do not have the time or the interest in attending fashion shows or reading *Vogue*. It seems that her opinions partially are correct. Song (2007) is such a case. He claimed he had no idea or passion about fashion even though he has designed a collection for the Beijing brand A-You. However, for other artist practitioners, fashion is understood as a platform for reaching young people and expanding their audience base. Graffiti artist Kaws established his apparel line OriginalFake as well as working as an artist holding exhibitions globally. He viewed this involvement as a way "to introduce young people to art" (Kaws, 2008). Another interviewee ST/ART, the Hong Kong artist collective, was also involved in the fashion world by cooperating with sportswear brand Reebok. Their goal was "to communicate to a larger audience" through the collaboration (ST/ART, 2008). In this sense, collaboration between fashion and art is a win-win model.

Art and youth

Regardless of their different perspectives the interviewees widely agreed that there is value in associating art with youth: art has become a creative force of youth culture world wide (Palladini, 2009); art is a positive energy that attracts young people and can work as a form of rebellion linked with youth, or a way of

educating youths in art by using their obsession with “jumping on the bandwagon” (Yau, 2009); release of FAC is a way of being modern and attracting a younger generation (Thomas, 2008). All these insights indicate the potential value of art for marketers as a bridge to reach with the youth.

6.3.2. Target consumer: Young tastemakers and early adopters

In line with their views on the close relationship between art and the youth, young people are viewed as FAC’s main target. The attraction of FAC pieces lies in their specialness and uniqueness.

In terms of age there is some variance in different brands: for Vans, their target is mainly teenagers (Palladini, 2009); by contrast, for the luxury fashion world there is a wider age spectrum up to 40-year olds (Thomas, 2008). Briefly, targeted consumers can be illustrated as young culturally-aware stylesetters (Nyman, 2009; Thomas, 2008; Price, 2009; Ching, 2007; ST/ART, 2008, Palladini, 2009; Yau, 2009). With a “trickle down” route, acceptance by such style conscious groups is expected to transmit to the mass youth market (Palladini, 2009).

6.3.3. FAC commercial properties

Commercial purpose

In the view of Thomas (2008) and Teo (2009), while FAC brands and designers prefer to emphasise their personal connection with an artist or artists, commercial value is their key consideration. It is under this premise that fun, innovation and alike can be allowed. If there is any personal friendship, it is subject to capital exploration. The role of FAC lies more in medium related to brand building and improvement of brand’s positioning. This is not exceptional for both high fashion brands and high street brands. In this way, a procedure of launching FAC can be expressed with a series of questions of “how you do it and who you choose to do it with and how you roll it out, and how you market it, and how you target it to who you ever want to target it to.” Briefly, in this case, FAC is viewed as a commerce-focused behaviour.

Un-commercial gene

For other interviewees (basically brand players), such association tends to be interpreted as an irrational, unprogrammed behaviour, results of friendship, passion for art, or an education of public (I. Chan, 2008; Yau, 2009; Palladini, 2009; Ma, 2007). One common feature of these terms is their un-commercial meaning which is distinct from the above insight. In link with the description of authenticity in Chapter Two (conceptual expressions of authenticity include originality, self-expression, genuineness, freedom, exclusivity, innocence and non-commerciality), all these terms link FAC with the concept authenticity. In other words, FAC is used to establish and strengthen their authentic identity.

The difference between these comments is as a result of the degree the interviewees consider their commercial consideration. Yau, Palladini and Nyman tended to emphasise above-commercial aspects including passion for art and their organic connection with the artist or artists. Comparatively, Ma and S. Chan straightforwardly explained their commercial consideration: Ma stated that in the 1990s collaboration with artists innocently was to deliver a message and educate the public; by contrast, today, it is based on a hybrid purpose - half for commerce and half for education. S. Chan stated that their motivation is to modernize the brand image and establish a connection with the younger generation of China. He viewed such art projects as a business strategy labelled as a “soft sell” opposed to a “hard sell”; this “un-commercial” appearance can make consumers believe the brand.

6.3.4. Benefits of launching FAC**Brand promotion and building**

One common agreement between the interviewees is that sales volume of the FAC products is not critical for the brands (Palladini, 2009; Ching, 2007; I. Chan, 2008; S. Chan, 2009; Tam, 2009) due to its small quota (Ching, 2007; Tam, 2009). In other words, its function mainly lies in brand promotion. Their explanation of the contribution of FAC further reflects this insight. Based on the interviewees’ responses, benefits of making FAC are summarised as 1) brand promotion by boosting market awareness (I. Chan, 2008; Ching, 2007; Yau, 2009; and Thomas, 2009); 2) media attraction (S. Chan, 2009; I. Chan, 2008;

Tam, 2009; Teo, 2009; Yau, 2009); 3) added-value to the product (Yau, 2009); 4) brand construction including brand affinity, brand image-building, and brand differentiation (Palladini, 2009; Song, 2007), market expansion (S. Chan, 2009; Thomas, 2008; Ma, 2007).

It can be found that regardless of the interviewees' different stances these factors are actually closely linked to each other. For example, brand promotion contributes to building brand image which in turn helps to differentiate a brand from its competitors and improve a brand's connection with consumers. In addition, among the diverse purposes, media attraction is a quite important goal of FAC since it is closely related to fulfilling the objectives of brand building and promotion. As Tam, I. Chan and S. Chan stated, crossover is a way of making noise and this is reached largely via the media. Moreover, via media artists who initially may be unknown by the consumer can be known through coverage in magazines. For S. Chan, media attraction was his critical purpose, which even accounts for why he made a FAC collection.

This finding provides a clue to evaluate a brand's FAC performance: attitude and perception of media and consumers and a change of market base should be taken as critical criteria instead of sales volume.

The above explanations raise a question: why can FAC fulfil these objects? This can be translated into the questions of "what image build", "who to reach (target consumers)," "which attributes of artists can contribute to this image". The first two issues have been explored before: brands aim to build an authentic image; and the culturally-minded young stylesetters are the targeted consumers. The third question was answered in the responses of Ching (2007) and Palladini (2009): an artist's niche and underground identity are what brands explore since it helps to strengthen a brand's exclusivity.

Innovation

The contribution of the artist's creativity was identified in the interviews with S. Chan and Ma and I. Chan. All three pointed out FAC offers would provide fresh and original elements to a brand. As Ma stated, "Clothes will always be our own

style if we do our clothes by ourselves. But Warhol's [stuff], for example, is so pop art, is totally different from the elements in our clothes. So we want something quite fresh for us and put them together so as to get a chemical reaction."

Boosting sales volumes of other products

Although the interviewees disagreed that FAC can directly generate significant sales volumes, the majority of the interviewees agreed that the collaborative designs' contributed to other products of the same company. Palladini, Thomas, Price, and Ching shared a similar illustration of this function: under the charisma of collaboration products, consumers are enticed to enter into the store and then discover other items they like. As Palladini described, "For example, you may buy a pair of our Iron Maiden shoes because you love the brand, but in that effort discover other Vans products you like." For them collaboration is a way of "co-mingling fan bases" which is extremely valuable. This attraction to a new sort of consumer is also mentioned by Thomas, "Also, it attracts a new sort consumer, who might never have stepped into the boutique otherwise, because they thought of the brand was old and boring or tacky." In some sense, their interpretation exemplifies one result of FAC as promotion activity.

Relationships of the factors including attributes of artist, FAC, and contribution to the practitioners are summarised in Figure 6-1.

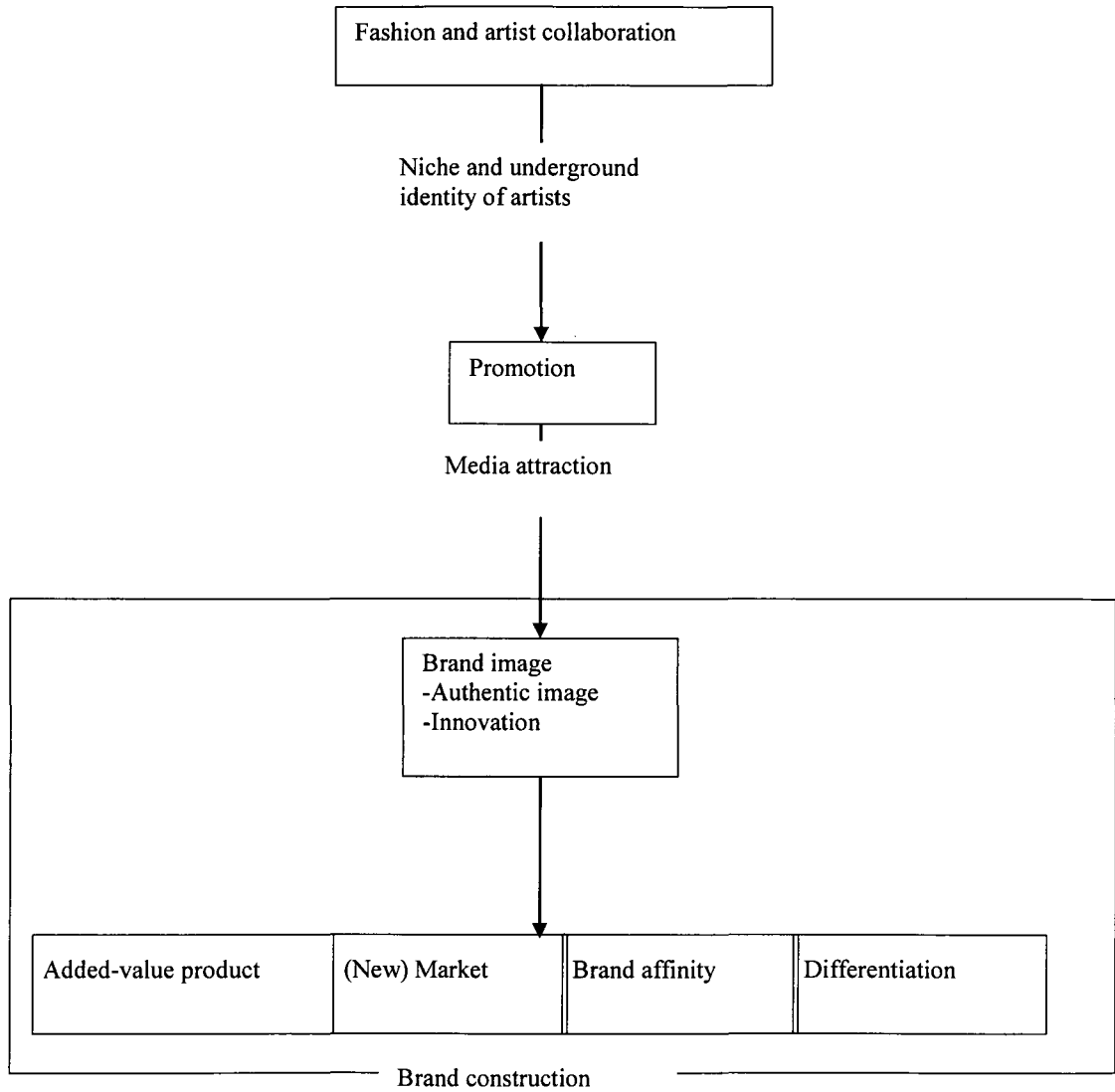


Figure 6-1 Benefits of FAC and the relationships of the factors

6.3.5. Factors influencing artist selection

From the fourteen interviews a series of issues and ideas related to artist selection as partners, including balance of art styles, artists' origin, artists' reputation, prevalent art styles, organic connection with the brand, consistency with a brand's target, and practical condition, were identified.

Balance of art styles

The balance of art styles as a reference of selecting artists was identified in the operation of Agnès b. “To strike a balance between the styles of exhibitions, we usually prefer to have different art forms alternatively in order to give freshness to the public” (Yau, 2009). This may be suitable for those providing multiple times of FAC designs, or collaborating with a group of artists.

Pop-art relevance as a favour

Both Thomas and Chan believe that pop art is the prevalent art style since it is easy for consumers to understand.

“I think that the art needs to be easily accessible and understandable--it can not be too abstract or intellectual or esoteric--because brands want to sell to as many people as possible. So that is why most turn to pop artists or those who are already household names. Pop art anyone can get on a very simple level because it is generally light, colorful and cheerful...” (Thomas, 2008)

Their insights indicate that the ease to which mass consumers understand a selected art form should be a criterion used before selecting an art style; and pop art meets this standard. This issue is examined further in the investigation of consumers in Chapter Seven. Based on a comparison of these two findings a prevalence of art style is reported in Chapter Eight.

Artists' origin

Two benefits of considering an artist's origin were identified. The first benefit is linked with the controllability of the cooperation. This is exemplified with Hong Kong designer Silvio Chan's selection of Hong Kong artists as his first artistic collaboration in the Li-Ning brand. He can control the execution of the collaboration more easily if the artists are from same region. This insight perhaps can be used to understand the benefit of brand collaboration with local artists. The second value lies in the symbolic meaning of a certain art style. This is identified in Tam's understanding of the collaboration of Louis Vuitton and Takashi Murakami. In her view, one primary reason for selecting Takashi

Murakami was that he was from Japan which has a major influence in the cartoon field.

Reputation of artists

There are different attitudes toward whether the artist's reputation is significant to form a collaboration.

Opinion 1: Fame as less important consideration

Yau and Palladini who illustrated FAC as an irrational and less commercial action stated that there is no significant relationship with the artists' reputation even though some of their partners are quite famous in their fields like Richard Martin, pop artist Takashi Murakami, and underground cartoonist Robert Williams. A similar opinion was expressed in the comments of luxury retailer Ching. She took Murakami and Louis Vuitton as examples: no matter how famous Murakami is, his reputation can not possibly match Louis Vuitton. In this sense, his credibility is not attractive to the brand. Likewise, Price did not think artists' reputation is significant for collaboration. By putting emphasis on an artist's insight, energy and spirit of the age rather than his/her fame, art genre, or his/her connection with the brands. "Taking risks and going against the norm is the way to discover new ideas. I feel that a smart company will collaborate with an interesting artist regardless of where he or she 'comes from'. Society desires youth, vitality, and energy in their icons, and a great artist whether young or old must always be in touch with the moment, aware of everything that is happening in life from fashion to politics, and instinctively on the pulse of what will come next (Price, 2009)."

Briefly, for these interviewees, compared with their reputation, attraction of artists is their niche identity, talents, and organic connection with the brands.

Opinion 2: Famous artists as optimal selection

By contrast, for other interviewees artists' reputation is understood as an important consideration. As Ma, the Hong Kong based practitioner, claimed, representatives of certain fields including art is their favourite selection which

largely accounts for their collaboration with Andy Warhol. “It is helpful for us in foreign countries.” He believed that an artist’s fame will be one critical weapon to success along with the increasing commercialisation of the artistic collaboration. As such, Dusty’s performance suggests that collaboration with star artists may be especially useful for those brands which are less recognisable brands. Ma’s view was echoed by two critics of the fashion industry, Thomas and I. Chan. Both of them conceded the importance of the fame of artists. “Household names are chosen because it is an instant connection to the consumer (Thomas, 2008).” As an excellent FAC case, collaboration of Louis Vuitton and Takashi Murakami was also talked about by Thomas; but different from Tam, for Thomas, the reason that Louis Vuitton invited Murakami was because the Murakami collaborations particularly targeted the Japanese market and Murakami is the Andy Warhol of Japan. In other words, it was not only because Murakami was a pop artist, but also because he was well-recognised in Japan. When talking about Adidas’s consideration in the Hong Kong market Tam’s (2009) comments similarly indicate the importance of reputation of proposed partners: “icons” and influence in their target market are two of their important considerations.

Opinion 3: Fame of artists as a flexible factor

Different from these two distinct viewpoints, Teo’s (2009) comments indicate that artists’ identity is a flexible factor. In her view, a mix-match collaborative pattern is emerging along with the increasing amounts of FAC cases in the market so as to be innovative.

Nyman’s (2009) thoughts seem to support this insight. Nyman hopes that in his new projects, “the artist is a secret and people just find out by word of mouth”. In other words, artists’ identity would be consciously avoided as the highlight. In this line of thinking, the fame of artists is a flexible factor depending on a brand’s actual condition. Comparatively, choosing a famous artist is more meaningful for small brands to attract media attention.

Artists' fashion taste

Artists' sensitivity to fashion is viewed as a necessary quality.

The performance of Adidas in the Hong Kong market indicate that their consideration of the partner's connection with the fashion world (Tam, 2009). S. Chan showed a similar inclination: when explaining why he selected artists as partners rather than singers like Adidas did, he expressed his doubt of fashion taste of mainland singers; for him, Adidas choose rock star to design a collection is because of her roots in hip hop and premier fashion taste.

"Is the singer you want to invite, he or she has the ability to design? Does she know how to design? [Adidas's collaboration with hip hop signer] Yes, because they know the hip-hop signer has a taste in this hip-hop culture. Adidas [was] very clear, follow this singer for years know that she has a hip hop because they have the same country. China singer, what taste he is, but for a western singer, for a China market, do you really let's say, a signer from western country, what tasting he is. So that's a lot of unknown in it. You don't know how to propose a singer But the signer from China, name is not big enough. That's a lot of unknown." (S. Chan, 2009)

Likewise, Teo (2009) believed that artist's fashion sense is quite important to make a successful collaboration with a fashion brand.

"What it is about collaboration is about meeting of two worlds, the world of fashion and the world of blank. It could be the world of graphics. It could be the world of architecture; it could be the world of the product design; it could be the world of celebrity. It could be the world of shoes. And each party has to bring on to the table, a perspective from that world. So if you had one side to fight did not understand the other side you won't have good collaboration." (Teo, 2009)

Consistent with a brand's target

This is identified in the comments of Ching (2007), Tam (2009) and Teo (2009). They shared a similar opinion that one principle of selection of collaborators is to consider the brand's target including what the brands want to create, rather than simply follow others' step because of their success.

Organic connection with the brand

This is identified in cases of Vans and Levi's. Both Palladini and Nyman expressed that for them a critical rule is an organic connection between the artist and their brand. Only in this way, FAC is meaningful and in turn generate positive effect including differentiating the brand from their peer competitors.

Practical consideration: Budget, scale, timing and situation

Focusing on an angle of actual operation, S. Chan believed that selection of artists largely is decided by scale, budget, and condition (like distinction of China, European, American, Japan, etc) and these factors decide a project' results. This is exemplified in Li-Ning's experience. Due to its less famous identity in international stage and limitation of budget Li-Ning's project was not processed very smoothly and faced many difficulties from the invited artists in the process of their collaboration. S. Chan's perception reflects the tough situation small brands may face to make FAC with artists, especially famous artists.

6.3.6. Ways to approach artists

Operation of Adidas, Levi's and Li-Ning indicate that there are different ways to approach artists. Apart from directly contacting the artists (or contacted by the artists), brands can turn to an agency which provides this service. For less known brands and purpose of time-saving this may be one of suitable choices. But Li-Ning's experience indicates that in this case, the brand needs to design a detailed contract with the agency about the FAC so to guarantee the efficiency and quality of the project.

6.3.7. Concerns of fashion media

According to I. Chan and Teo, whether artistic collaboration results in artworks or product is not important; there is no stable formula. But in general, fresh and creative idea is what matters for media.

“There is no formula. What it needs is that it need to be special, it need to be unique, it need to be new....WGSN is not just interested in collaboration than end up art. If put on art it too we interested in both because each collaboration new ideas sell fits and that is what important, not what it become art works or whether it becomes product. It is irrelevant. What it is for females or males also irrelevant. It’s about the idea.” (Teo, 2009)

Specifically, “trading up” or “down” are key terms of being attractive or creating a buzz. The point is “who you are going to work with, who is trading up, or who is trading down.” The collaboration of H&M and Karl Lagerfeld is viewed as such as an example.

“In a world like H&M, H&M traded up to get Karl Lagerfeld but Karl had to trade down work to H&M. and that was what most of the interest centred on. It’s like Louis Vuitton trading down to Pharrell Williams.... But it could also be a small brand and trading up to a big artist, or a big collaborator. So, if L’Oréal tomorrow had collaboration with [Roger] Federer. That would make the news.” (Teo, 2009)

In this sense, it seems that S. Chan’s perception is not quite consistent with the media. In other words, it does not mean that product offer is more attractive to media than exhibition-relevant campaign even for small brands.

6.3.8. Variance of time frame

One-off way as optimal choice

One-off collaborative mode is described as an optimal selection. A basic reason is that FAC offers usually play a role of marketing strategy rather than making sale volumes. Besides, with one time offers, FAC 1) can keep freshness and

expectation of consumers (Teo, 2009; Nyman, 2009); 2) would not affect a brand's direction and meanwhile, its flexibility can meet a brand's different purpose (I. Chan, 2008).

Benefits of long-term collaboration

Among the cases Dusty is one of the brands which established a long-term (over four seasons) partnership with artists. Their collaboration with Andy Warhol improved their presence in foreign market.

"This can help us in foreign markets. We have products sold in foreign country. It is not that complicated in South East Asia perhaps because it is near to Hong Kong. More or less, places like Taiwan, Singapore may know our products. But it would be different in foreign countries because that is total different world. If we collaborate with Warhol, like this project, more or less it would be easier to enter into that market." ... "In a word, you may be not familiar with our history, now I tell you that we have collaboration with Warhol. More or less, it would help. This is the benefit." (Ma, 2007)

Dusty's practice reveals what a small company could benefit by associating with an internationally famous artist: it can build a bridge between a less recognised brand and foreign market and so improve its international presence.

6.3.9. Variance of FAC

Irrespective of the similar forms of the artistic collaborations, the interviewees' views show that practitioners still hold their own principles and features rather than simply following a trend. According to the interviewees, this variance is reflected in two aspects: different collaborative emphasis (product-focused or exhibition-oriented); and the distinction between luxury and mass market.

Product- oriented versus exhibition-focused

There are different opinions on the understanding of exhibition and product offer.

This issue firstly is identified in the interview with Yau. When talking about their features, he explained that instead of product-oriented collaboration, they usually focus on exhibition in order to “share the original form of the artist’s art creation”.

To understand the special meaning of product offer, this question was proposed in the interviews with S. Chan and Tam. It turns out that S. Chan provided a distinctive interpretation of the meaning of product offers: he wanted to offer products with an intention to attract media attention and coverage. This is consistent with his faith that only the exhibition of big name brands like Louis Vuitton can draw the media’s attention; in general, the media are more concerned about product design rather than an exhibition because that is what their readers are interested in. Meanwhile, his comments suggest that artists preferred to exhibit their works rather than produce when they are not familiar or not confident with the fashion brand. This indicates that product design is much more involved and would influence the artist’s credibility more significantly. However, Tam’s responses did not reflect significant difference between exhibition and product design. In her view, Adidas adopted both artistic exhibition and product design as a way of marketing promotion, showing innovation and creativity and being impressive in consumer’s mind. As such, the brand slowly shapes a trendy image in consumer’s mind from different facets.

Briefly, three types of roles of FAC offers were presented from the three informants from the brands’ perspective: the first one is a subsidiary form of a brand’s association with art; the second one is used in the main form to attract the media and consumers; the third one is paralleled with other collaborative forms as a marketing strategy. This difference is rooted in their objectives of making FAC and their perception of the function of FAC. What needs to be further explored is to what degree their objective can be realized based on their selection. This is discussed in connection with perception of the media and consumers in Chapter Eight.

Luxury market versus mass market

While they share a commercial-based motivation there is different degree of artistic requirement between the luxury and mass markets: the former have to present artistic value whereas for the latter this is not a necessary factor (I. Chan, 2008). But the question is: in which aspect this artistic value can be expressed? Is it product design, pattern design, or selection of material? This will be further explored combine with other data sources.

Comparatively, Thomas and Tam put different brands into a similar context. In other words, there is no significant difference in the operation of FAC among the brands. In Thomas's view all the FAC are for capital exploration; for Tam, different markets commonly use FAC to build a trendy, innovative and fresh image, and to deliver the message to consumers.

6.3.10. Meaning of FAC products for consumers: Pattern attraction over cultural message

Although designers/brands may have a clear picture about messages and features of their collaborators' work the interviewees widely believed that these messages cannot necessarily deliver to consumers as they initially expected; for many consumers what attracts them may be just facial value (Ma, 2007; Thomas, 2008; Price, 2009), buying collaborative products simply is "to be cool and show off" (Price, 2009). Even though Thomas believed that famous artists should be selected as partners she does not think consumers would know the artist.

"I suspect a great deal do not understand the artist: think of the Murakami monogram bag, rainbow colours on white. I bet most consumers outside of Japan bought it simply because they thought it was pretty, and they have no idea who Murakami is. I can promise you the Midwest housewife who has one doesn't know who he is." (Thomas, 2008)

Dusty's "Andy Warhol collection" story shows the difference between a brand's expectation and consumers' real reaction. While the brand aimed to

communicate certain messages to its consumers, they are actually mainly concerned about the facial side.

“People who really like the style are less than our expectation, which can be realized. I do not think consumers who bought T-shirts are because they really understand that stuff. The sign they sent out was like ‘oh, nice-looking’. This is too superficial, is not our initial [purpose].” “We made some T-shirts by putting a lot of concepts and words from Warhol instead of [formal] designs. So the messages are quite heavy. Obviously we found the consumer’s reaction were not quite same [as our expectation]. We initially expected they would buy them because of the messages. In fact, they think it is nice-looking and bought it.” “A 15 or 16 year-old boy probably does not know who he is. In this circumstance, I do not think it is because the person or the art that he went to buy a commodity.” (Ma, 2007)

Nonetheless, Ma admitted that there is a group of consumers who are well informed about the collaboration including its meaning and the artist. They occupy 20 per cent to 40 per cent. This type of client is usually a regular who has bought the brand’s products for a long time and is an aficionado of pop-related street culture.

In general, perhaps it can be concluded that there is a low proportion of cognition to the artist relevance (e.g. who he/she is; what the message is behind the products); the facial side is viewed as more important for consumers. Those who are informed tend to be the hard corns of the brands and the specific art culture. On this point, it seems that artist’s reputation is not critical for brands. What they need is appropriate piece of work which can attract consumers who pursue visual aesthetics rather than philosophy behind the designs. To a certain degree, this may account for why some less recognized artists were invited to design.

6.3.11. Visual design and less commercial as the specific advantages of visual artists

Not surprisingly, visual design is identified as an important and direct advantage of artists (Price, 2009; ST/ART, 2008; Teo, 2009). As Teo described, while a

celebrity is fashionable, she/he can not necessarily exactly express this taste in actual apparel.

In addition, art is understood as less commercial which helps to capture both a specific group who are concerned more about culture or the message behind the products.

“Art in people’s mind is not so commercial...for example, when we collaborate with another commercial company, probably people would view the final product as a commodity. If the partner is a printer or painter, people would not feel the collaboration is so commercial”. “Un-commercial stuff, I think, will attract a small circle. Commercial or un-commercial does not matter for majority. For them trendy is more important. But if I do un-commercial stuff I can reach this small circle [without losing majority of consumers]. It will make no sense for the small group if I do commercial stuff. Really. [The un-commercial stuff] is to overlap this small group of consumers”. (Ma, 2007)

In addition, although comments of Ching and Palladini did not directly describe un-commercial image as artists’ advantage the fact that an artist’s niche and underground identity is treated as a rule of artist selection and attraction to the brand possibly can be viewed as being consistent with this insight.

6.3.12. Different genders’ role as FAC target

With reference to Ma, Nyman and S. Chan, male consumers play a critical role in FAC. The reasons include two dimensions: the brands are more strongly connected with men; male consumers have a higher brand loyalty and care more about the cultural aspect which is contrary to female’s higher passion towards decorative facets. In other words, it can be said that FAC heavily targets men since they are understood to be culture-mined and loyal; for them spiritual enjoyment is more important.

While men are valued in this trend, the value of female segment is pointed out. This is largely because of their increasingly important role particularly in the sports field where traditionally this area is a male kingdom. S. Chan believed that

with women's increasingly spending power in the sports world the female market will be very important in the near future. Accordingly, FAC should cover the female segments well as men's (S. Chan, 2009). His opinion makes a significant indication to understand FAC. That is, FAC is rooted in a sporty lifestyle; it is used to target males because of their traditional role in the sports world; along with the increase of female consumers this scene will make corresponding change.

6.3.13. Perception of FAC trend

Although it has been prevalent for some time the interviews indicate that this trend will continue its thriving scene.

As a fashion educator, Price showed a high positive attitude to its future, "it will only continue to grow, in that all artistic areas of life are inspiring each other". "Jean Cocteau and Salvador Dali with Elsa Chiaparelli.....Veruschka and Elsa Peretti with Giorgio di Sant' Angelo.....Takashi Murakami and Stephen Sprouse with Marc Jacobs.....extraordinary artistic friendships whose visions continue to inspire us all." From the media's view, Teo did not see any sign of an end to this trend while more and more brands are doing the crossover at a better level. "More and more brands do it. We also realize more and more brands are becoming innovative with it. They are doing different things to it; they are taking it to a new level. And they will continue to evolve."

Believing that collaboration is an opportunity for brands to feed off each other Teo observed its increasing prevalence, "we thought we saw the end of it but we see more and more people are doing it and more and more people are doing it better." With reference to Palladini, Yau, and Ma, three participants of this trend, the reasons lie in its dynamic initials: they collaborate for a reason around their brand based on an organic connection, not just "for the sake of it" (Vans); "every artist has their own unique style and so which could create synergies with the brand (Agnès b)." In this sense, the collaboration always keeps being new and interesting to consumers. Ma believed that while today's collaboration scene is increasingly becoming commercial, it is still "not totally out of date". But the key point of success would depend on the artist's fame.

6.4. Summary

In this chapter, results of the interviews on FAC were presented. The FAC phenomenon was explored from diverse perspectives, including its target, the value of FAC (artists' attributes and contribution to brands), brands' operation feature (artist selection, the way to approach artists, and timing), the prevalent art style, media concern, and FAC consumption pattern. These results on one hand help to explain the rationale of emergence of FAC and therefore a FAC theory can be built; on the other hand, it can provide managerial implications for marketers who intend to conduct relevant strategies by exploring practitioners' operation mode and FAC consumption pattern.

In a macro perspective, connection between fashion, art and youth was examined. The association of fashion and art is described as a natural result within the increasingly merging landscape of fashion with other fields including music, film, art, and sports and alike. Along with the blurring boundaries between fashion and art, art has become an alternative of fashion. The connection of art and youth lies in that art has become a creative force of the youth culture world; it can be used as an expression of rebellion and a way of education of art to youths.

As a phenomenon active in the fashion market, FAC's commercial properties were examined. Two different interpretations were given: from the media's perspective, the commercial value is the practitioners' key consideration; whereas, the practitioners prefer to explain their projects as a result of above-commercial consideration (e.g. passion for art and their organic connection) which is described as an authentic branding. Based on these insights, the value of FAC can be explained as: a brand explores the artist's niche and underground image to establish its authentic image and target culturally-minded young style setters. Predominantly, the findings show that male consumers are heavily targeted since men are understood to be culture-minded and loyal consumers and FAC is rooted in a sporty lifestyle. These findings provide significant clues to understand contemporary FAC phenomenon and indicate its difference from traditional FAC in the high fashion field. Benefits of launching FAC are generalised as: brand promotion (via media attraction), and brand

construction (brand affinity, brand image-building, brand differentiation, added-value to the product, and market expansion) which are closely linked to each other; innovation; and boosting sales volumes of other products. The findings are summarised in Table 6-2.

In the aspect of artist relevance, eight factors were identified as considerations of artist selection, including the balance of art styles, artists' origin, reputation, fashion taste, prevalent art styles, organic connection with the brand, consistent with a brand's target, and practical condition. There are two ways to approach artists: directly contacting the artists (including being contacted by the artists and recommendation of other organisations), employment of an agency which is useful for lesser known brands and to save time. Visual design and being less commercial are two of the advantages of using artists.

To attract the media's attention, a fresh and creative idea is critical factor. Specifically, "trading up" or "down" are two of the diverse forms. Among two time modes of one-off and long-term collaboration, the former is viewed as an optimal choice. In this section, the benefit of long-term collaboration with an artist is expressed in its market expansion. Further, two variances in the FAC world were identified: collaboration form (FAC presents three different roles in brands' association with art: one subsidiary form of a brand's association with art; the main form to attract media and consumers; paralleling with other collaborative forms as marketing strategies) and a different degree of artistic requirement of luxury and mass market.

As for FAC consumption pattern, from the perspective of fashion insiders, there are a low proportion of consumers who are informed of artist relevance (e.g. who he/she is; what the message behind the products is); the facial side is viewed as being more important for consumers. Those who are informed tend to be aficionado of the brands and the specific art culture.

The FAC trend will continue its thriving scene along with increasing brands' association with artists. The forms tend to be more flexible. But having an organic

connection and the fame of artists are viewed as significant factors to make a successful artistic collaboration.

In link with the proposed hypotheses, a brands' motivation for collaborating with artists and the artists' attraction were tested. It showed that authentic branding is a critical feature of launching FAC; meanwhile, in a brand's perspective, the innovation of artists also is identified as a significant consideration. As such, H1 is supported:

H1: Fashion brands collaborate with artists since involvement of artists contribute to authentic branding and innovation

In terms of the merits of artists, their disinterest (niche, underground identity, above commerce), originality, and innovation were supported. Therefore, two sub-hypotheses were supported:

H1c: Artists' disinterest is attractive to fashion brands

H1d: Artists' originality is attractive to fashion brands

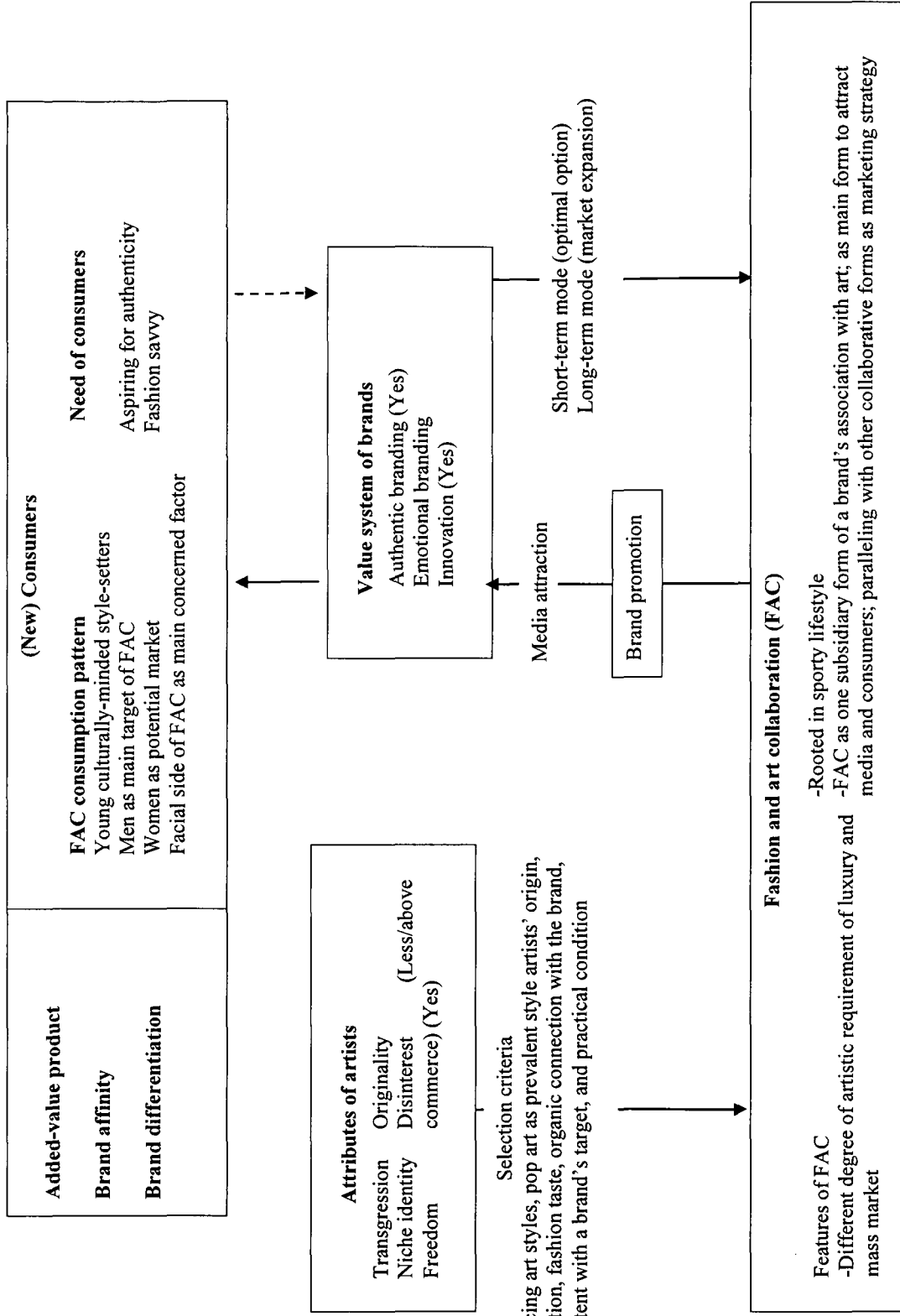
Figure 6-2 illustrates the findings of this chapter and their relationship based on the hypothesised FAC model.

Table 6-2: A summary of the findings of interview data

Issues	Notes
Connection between art and fashion	A natural result within the increasingly merging landscape of fashion with other fields
Connection between art and youth	A creative force of youth culture world; an alternative expression of rebellion; and a way of education of art to youths.
Target consumer	Culturally-minded young stylesetters aged up to 40-year olds
Gender difference	Male consumers are heavily targeted, whereas females come as a potential market
FAC's commercial properties	Regardless of media's perception, the brand side is inclined to describe FAC as results of above-commercial consideration. In this sense, FAC is understood as a way of authentic branding.
Benefits of launching FAC	Brand promotion, media attraction, and brand construction (brand affinity, brand image-building, and brand differentiation, added-value product, and market expansion); innovation; and boosting sale volumes of other products
Artist selection criteria	Eight factors may influence selection of artists: balance of art styles, artists' origin, reputation, fashion taste, prevalent art styles, organic connection with the brand, consistent with a brand's target, and practical condition.
Attraction of artist to brands	Niche and underground image, and innovation
Ways to approach artist	Directly contacting the artists (including contacted by the artists and recommendation of other organisations); employment of an agency
Concern of media	Freshness and creativity; "trading up" or "down" as typical means
Operation mode -time frame <i>(To be continued)</i>	One-off collaboration is viewed as an optimal choice; One benefit of long-term collaboration is expressed in its market expansion

Variance of FAC	Roles of FAC (one subsidiary form of a brand's association with art; main form to attract media and consumers; paralleling with other collaborative forms as marketing strategy); different degree of artistic requirement between luxury and mass markets
FAC consumption pattern	A low proportion of consumers (aficionado of the brands and specific art culture) are well informed of artist relevance; the facial side is viewed as more important for consumers
Future of FAC	Thriving future with dynamic initials and flexible forms: organic connection and fame of artist as significant factors to make successful collaborations

Figure 6-2 A FAC model based on findings of the interview data



CHAPTER SEVEN: DATA ANALYSIS OF THE SURVEYS

7.1 Introduction

This chapter reports the results of two types of questionnaire surveys: four specific (brand-focused consumer) surveys which include Louis Vuitton, Adidas, Levi's and Vans; one general consumer survey. The specific surveys aim to understand consumers' attitude and perception on FAC pieces; evaluate the practitioners' performance. The study population is limited to specific consumers (like Adidas's consumers) who have certain awareness towards the artistic co-designs. The general survey focuses on the general consumer, which helps to jump out of a specific context and facilitate this study to understand the width of the dissemination of the FAC phenomenon.

There are four sections in this Chapter: reports on four specific surveys (Section 7.2); results of the general survey (Section 7.3); comparisons of the specific and general surveys (Section 7.4); lastly, a summary is given (Section 7.5).

7.2 Specific surveys

This research selected four brands to conduct a brand-focus consumer survey. Criteria of brand selection include: brand categories (to maximise the difference of the consumers and compare their perception on the brand's FAC pieces); company size (so as to get enough samples). As a result, the researcher selected: Louis Vuitton as the high fashion brand, Levi's as the denim brand, Adidas as the mass sportswear brand, and Vans as the special sportswear brand (skateboarding footwear relevance). The surveys beginning with Adidas were done with a similar model in terms of questions and survey channel. How the Adidas survey was processed is described below. Design and development of the surveys were described in Chapter Three.

As a multiple-response questionnaire (categorical data) data analysis, descriptive statistics including frequency and per centage were calculated; and then a chi-square test was performed to examine the gender difference in terms of the perception of brands, artists/art and FAC. The findings were used to examine the dissemination of FAC; to identify the FAC consumption pattern by comparing

consumers' knowledge, perception, and interests on FAC in segments of Louis Vuitton, Adidas, Vans and Levi's; to evaluate the performance of the four practitioners; to test the hypothesised relationships of consumers and artists: fashion brands and artist collaboration can meet consumers' aspiration for authenticity and fashion-savvy (H2); artist's merits of transgression (H2a), freedom (H2b), disinterest (H2c), and originality (H2d) are attractive to consumers.

7.2.1. Results of the four specific surveys

Table 7-1: Summary of the demographic characteristics of the four consumer segments

	Louis Vuitton			Adidas			Vans			Levi's		
	Frequency	Percent	Percent	Frequency	Percent	Percent	Frequency	Percent	Percent	Frequency	Percent	Percent
Gender												
F	132	68.4	81	50.0	83	43.5	69	35.2				
M	61	31.6	112	58	108	56.5	127	64.8				
Total	193	100.0	193	100.0	191	100.0	196	100.0				
Age												
13-15	27	13.7	39	20.0	80	41.7	15	7.7				
16-20	79	40.1	86	44.1	81	42.2	43	21.9				
21-25	62	31.5	49	25.1	21	10.9	73	37.2				
26-30	17	8.6	11	5.6	5	2.6	31	15.8				
31-35	7	3.6	5	2.6	1	.5	13	6.6				
36-39	4	2.0	2	1.0	2	1.0	10	5.1				
others	1	.5	3	1.5	2	1.0	11	5.6				
Total	197	100.0	195	100.0	192	100.0	196	100.0				

Table 7-2: Statistical results of the surveys on the consumers of Louis Vuitton, Adidas, Levi's and Vans

	Louis Vuitton			Adidas			Levi's			Vans		
	N	Percent	N	Percent	N	Percent	N	Percent	N	Percent	N	Percent
Attraction of the brand	Originality	82	14.7	88	21.7	78	16.4	100	19.8			
	Street style	n/a	n/a	116	28.6	n/a	n/a	75	14.8			
	Functionality	37	6.7	36	8.9	41	8.6	54	10.7			
	Keeping refreshing	n/a	n/a	65	16.0	33	6.9	25	4.9			
	Brand name	81	14.6	64	15.8	52	10.9	27	5.3			
	History	55	9.9	n/a	n/a	69	14.5	51	10.1			
	Uniqueness	63	11.3	n/a	n/a	52	10.9	74	14.6			
	Classic style	108	19.4	n/a	n/a	80	16.8	69	13.6			
	Fashion style	91	16.4	n/a	n/a	45	9.5	n/a	n/a			
	Others	18	3.2	36	8.9	24	5.0	31	6.1			
Attraction of artists	Originality	148	45.5	124	32.0	120	33.4	125	32.2			
	Underground identity	19	5.8	56	14.5	40	11.1	51	13.1			
	Freedom lifestyle	55	16.9	88	22.7	92	25.6	84	21.6			
	Legendary experience	50	15.4	36	9.3	45	12.5	39	10.1			
	Their relation with street art	32	9.8	74	19.1	36	10.0	72	18.6			
	Others	20	6.2	5	1.3	24	6.7	17	4.4			

Preferred art genres	Graffiti art	67	18.2	140	41.1	60	18.3	134	35.2
	Pop art	101	27.4	52	15.2	67	20.4	66	17.3
	Fine art	113	30.6	53	15.5	70	21.3	54	14.2
	Comic and cartoon	36	9.8	63	18.5	61	18.6	87	22.8
	Nothing special	15	4.1	18	5.3	31	9.5	16	4.2
	Don't like art	2	0.5	6	1.8	5	1.5	2	0.5
	Others	33	8.9	7	2.1	28	8.5	21	5.5
	Being informed of the brands' FAC	124	61.7	120	59.1	58	29.3	71	35.1
	Purchase FAC	78	39.6	n/a	n/a	28	14.1	45	22.8
	Interests in FAC project	The final designs	97	27	95	32.1	39	26	49
Design process		48	13.4	26	8.8	20	13.3	24	12.1
Artists' thoughts in art		56	15.6	48	16.2	23	15.3	39	19.7
Artists' reputation		22	6.1	15	5.1	7	4.7	9	4.5
Artists' works		47	13.1	39	13.2	23	15.3	34	17.2
Artists' experience		20	5.6	20	6.8	8	5.3	10	5.1
What make these projects happen		20	5.6	16	5.4	13	8.7	15	7.6
In which aspects they took collaboration		24	6.7	12	4.1	6	4	9	4.5
Marketing aspects		21	5.8	22	7.4	10	6.7	7	3.5

	Others	4	1.1	3	1.0	1	0.7	2	1	
Interests in the FAC designs	Others									
	Its originality	74	23.6	79	23.7	43	28.5	40	21.9	
	Its uniqueness	74	23.6	66	19.8	29	19.2	47	25.7	
	Its fresh style	55	17.5	66	19.8	22	14.6	27	14.8	
	Its cool style	36	11.5	52	15.6	33	21.9	33	18.0	
	Its relation with street art	22	7.0	46	13.8	8	5.3	26	14.2	
	The person who designed them	n/a	n/a	19	5.7	n/a	n/a	n/a	n/a	
	Its cultural sense	41	13.1	n/a	n/a	14	9.3	n/a	n/a	
	Others	12	3.8	6	1.8	2	1.3	10	5.5	
Non-purchasing reason	Too expensive	42	40.4	37	38.5	32	46.4	24	32.9	
	Not on sale around	18	17.3	26	27.1	14	22.2	20	27.4	
	Overdue information	3	2.9	5	5.2	3	4.7	6	8.2	
	You are an artist too	n/a	n/a	2	2.1	n/a	n/a	6	8.2	
	Dislike those designs	25	24.0	17	17.7	11	17.5	8	11.0	
	Others	16	15.4	9	9.4	3	4.7	9	12.3	
Increased interests	Yes	82	64.1	68	57.6	29	38.2	45	51.7	
	No	29	22.7	27	22.9	20	26.3	18	20.7	
	Don't know	17	13.3	23	19.5	27	35.5	24	27.6	
Expectation for new collaborative		120	90.9	106	89	54	71.1	75	87.2	

7.2.2. Findings of the comparison of the four specific surveys

7.2.2.1. Demographic profile

As presented in Table 7-1, in Vans segment, the respondents mainly fell into the age ranged from 13 to 20 (84 per cent); 21 to 25 accounted for 11 per cent. Of the 203 respondents, 56 per cent were male; around 44 per cent were female. 63 per cent were students and 24 per cent had a job. Within the Adidas group, the age ranged from 13 to 25 totalling 89 per cent of the respondents (aged 16 to 20, 44 per cent; 21 to 25, 25 per cent; 13 to 15, 20 per cent). 58 per cent were male; 42 per cent of the 194 respondents were female. Roughly, 62 per cent were students; 22 per cent had a job. In Levi's survey, 75 per cent of the respondents were aged 16 to 30 (21 to 25, 37 per cent; 16 to 20, 22 per cent; 26 to 30, 16 per cent). 65 per cent were male; 35 per cent of the respondents were female; 39 per cent of the respondents were students; and 49 per cent had a job. In Louis Vuitton group, those aged between 13 and 25 accounted for 95 per cent of the respondents (40 per cent were 16 to 20; 32 per cent were 21 to 25; 14 per cent were 13 to 15). Among the Louis Vuitton respondents, 68 per cent were female; and 31 per cent were male. Approximately, 52 per cent of them were students; 36 per cent had a job.

Collectively, it can be said that the consumer respondents in this research were mainly aged from 13 to 30; both in-service personnel and students were covered. As reported in Chapter Four, Five and Six, the target of this FAC phenomenon focuses on youths. In this sense, it can probably be argued that the responses significantly represent targeted consumer attitude towards FAC designs.

7.2.2.2. Dissemination of FAC: Consumers' knowledge of the brands' FAC

The findings show that the four brands performed differently. In the Adidas group, 59 per cent of the 203 participants have knowledge of Adidas's FAC projects. In Louis Vuitton, 63 per cent of the 197 respondents have knowledge of the brand's FAC projects; nearly 40 per cent of the respondents made some purchase in a conscious way. In Vans, 35 per cent among the 203 participants know about the brand's collaborative projects; in terms of their final buying behaviour, the proportion is much lower: 23 per cent of the 197 respondents made some purchase. In Levi's group, 29 per cent of the respondents have

knowledge of the brand's FAC projects; 14 per cent of them bought some FAC pieces in a conscious way (Table 7-2). As a comparison, Louis Vuitton and Adidas enjoy a much higher fame popularity than Vans and Levi's in terms of their collaborative collections with artists.

7.2.2.3. Factors related to consumption pattern

The consumption pattern of FAC is examined based on consumers' concerns about the brand, artists, art styles, and FAC relevance.

Attraction of the brands

The results show that the four brands have different pictures in the respondents' mind. Comparatively, the images of Adidas and Vans are quite parallel in their consumers' mind: street style and originality were ranked as the first two most important attractive factors. On one hand, these reflect their image in consumers; on the other hand, it may also suggest the close relation between sportswear and streetwear.

As far as Louis Vuitton and Levi's are concerned, the classic style is the most glamorous in their consumers' mind, which might be due to two brands' prestigious history in their own fields. Subsequently, the two brands express their attraction from different dimensions: for Louis Vuitton, their fashion style, originality and brand name impress their consumers; for Levi's side, the brand's originality and history are more cherished by their consumers. This situation on one hand indicates that a brand might need to take appropriate marketing strategy to be consistent with their brand image; on the other hand, it reflects a scene that diverse brand categories are establishing their connection with art world.

Attraction of artists

Different from their distinctive inclination towards brands, the four consumer segments' attitude towards artists is highly consistent, especially in terms of originality and freedom of lifestyle which are the first two most attractive factors.

The position of street art is not consistent among the four groups. In the surveys of Adidas and Vans it comes as the third most attractive factor (19 per cent). Its

position declines in Levi's and Louis Vuitton's groups: in Levi's, it is in fourth position; whereas in Louis Vuitton's, it drops to fifth position.

Given that these four brands belong to different clothing types this finding supports an idea that street art is preferred within the sporty world compared with other fashion fields. Besides, compared to their art styles, artists' attributes (like originality) and symbolic meaning (freedom lifestyle) are more appreciated for the consumers. Considering existential state of the examined factors (artists' originality, underground identity, freedom lifestyle, legendary experience, and their relation with street art), perhaps it can be argued that street art works as an important medium to express originality and freedom in the youth world.

It was unexpectedly found that the four groups of findings did not provide powerful support for the attraction of underground identity to the consumers: in the investigations of Vans, Adidas and Levi's, the attraction of the artist's underground identity respectively received 13 per cent, 15 per cent, and 11 per cent ranking the fourth most attractive point. In the survey on Louis Vuitton this point simply accounts for less than 6 per cent. In this way, attraction or meaning of underground trait to consumers should be examined further.

Art genres influencing the consumers

This question is integrated to elicit information about consumer's art preference.

The results show that people have different attitudes on this issue. Louis Vuitton's respondents are more passionate than others about fine art at 31 per cent, while their passion for pop art is 27 per cent; nonetheless, consumer's passion for graffiti is also notable with a percentage of over 18 per cent. Comparatively, the respondents of Adidas and Vans are more interested in graffiti with the highest proportion at 41 per cent for Adidas consumers and 35 per cent in Vans'; comics and cartoons ranked in second position in both the brands (Adidas: 19 per cent; Vans: 23 per cent). In the Levi's group, although fine art and pop art are the first two favoured genres, the general picture is comparatively balanceable since the proportions are quite similar with a slight

difference: response to fine art is 21 per cent; pop art with 20 per cent; comics and cartoons with 19 per cent; and graffiti with 18 per cent.

In addition, the surveys show that only a few of the respondents dislike art (the proportion of Louis Vuitton, Adidas, Vans and Levi's respectively is 0.5 per cent, 1.8 per cent, 0.5 per cent and 1.5 per cent). As a side issue, this may suggest the popularisation of art in the current consuming world (at least, in youth world).

The results indicate that contemporary consumers exhibit interests in various art styles. This may account for dynamic artistic collaboration in fashion marketing. Nonetheless, different consumer segments tend to show different art preferences: consistent with the perception on the brand's side, the findings of the groups of Adidas and Vans further present the prevalence of graffiti, comics and cartoons (which were grouped into street art in the following discussion) in the sports world. With Louis Vuitton and Levi's the tendency is slightly different: fine art and pop art are more appreciated although street art is also ranked as important.

Consumer interest in the FAC designs

Freshness, originality and uniqueness

The investigation shows that as far as FAC products are concerned, what mostly attracts the participants is not the freshness expressed in formal design as the fruits of fashion and art association although this factor does occupy a prominent position (in Louis Vuitton, the proportion is nearly 18 per cent as the third most attractive factor; in Adidas, it is 20 per cent, as the second most important factor; in Vans and Levi's it similarly accounts for 15 per cent, as the fourth highest proportion). Among the four groups, a similar tendency is that originality received the highest responses irrespective of their diverse concerns on the products. Besides, in general, uniqueness could be viewed as the second most prominent ingredient alluring the respondents. This condition is quite consistent with their perception on artists. This result may indicate the special meaning of FAC for consumers: it is not simply a product providing a fresh feeling and enjoyment of creativity; more importantly, it is related to an authentic experience around originality and uniqueness.

Coolness

As a concept and popular term related to youth culture (Frank, 1997), the importance of coolness is different in the four surveys. In the Vans group, it comes as the third most important factor with a proportion of 18 per cent while the highest factor is 26 percent; in Adidas, it ranked the third position with a proportion of 16 per cent compared to the highest factor of 24 per cent; in Levi's, coolness is the second most attractive factor and accounts for 22 per cent while the highest factor is 29 per cent. In Louis Vuitton, its proportion is less than 12 per cent ranking in the fifth position. This situation reveals that the meaning of FAC is quite flexible; different consumer segments tend to show different perception of FAC. Linked with the four brand's position (Louis Vuitton as high fashion brand; the other three brands as youth brands), it seems that as one meaning of FAC the concept of coolness plays a more important role in youth fashion than in high fashion field.

Cultural sense

In the surveys on Levi's and Louis Vuitton "cultural sense" of these artistic collaborative designs specifically was examined as a revision of former surveys of Adidas and Vans.

It turns out that the respondents did not exhibit much interest in FAC's cultural taste. In the responses to Louis Vuitton, this factor ranked the third most attractive factor (13 per cent whereas the highest is 24 per cent); in Levi's group it only occupies a proportion of less than 10 per cent ranking in fifth position.

Position of street art in the consumers

Compared to the responses to the attributes of artists, street art aspect received a lower proportion when it is related to the FAC designs. In Adidas, it accounts for 14 per cent occupying the fifth place; in the groups of Louis Vuitton, Vans, and Levi's this factor all received the lowest proportion of responses with 7 per cent, 14 per cent, and 5 per cent respectively. (Levi's: uniqueness, cultural sense, fresh style, cool style, relation with street art; Vans: originality, uniqueness, fresh style, cool style, relation with street art; Louis Vuitton: originality, uniqueness, cultural

sense, fresh style, cool style, relation with street art; Adidas: originality, uniqueness, fresh style, cool style, relation with street art, person who designed them)

One possible interpretation is that the formal design itself and what the design symbolises (like originality and uniqueness) are more important even though the consumers may have an art preference. What the FAC represents (originality, uniqueness, cultural sense, fresh style, and cool style) is more attractive than art styles, which, in this sense, is consistent with their attitude to artists. Below is a further analysis by dividing the four brands into two groups: Adidas and Vans, Louis Vuitton and Levi's.

In the groups of Adidas and Vans, the respondents' attitude to the brands and their favoured art genres reveals that these two groups prefer street style to others. Nonetheless, when it comes to perception on artists and FAC designs, their interests lie more in the spirits and qualities represented by artists and the designs. This may reflect what is most attractive to the consumers. As for the position of graffiti and comics and cartoons (street art) in the consumers' mind, street art might be an optimal medium to express these spirits and qualities for such brands considering their appreciation of street style of Adidas and Vans. Likewise, in the groups of Louis Vuitton and Levi's when coming to perception on artists and the FAC designs the respondents are concerned more about the designs' qualities and artists' attributes rather than art styles. Therefore, their collective attitude perhaps can be generalised as follows: compared to art style the consumers are more interested in what the artist' talents and attributes, and the FAC's qualities. However, regarding art styles, the situation is slightly different in Louis Vuitton and Levi's compared to Adidas and Vans. In Louis Vuitton the respondents' preferred art styles are not graffiti, nor comics and cartoons, but fine art and pop art. To Levi's, the respondents also show a new feature about their perception of art. This may provide a direction for these types of brands to select art styles to attract their customers.

The respondents' attitude addressed in the four surveys provides a clue to understand the FAC projects of Louis Vuitton: the reason for Louis Vuitton

choosing a graffiti artist and pop artist as collaborators was to attract younger customers and so to expand their market in this direction. However, considering the respondents' art preference a possible problem is that it may destroy its image with those who enjoy more traditional aesthetics.

Perception on the FAC projects

1) In the investigation on Louis Vuitton, final designs, design process, artists' thoughts in art and their works are the first four most important concerns of the respondents. Not surprisingly, final products have the highest proportion of 27 per cent among the responses. Roughly 16 per cent of the respondents show their interests in artist's thoughts on art. The design process and artist's works occupies a similar portion with the respondents with 13 per cent.

2) In Vans, the final designs have the largest proportion at 25 per cent. Second is the artist's thoughts on art at 20 per cent. Nearly 17 per cent of the respondents show their interest about the works of artists. The design process is less than 12 per cent.

3) In the survey on Adidas the first four most important factors respectively are the final design (32 per cent), artists' thoughts on art (16 per cent), artists' works (13 per cent), and design process (9 per cent).

4) For Levi's, the four most important factors are: final designs (26 per cent), the artist' thoughts on art (15 per cent), the artist's works (15 per cent), and the design process (13 per cent).

It can be found that the four groups are surprisingly consistent in the first four most important points: final designs and artists' thoughts in art are the first two most important points. Approximately, the artists' works and design process take a similar position with a slight difference in different brand surveys. This finding indicates that the final design is the critical factor of the whole FAC project. Besides, the respondents' notable interest in "artists' thoughts on art" also implies that when consumers face such FAC designs, many of them also have a high quest for understanding the spiritual world of artists.

Non-purchasing reason

In Adidas group, with a proportion of 39 per cent the most pervasive reason was related to the FAC's expensive price; unavailability around accounted for 27 per cent as the second most important reason; in addition, 18 per cent of the responses said that they dislike those designs. In Louis Vuitton group, "too expensive" came as the most popular reason with the highest proportion of 40 per cent; as the second highest proportion, 24 per cent of the responses showed a negative attitude to the FAC designs; "unavailability" accounted for 17 per cent. In Vans group, 33 per cent of the responses explained that purchasing nothing was because of the price being too expensive; "unavailability" got 27 per cent coming as the second most important reason; "dislike those designs" accounted for 11 per cent of the responses. In Levi's group, with a highest proportion of 46 per cent, nearly half of the respondents made no purchase due to expensive price. "Unavailability" accounted for 22 per cent as the second most important reason. With a proportion of 18 per cent, "disliking the designs" was the third most important reason for not buying.

As such, the results of the four groups reveal that being "too expensive", "Unavailability" and "disliking the designs" are the three most prevalent reasons. Predominantly, being "too expensive" accounts for the highest proportion among the four groups.

These responses may indicate that FAC consumption exhibits two features: high price (to their target consumer) and limited release, which contribute to the establishment of exclusiveness. The high price can be explained from two aspects: the brand itself is positioned at the high-end of the market like the performance of Louis Vuitton; the special offer charges a higher price than their regular products.

7.2.2.4. Results of chi-square test: Men as a more sensitive segment of FAC

A chi-square test was applied to identify whether knowledge and perception on the artistic collaboration is related to gender. The issues include their information about the collaboration; attraction of the brand, artist, collaborative collection,

and the entire project; such collections' influence on their perception of the brand and their expectation of the brand's new collaboration.

The results show that in general, there is no significant difference in most of the aspects, which is especially true in the examination of Adidas and Levi's. Nonetheless, a chi-square analysis of Vans and Louis Vuitton revealed that males are more well-informed in the FAC designs (Tables 7-3, 4, 5, and 6). For Vans brand, this result may not be unexpected since its traditional emphasis on the male segment. But, given that Louis Vuitton's FAC basically targets female consumers, male consumers' better knowledge on this aspect is unexpected.

In Vans group, male respondents accounted for 56 per cent; female 44 per cent. In Louis Vuitton, the proportion of males was 31 per cent and females were 68 per cent. Following Dean (2009) and Duffy, Miller and Bexley (2006), the proportions of male and female respondents are considered appropriate: in the survey of Duffy et al. (2006), 54 per cent of the respondents were female and 46 per cent were male. The chi-square analyses was used to investigate whether there are any gender differences in the likelihood of reporting of problems or any relationship between the length of time with the bank and occurrence of problems; Dean's (2009) study aimed to investigate spatial visualisation ability as an explanation for this gender gap. The sample consisted of 80 men and 34 women. Likewise, gender differences were analysed using the chi-square technique. Since the respondents are constituted from internet samples, they may lack representative due to the accidental manner by which many respondents arrive at a particular web site or due to self-selection bias (Zikmund, 2000, p.475). Therefore, generalisation of the results generated from two cases is limited. Nonetheless, these findings are consistent with the findings identified in Chapter Four and Six: archival analysis reveals the dominant role of youth brands which suggests the male consumers' critical position; the interviews with S. Chan, Ma, and Nyman similarly suggested the importance of male consumers. Based on these different data sources, perhaps it can be argued that in a large scope, male consumer exhibits a higher passion for FAC than females.

Table 7-3: Chi-square test-Adidas

	Pearson Chi-Square		
	Value	df	Asymp. Sig. (2-sided)
Attraction of Adidas	6.853 ^a	5	.232
Attraction of artists	4.526 ^b	5	.476
Favored art genres	9.881 ^c	6	.130
Knowledge of the brand's collaboration	.299 ^d	1	.584
Concern about the crossover collection	5.047 ^e	6	.538
Concern about the crossover projects	8.272 ^f	9	.507
Love Adidas more than ever	.791 ^g	2	.673
Expectation for new collaboration	.019 ^h	1	.890

a 0 cells (.0%) have expected count less than 5. The minimum expected count is 14.13.

b 2 cells (16.7%) have expected count less than 5. The minimum expected count is 2.21.

c 4 cells (28.6%) have expected count less than 5. The minimum expected count is 2.34.

d 0 cells (.0%) have expected count less than 5. The minimum expected count is 33.16.

e 2 cells (14.3%) have expected count less than 5. The minimum expected count is 1.90.

f 3 cells (15.0%) have expected count less than 5. The minimum expected count is 1.13.

g 0 cells (.0%) have expected count less than 5. The minimum expected count is 8.68.

h 1 cells (25.0%) have expected count less than 5. The minimum expected count is 4.78.

Table 7-4: Chi-square test-Louis Vuitton

	Pearson Chi-Square		
	Value	df	Asymp. Sig. (2-sided)
Attraction of Louis Vuitton	15.110 ^a	8	.057
Attraction of artists	2.251 ^b	5	.813
Favored art genre	4.882 ^c	6	.559
Knowledge of the brand's collaboration	14.165 ^d	1	.000
Concern about the crossover collection	4.011 ^e	6	.675
Concern about the crossover projects	4.950 ^f	9	.839
Love Louis Vuitton more than ever	7.637 ^g	2	.022*
Expectation for new collaboration	5.303 ^h	2	.071

* p<0.05, ** p<0.001

a 0 cells (.0%) have expected count less than 5. The minimum expected count is 6.13.

b 0 cells (.0%) have expected count less than 5. The minimum expected count is 6.23.

c 3 cells (21.4%) have expected count less than 5. The minimum expected count is .59.

d 0 cells (.0%) have expected count less than 5. The minimum expected count is 22.76.

e 1 cells (7.1%) have expected count less than 5. The minimum expected count is 4.28.

f 2 cells (10.0%) have expected count less than 5. The minimum expected count is 1.68.

g 2 cells (33.3%) have expected count less than 5. The minimum expected count is 2.17.

h 2 cells (33.3%) have expected count less than 5. The minimum expected count is 4.06.

Table 7-5: Chi-square test–Vans

	Pearson Chi-Square		
	Value	df	Asymp. Sig. (2-sided)
Attraction of Vans	5.178 ^a	8	.738
Attraction of artists	7.569 ^b	5	.182
Favored art genres	4.514 ^c	6	.607
Knowledge of the brand's collaboration	25.050 ^d	1	.000**
Concern about the crossover collection	5.778 ^e	5	.328
Concern about the crossover projects	4.591 ^f	9	.868
Love Vans more than ever	.723 ^g	2	.697
Expectation for new collaboration	1.715 ^h	2	.424

* p<0.05, ** p<0.001

a 0 cells (.0%) have expected count less than 5. The minimum expected count is 11.24.

b 0 cells (.0%) have expected count less than 5. The minimum expected count is 7.57.

c 2 cells (14.3%) have expected count less than 5. The minimum expected count is .84.

d 0 cells (.0%) have expected count less than 5. The minimum expected count is 28.25.

e 1 cells (8.3%) have expected count less than 5. The minimum expected count is 2.03.

f 7 cells (35.0%) have expected count less than 5. The minimum expected count is .51.

g 1 cells (16.7%) have expected count less than 5. The minimum expected count is 3.90

h 3 cells (50.0%) have expected count less than 5. The minimum expected count is .25.

Table 7-6: Chi-square test–Levi's

	Pearson Chi-Square		
	Value	df	Asymp. Sig. (2-sided)
Attraction of Levi's	7.436 ^a	8	.490
Attraction of artists	7.159 ^b	5	.209
Favored art genre	9.358 ^c	6	.154
Knowledge of the brand's collaboration	1.631 ^d	1	.202
Concern about the crossover collection	5.190 ^e	6	.520
Concern about the crossover projects	7.511 ^f	9	.584
Love Levi's more than ever	1.883 ^g	2	.390
Expectation for new collaboration	.674 ^h	1	.412

a 0 cells (.0%) have expected count less than 5. The minimum expected count is 8.19.

b 0 cells (.0%) have expected count less than 5. The minimum expected count is 8.65.

c 2 cells (14.3%) have expected count less than 5. The minimum expected count is 2.08.

d 0 cells (.0%) have expected count less than 5. The minimum expected count is 15.57.

e 4 cells (28.6%) have expected count less than 5. The minimum expected count is .82.

f 10 cells (50.0%) have expected count less than 5. The minimum expected count is .38.

g 0 cells (.0%) have expected count less than 5. The minimum expected count is 6.42.

h 0 cells (.0%) have expected count less than 5. The minimum expected count is 7.48.

7.2.2.5. Evaluation of the FAC projects from the consumer's perspective

In the Adidas group, with a proportion of 58 per cent over half of the responses agreed that the collaboration improve their interest in Adidas; 89 per cent of the respondents present a clear expectation to the brand's future collaboration. In the Louis Vuitton group, with the highest of proportion at 64 per cent the majority of the respondents said that they are more interested in the brand because of the FAC. Predominantly, 91 per cent of the respondents express their expectation of the brand's new FAC. In the Vans group, 52 per cent of the respondents agreed that they love Vans more than ever because of their FAC projects. With a dominant proportion of 87 per cent a majority of the respondents show an expectation on the brand's next FAC. In the Levi's group, 38 per cent of the respondents clearly agreed that they are more interested in the brand because of its FAC pieces; and 71 per cent of the respondents expressed that they have an expectation of the brand's next FAC project.

The major of the participants showed a positive attitude regarding the influence of the FAC, which is expressed as an issue of acceptance of the four brands after their FAC projects and expectation of the brands' new FAC. This suggests that it is helpful to catch the young market and strengthen consumers' brand loyalty; meanwhile, it seems that there still exists a bright perspective in the FAC sphere.

7.3. Findings of the general survey on consumers

With an aim to understand general consumer's knowledge on the FAC collection this section describes the demographic information; reports the results of the five-scale questionnaire survey based on exploratory factor analysis and t-test.

7.3.1. Demographic description

Females occupied a proportion of 58 per cent; males 42 per cent. The age range of 21-25 came with the highest proportion of nearly 49 per cent; with 25 per cent 26-30 ranked as the second highest proportion; the age group of 16-20 occupied the third highest proportion with 18 per cent. Mainland China respondents occupied 69 per cent and Hong Kong respondents accounted for 30 per cent.

7.3.2. Exploratory factor analysis

7.3.2.1. The process of the analysis

A total of three rounds of exploratory factor analysis were conducted.

In the first round of exploratory factor analysis (EFA) of this study, 10 factors were extracted. But factors 9 and 10 simply comprise of one quantitative item, respectively Q6 and 9. Since there is no reliability the research deleted these two questions and made a second analysis.

In the second round, nine factors are extracted. These nine factors explained 64.4 per cent of the variance. However, at 1.024, the Eigen value for factor nine (comprising Q4 and 5) was only barely greater than 1. This factor was excluded from the rotation (Sitzia & Wood, 1999). In addition, factors 6, 7, and 8 were deleted since their low reliability (the reliability of factor 9 is also low with Cronbach's Alpha =0.320) covering items of 1, 2, 3, 27, 28 and 29. Then the third round of factor analysis was conducted.

In the third round, five factors were extracted. Initially, reliability respectively is .791, .674, .727, .675, and .600. They accounted for 60.374 per cent of the total variance (Table 7-7). With reference to the suggestion of results of analysis, the research deleted the item "Fashion today should be endowed with more artistic essence" in factor 1 and item of "The persona of artist is appealing to me" in factor 5 in order to improve the reliability of the factors. As a result, the reliability of factor 1 is 0.804; factor 5 is 0.629 (Table 7-8).

Table 7-7: Total variance explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	4.165	23.139	23.139	4.165	23.139	23.139	2.731	15.173	15.173
2	1.971	10.950	34.089	1.971	10.950	34.089	2.150	11.942	27.115
3	1.773	9.848	43.937	1.773	9.848	43.937	2.134	11.855	38.970
4	1.576	8.754	52.692	1.576	8.754	52.692	2.065	11.470	50.440
5	1.383	7.683	60.374	1.383	7.683	60.374	1.788	9.934	60.374

Extraction Method: Principal Component Analysis.

Table 7-8: Factor loadings of the 5-factor structure of FAC cognition and attitude

	Component				
	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5
Fashion that are co-designed by artist and fashion brand are perceived to be endowed with more artistic essence	.822				
Fashion co-designed with artist/s would be more innovative	.787				
Fashion items that co-designed by fashion brand and artist can draw my attention	.771				
Fashion today should be endowed with more artistic essence	.617				
I like comic and cartoon characters		.718			
I once purchased some fashion items with prints inspired by graffiti culture		.711			

I am attracted by graffiti art		.702			
I once purchased fashion items with comic and cartoon characters		.669			
The phenomenon of fashion brand collaborating with artist/s in fashion design is escalating			.834		
I have heard about the collaboration between fashion brand and artist in fashion design			.815		
I once purchased some fashions that are co-designed by fashion designer and artist			.755		
In general, the lifestyle of artist is usually outstanding and special as compared with those of the general public				.779	
Most artists are considered “avant-garde” to traditional rules				.742	
The profession of artist is perceived to be fashionable				.681	
I am attracted to some particular artistic style (transformed)					.779
I am interested in art (transformed)					.779
The persona of artist is appealing to me					.527

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 6 iterations.

Only factor loadings of 0.4 or above are reported for the factor analysis

Table 7-9: The mean scores of the items of the five factors

Factor 1: Perception on FAC	Mean
Fashion that are co-designed by artist and fashion brand are perceived to be endowed with more artistic essence	3.83
Fashion co-designed with artist/s would be more innovative	3.82
Fashion items that co-designed by fashion brand and artist can draw my attention	3.65
Factor 2: Interests in graffiti and comic and fashion relevance	
I like comic and cartoon characters	3.33
I once purchased fashion items with comic and cartoon characters	3.24
I am attracted by graffiti art	3.20
I once purchased some fashion items with prints inspired by graffiti culture	2.86
Factor 3: Involvement in FAC	
The phenomenon of fashion brand collaborating with artist/s in fashion design is escalating	3.37
I have heard about the collaboration between fashion brand and artist in fashion design	3.28
I once purchased some fashions that are co-designed by fashion designer and artist	2.67
Factor 4: perception on artist	
In general, the lifestyle of artist is usually outstanding and special as compared with those of the general public	3.74
Most artists are considered “avant-garde” to traditional rules	3.61
The profession of artist is perceived to be fashionable 11	3.47
Factor 5: Interests in art	
I am interested in art (transformed)	3.83
I am attracted to some particular artistic style (transformed)	3.27

7.3.2.2. Results of EFA

As Table 7-9 shows the items were reduced into five factors: perception on FAC (Factor 1); interests in graffiti and comics and fashion relevance (Factor 2); involvement in FAC (Factor 3); perception on artist (factor 4); and interest in art (Factor 5). The five factors explained 60.374 per cent of the total variances.

Perception on FAC

Three items measure the consumer's orientation toward FAC in this factor, with high loadings ranging from 0.771 to 0.822. Consumers scoring high on this factor believed that FAC can contribute to the improvement of fashion in its artistic qualities and innovation; meanwhile, the finding confirms the attraction of such FAC designs to consumers. In other words, FAC possesses a charisma for consumers.

Involvement in FAC

Three items evaluating consumers' knowledge on FAC were loaded on this factor. The highest scoring FAC items are those measured cognitive issues more so than behaviour. In other words, they are aware of FAC but this not necessarily translated into behaviour of purchasing. This result indicates that a great deal of the respondents have been aware of today's FAC phenomenon and its increasing tendency. In this context it appears that FAC has become a popular issue among the contemporary consuming market. As one of the fashion forms, it has been familiar by a large part of consumers. Nonetheless, an average score of under 3.0 in the investigation of the consumer purchasing behaviour means while this FAC information may have been well promoted such designs are consumed by a comparatively small circle. In this sense, as special offers, FAC still enjoys an aura of freshness and rarity from the mass's view. The reason may be explained from two aspects of consumers and brands. It may relate to brands' limited distribution and expensive price as specific surveys indicated; or, it is due to consumer not enjoying the designs and alike.

Interests in graffiti, comics and fashion relevance

Four items had high loadings ranging from 0.669 to 0.718 with this factor. High scores indicated that the respondents enjoy the relevance of graffiti, comics, and

fashion. This finding is well consistent with the surveys on the consumer segments of Louis Vuitton, Adidas, Levi's and Vans. In this sense, all of them reveal the prevalence of this street-style art in youth world. And this, in turn, further helps to understand why brands like Louis Vuitton developed FAC with graffiti artist Stephen Sprouse. Besides, this finding also reveals that compared with graffiti, the respondents tend to enjoy more fashion items with graphic images of comic and cartoon characters.

Perception on artists

Three items had high loadings ranging from 0.682 to 0.779 with this factor. In the respondents' mind, the artist is related with an outstanding and special lifestyle, "avant-garde" to traditional rules. Interestingly, the career of an artist is closely categorised to fashion. To a certain degree, this reflects an artist's image in the consumer's mind. But with reference to the findings of the specific surveys (attraction of artists and FAC designs), it seems that while consumers relate artists with these features what attract them most are not these transgressive impressions but what they represent including originality, uniqueness, and innovation and so on.

Interests in art

The fifth factor "interests in art" was composed of two items which both had high loadings of 0.779. The participants widely show an interest in art. Moreover, they are attracted to some particular artistic style. This finding suggests that a brand needs to select right art style in FAC projects.

7.3.3. Results of t-test

A t-test analysis was performed to test the gender and regional differences on different fashion and art relevance.

Gender difference

As shown in Table 7-10, the variances are not significantly different since the p value of Levene's test is 0.246, 0.762, 0.852, 0.344, 0.130 (>0.05); consequently, the researcher looked at the t value based on equal variances. In Factors 1 (perception on FAC), 3 (involvement in FAC), 5 (interests in art), there are

non-significant with a two-tailed p value of 0.143, 0.968, and 0.199. In other words, the research would conclude that there is no significant difference in perception on FAC, involvement in FAC, and interests in art. However, among Factors 2 (interests in graffiti, comics and fashion relevance) and 4 (perception on artist), p value respectively is 0.005 and 0.002 which are less than 0.05 (Table 7-11). It means males and females are significantly different in their attitude to the aspects of consumer interests in the relevance of graffiti, comics and fashion, and the perception on an artist. Since t value is negative, the male's mean is significantly lower than the female's. The findings show that the female consumer is more interested in street art relevance and more susceptible to the artist's rule breaking, fashionable career and outstanding lifestyle. This may suggest a direction to target female consumers with FAC offers in the Chinese market. Although convenience sampling limits the generalisation of this finding, the female's increasing position in the sports world, as observed by researchers (e.g. B. Cova & V. Cova, 2002; Pomerantz et al., 2004; Bradish et al, 2001), may support the idea in a more general perspective that females are a market worth broadening with FAC marketing, provided that FAC has a close connection with a sporty lifestyle.

Table 7-10: Levene's test

Levene's Test for Equality of Variances	
F	Sig.
1.354	.246
.092	.762
.035	.852
.901	.344
2.309	.130

Table 7-11: Gender and perception on FAC relevance

Consumer perception on FAC relevance	Female		Male		Mean Difference	T-value	Sig. (2-tailed)
	Mean	S.D.	Mean	S.D.			
Factor 1 Perception on FAC	3.8228	.57611	3.7007	.65227	-.12212	-1.468	.143
Factor 2 Interests in graffiti and comic and fashion relevance	3.2671	.71658	2.9910	.71901	-.27602	-2.818	.005**
Factor 3 Involvement in FAC	3.0971	.73326	3.0932	.71621	-.00392	-.040	.968
Factor 4 Perception on artist	3.7270	.64058	3.4427	.72586	-.28438	-3.074	.002**
Factor 5 Interests in art	3.6260	.78923	3.4785	.90263	-.14749	-1.288	.199

* Significant at the 0.05 level, ** Significant at the 0.01 level, *** Significant at the 0.001 level

Regional difference

An on-site survey in Hong Kong and the Mainland included was conducted for three primary reasons: regarding subjects, general consumers were investigated in order to compare with and supplement specific consumer surveys; regarding channels, on-site data is used to compare with and supplement online data; to specifically understand Chinese (Hong Kong and Mainland) consumers' perception and knowledge of FAC.

Involvement in FAC

Hong Kong respondents show a deeper involvement in FAC. This can possibly be explained by the fact that Hong Kong is an international metropolis with advanced information on the fashion trends (Law, Zhang, & Leung, 2004). It was believed that being fashionable and up-to-date is one of the desires of most Hong Kong young people (Tai & Tam, 1996). The difference between Hong Kong and the Mainland respondents may support an idea that a difference of dissemination of FAC exists between developed and less developed regions. Nevertheless, consumers' responses to Factors 1, 4, and 5 show that there is no significant difference between Mainland and Hong Kong consumers. As far as this is concerned, a gap may exist between marketers and consumers.

Interests in graffiti and comics and fashion relevance

The fact that Mainland respondents exhibit a stronger affinity with graffiti and comic style and fashion relevance may suggest that collaboration with street artists would be easier to reach a better chemistry among Chinese young consumers. (Tables 7-12 and 7-13)

Table 7-12: Group statistics

	Region	N	Mean	Std. Deviation	Std. Error Mean
Factor 1	Mainland	151	3.7338	.51980	.04230
	Hong Kong	66	3.6616	.53106	.06537
Factor 2	Mainland	151	3.2125	.74279	.06045
	Hong Kong	66	3.0000	.63700	.07841
Factor 3	Mainland	151	3.0022	.64664	.05262
	Hong Kong	66	3.2929	.84634	.10418
Factor 4	Mainland	151	3.6015	.68204	.05550
	Hong Kong	66	3.6263	.72446	.08917
Factor 5	Mainland	151	3.5828	.83950	.06832
	Hong Kong	66	3.5303	.86326	.10626

Table 7-13: Perception of Hong Kong and Mainland China consumers on FAC phenomenon

	Levene's Test for Equality of Variances		t-test for Equality of Means					Std. Error Difference
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference		
Factor 1	.002	.969	.935	215	.351	.07216	.07721	
			.927	121.595	.356	.07216	.07786	
Factor 2	2.610	.108	2.021	215	.045*	.21247	.10513	
			2.146	143.288	.034	.21247	.09900	
Factor 3	8.307	.004	-2.763	215	.006	-.29072	.10520	
			-2.491	99.592	.014*	-.29072	.11671	
Factor 4	.012	.912	-.241	215	.810	-.02472	.10257	
			-.235	117.477	.814	-.02472	.10504	
Factor 5	.010	.922	.420	215	.675	.05248	.12495	
			.415	120.892	.679	.05248	.12633	

* Significant at the 0.05 level, ** Significant at the 0.01 level, *** Significant at the 0.001 level
 Factor1 = Perception on FAC; Factor2= Interests in graffiti and comic and fashion relevance; Factor3= Involvement in FAC
 Factor4= Perception on artist; Factor5= Interests in art

7.4. A comparison of the four specific surveys and the general survey

7.4.1. Consumers' positive attitude to FAC designs

Both specific and general consumer surveys show that the respondents exhibit a positive attitude to FAC. In this sense, it appears that there is no significant difference between two types of samples with regard to their attitude FAC. Therefore, perhaps it can be said that in a general scope, FAC possesses a charisma for consumers. Nonetheless, since the results reflect that such designs are consumed by a comparatively small circle, FAC as a special offer may still enjoy an aura of freshness and rarity from the mass consumer's view.

7.4.2. Interests in art with an inclination on specific art

The majority of the participants exhibit an interest in art. Moreover, they have an art preference. Predominantly, street-relevance art styles including graffiti and comics occupy a significant position in the consumers from the sporty fashion world, which was identified in the surveys on Adidas, Vans, and the general consumer survey.

7.4.3. Different genders' role

While the surveys on Vans and Louis Vuitton reflects that male consumers are more well-informed in the FAC pieces the general survey shows that the female consumer is more interested in street art styles and more susceptible to the artist's rule breaking, fashionable career and outstanding lifestyle. This interesting finding may indicate the value of female market.

7.5. Summary

In this chapter, results of five groups of consumer investigations were reported. In so doing, dissemination of FAC and consumption pattern was illustrated. The findings and their relationship were summarised in Table 7-14.

Generally speaking, the respondents exhibit a positive attitude to FAC. Moreover, in general, a large part of them has been aware of this trend. Nonetheless, consumption of such designs is limited to a comparatively small circle. As far as this is concerned, FAC still enjoys an aura of freshness and rarity in the current market.

Attraction of artists to consumers mostly lies in their originality and freedom lifestyle.

Their relation with street art is more meaningful for younger sportswear consumers. Their underground identity is not quite attractive to the consumers. This finding is unexpected since theorists often relate youth with rebellion and rule breaking (e.g. Hebdige, 1979; Beverland & Ewing, 2005). As a possible interpretation it may suggest that enjoyment of being underground simply limits to a special group of youth instead of a prevalent preference of mass youth.

As far as art styles are concerned, contemporary consumers exhibit interests in various art styles which accounts for dynamic artistic collaboration in fashion marketing. Nonetheless, street art is more prevalent in the sportswear world than in the high fashion world where fine art and pop art are more appreciated. This situation can be linked with consumers' perception on the brands since different consumer groups understand the brands in different ways.

As for their concerns with FAC designs, six factors were examined. It turns out that originality comes as the most attractive factor for the respondents. In addition, uniqueness and freshness are also prominent. This orientation, especially in the aspect of originality, is quite consistent with their perception on artists. This situation on one hand reflects consumers' aspiration for authenticity and artist as the representative of authenticity; on the other hand, it means collaboration with artists is able to meet consumers' quest in this aspect. Coolness is identified as another important factor of attracting some consumers, which is prominently reflected in youth fashion. Cultural meaning appears as the less concerned factor for the consumers of youth brands. Comparatively, among the four brands, influence of the reference of street art on the perception of FAC is the weakest factor, which may further indicate that compared to art style the consumers are more interested in what the artist's talents and attributes and the FAC's qualities are.

With regards to their comments on the whole FAC project, final designs, artists' thoughts, artists' works and the design process were identified as the first four

most important points. This tendency provides a clue to marketers about how to balance these factors in the operation of FAC.

The findings of non-purchasing reasons reveal that “too expensive” and “unavailability” are the first two most prevalent reasons. These responses link FAC with two features: the high price (to target consumers) and limited release which contribute to the building of an exclusive image.

Finally, gender and geographic differences in FAC consumption were identified. The findings show that male consumers are more well-informed about the FAC pieces than female counterparts. However, the survey on Hong Kong and Mainland consumers reflects that the female consumer is more interested in street art styles and more susceptible to an artist’s rebellious image, relate him/her to the fashion circle, and outstanding lifestyle. This finding indicates that associating with artists is possibly a more effective way to attract females who advocate trendy and individuality. In addition, Hong Kong respondents show a deeper involvement in FAC. The difference between Hong Kong and Mainland respondents may support an idea that a difference of dissemination of FAC exists between developed and less developed regions.

Evaluation of the brands’ performance is based on the responses to the influence of FAC on consumer interest in the brands and their expectation of new FAC. The positive results suggest that FAC exerts a positive influence on the brands’ image building; besides, it is helpful in strengthening the consumer’s brand loyalty.

Of the findings, consumers’ concerns on artists, FAC offers and entire FAC projects partially support the initial hypotheses:

H2: Fashion brands and artist collaboration can meet consumers’ aspiration for authenticity and fashion-savvy.

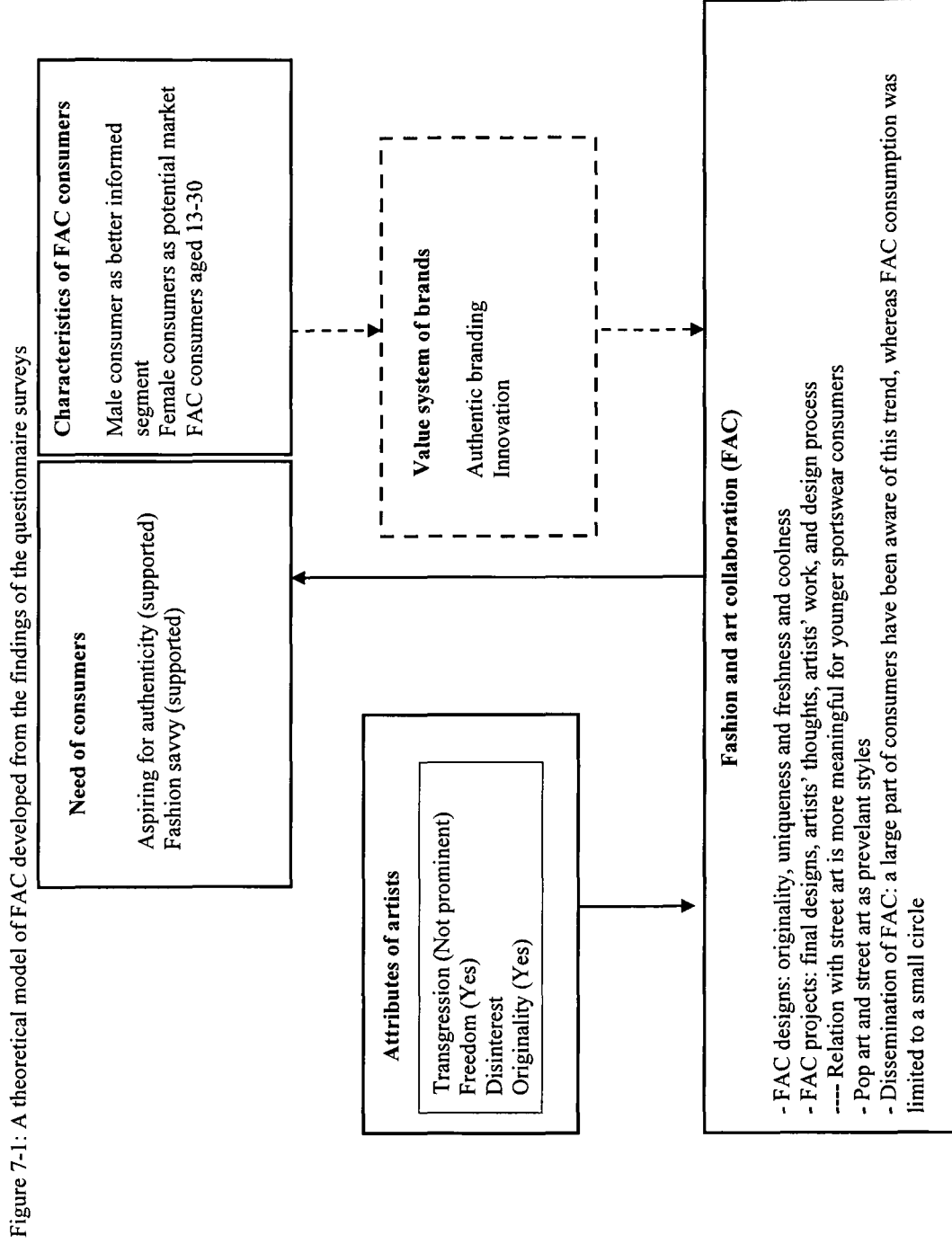
H2b: Artist’s freedom is attractive to consumers.

H2d: Artist’s originality is attractive to consumers.

More importantly, they illustrate a detailed pattern of consumption on FAC by identifying the different positions of the factors related to authenticity and innovation in the consumer's mind, and the demographic profile of the consumers (Figure 7-1).

Table 7-14: Summary of FAC consumption pattern

Factors	Features
Age of consumers	The respondents are mainly youths ranging in age from 13 to 30.
Dissemination of FAC information	A large part of consumers have been aware of this trend. Nonetheless, consumption of such designs is still limited to a comparatively small circle; further, comparison of Hong Kong and Mainland consumers indicates that a geographic difference may exist in the dissemination of FAC.
Attraction of artist to consumers	<ul style="list-style-type: none"> ◆ Originality and freedom of lifestyle are significantly attractive to consumers. ◆ Relationship with street art is more meaningful for younger sportswear consumers.
Art styles	Street art styles including graffiti and comics and cartoons are more prevalent in the sportswear world
FAC design	<ul style="list-style-type: none"> ◆ Originality comes as the most attractive factor to consumers ◆ Uniqueness is the second most attractive factor to consumers ◆ Freshness is the third most attractive factor ◆ Comparatively, coolness is more meaningful for youth fashion
Concerns on FAC projects	Final designs, artists' thoughts, artists' works and the design process are the four most important concerns.
Operation features	High price (to target consumers) and limited release
Gender difference	<ul style="list-style-type: none"> ◆ Male consumers are better informed in the FAC pieces than their female counterparts. ◆ Female consumers are more interested in street art styles and more susceptible to the artist's rebellious image; relate them to fashion circles and an outstanding lifestyle.



CHAPTER EIGHT: COMPARISON AND DISCUSSION

8.1 Introduction

Previous chapters reported the results of archival analysis, multiple case studies, interview surveys, brand-focused consumer surveys and a general consumer survey. This chapter aims to discuss and compare the major findings from different data sources; test hypothesised relationships; interpret the phenomenon and managerial implications; and develop a theory of FAC and a FAC theoretical framework.

There are eleven sections in this chapter. The first section discusses FAC as a youth-driven landscape (Section 8.2). The second section evaluates variance of brands and consumers' concern and perception on FAC consumption (Section 8.3). The third section describes and explains FAC practitioners' operational features in FAC (Section 8.4). The fourth section discusses the criteria of selection of artist collaborators (Section 8.5). The fifth section describes the role of FAC (Section 8.6). The sixth section discusses performance of Hong Kong and Mainland practitioners and their projects' connection with international players (Section 8.7). The seventh section describes general features of FAC from a macro perspective (Section 8.8). The eighth section discussed the future of FAC (Section 8.9). The ninth section tests the hypotheses (Section 8.10). The tenth section evaluates the hypotheses testing, develops a FAC theory and a FAC theoretical model (Section 8.11). Lastly, a brief conclusion is given (Section 8.12).

8.2 FAC as a landscape of youth-driven artistic crossover

The results show that youth brands (55 per cent) and high fashion brands (20 per cent) are the two major segments in the FAC phenomenon. Predominantly, all the findings illustrate young people's leading role in FAC. Two key terms firstly were identified: youths and trendsetters. In addition, this phenomenon exhibits a gender orientation: male occupies a prominent position. These features are discussed in following sections.

8.2.1. Youths

Looking back in history, association between fashion and art traditionally happened in the high fashion world or haute couture, such as 1900s' Paris designer Paul Poiret who collaborated with Dufy in 1911 (Mackrell, 1990) and 1930s' Italian designer Elsa Schiaparelli whose designs in the 1930s consisted of a series of collaborations with a group of Surrealists including Christian Berard, Jean-Michel Frank, Salvador Dali, and Jean Cocteau (Crane, 1999), not to mention other forms of fashion and art association (more details refer to Chapter Two). In this sense, it is not surprising that high fashion is involved in today's FAC.

Comparatively, it may be more worth noting the deep involvement of youth brands in the FAC landscape, which was addressed from three aspects: amounts involved; frequency of lunching FAC; and starting time. This finding supports an idea that: 1) art in our time is applied as an attractive way to communicate with people; 2) youth brands come as the dominated power of this product-oriented FAC trend, which provides evidence that art has a significant impact on contemporary young people's lives; 3) beyond their usage for function sportswear is increasingly emphasizing its fashion side, which implies the importance of innovation and aesthetics; 4) besides, apart from the active participation of youth brands, other well-established brands like Louis Vuitton and Levi's similar practice in this field with an import aim to attract the younger generation.

This scenario can be understood with links with contemporary young consumer behaviour. Youth is a quite sensitive consumer edge. Brought up in the midst of heavy-exposure marketing, they pursue the real thing - the uncut, untested, unplanned and unpretentious; strongly resist the commercial machine and the claims of mass marketers (Beverland & Ewing, 2005). The concept "youth" usually connects with freedom, rebellion, beauty, freshness, promise and alike. Specifically, young people are much more active in aesthetic areas which deal with the issues of aggression and individuation than other groups and moreover, the aesthetic needs are stronger among today's youth than they were in previous generations (Boethius, 1995). As for how to capture this young group, the

transgressive image is viewed as a unique marketing opportunity (Schouten & McAlexander, 1995). To commercialise youth culture to the population at large, corporations are “consistently attempting to bridge the gap between underground youth subculture and the mass youth culture and seek out marketable subcultures to establish cultural ideals and maintain them, while selling commodity goods that reflect an ideology of what youth is ‘supposed to’ be and look like, as well as how the consumer is suppose to participate within this paradigm (Marisa, 2002).” Meanwhile, with the image of “rebel or social pariah” (Shusterman, 1999) artists rebel against prevailing puritan norms, honour emotions and hedonism (Campbell, 1987), seek out the real (Meamber, 2000), dedicate to the quest for new truths and original ideas (Shusterman, 1999). As such, it can possibly be said that for brands the significance of the FAC lies in that it is used to explore artist’s transgressive image and authenticity to attract young people. Meanwhile, it may be in this sense that the FAC route is used as a way of brand differentiation and building exclusivity. To some degree, this is consistent with Ching’s (personal communication, October 25, 2007) analysis on the attraction of artists to brands: their niche and underground identity contribute to the strengthening of a brand’s exclusivity.

As an aside, this youth-targeted route presents the huge power of today’s young consumer and supports the theories about young consumers’ position in today’s marketing in terms of their consuming power: as the pioneers of consumer society (Boethius, 1995), they have significant disposable money of their own (Marisa, 2002) and are obsessed with fashion (Kawamura, 2005), which has made them an influential power in generating fashion in the form of “bottom-up” fashion trends (Bovone, 2006). Meanwhile, brands’ extensive affinity to art indicates art’s important position in the life of young people. This situation is in line with the theories that artistic visual language is more echoing the image-based source of identity for young people (Broder, 2006; Bovone, 2006).

8.2.2. Trendsetters as the target

Practitioners including Agnès b, Vans, Adidas, and Levi's clearly pointed out that stylesetters and fashion-conscious people are their FAC's target. In other words, FAC is used as a way of attracting fashion innovators and early adopters. As Palladini (personal communication, January 16, 2009) explained, through a "trickle down" route acceptance of such style conscious group is expected to transmit to "emulators and followers" - mass youth. This finding supports existent studies on fashion innovators' role: this group is important in the fashion industry and academia; acceptance of fashion innovators largely signifies the commercial success of a new fashion product (Goldsmith, Moore, & Beaudoi, 1999; Gorden, Infante, & Braun, 1985; Kaiser, 1990) since it "increased visibility and enhanced acceptance by the masses" (Phau & Lo, 2004, p.399).

8.2.3. Diffusion of FAC in young consumers

The investigations on Louis Vuitton, Vans, Adidas and Levi's reflect the extent to which the brands' FAC information was diffused. The results show that FAC of the four brands made different performance. In the Adidas group, 59 per cent of the 203 participants were informed about Adidas' FAC projects. In Louis Vuitton, 63 per cent of the 197 respondents were informed about the brand's FAC projects; nearly 40 per cent of the respondents self-consciously made some purchases. In Vans, 35 per cent of the 203 participants knew about the brand's collaborative projects; in terms of the final buying behaviour, the proportion is much lower: 23 per cent of the 197 respondents made some purchase. In Levi's group, only 29 per cent of the respondents are informed in the brand's FAC projects; 14 per cent of them bought some FAC pieces in a conscious way (Table 7-2).

The meaning of these figures perhaps can be interpreted by linking it with Rogers's (1983) well-known model of diffusion of innovation. He gave five categories of consumer adopters: innovators; early adopters; early majority; late majority; and laggards. As for the theoretical percentages of adopters per category in this model, Roger evaluates that about 2.5 per cent of consumers are fashion innovators; 13.5 per cent are early adopters; 34.0 per cent are early

majority; 34.0 per cent are late majority; and 16.0 per cent are laggards. With this line of thinking, it seems that generally speaking, diffusion of FAC of Louis Vuitton and Adidas have covered the first three categories of adopters beyond the scope of fashion innovator and early adopters and so, a large group of their consumers have been informed. By contrast, consumer coverage of Vans and Levi's is comparatively more niche while a part of the early majority has been covered. The variance of the four brands' FAC publicity among consumers could be explained from following aspects. 1) It is related to the brands' history and frequency in FAC: Louis Vuitton has been involved in this scene with artists since 2001; Adidas's crossover into art world can be dated back to 2000 for an exhibition in London. Conversely, although Levi's began its artistic collaboration in 2000 its frequency is lower than Adidas; Vans did not improve its FAC frequency until 2007. 2) It reflects the efficiency of the brands' promotion activity.

Likewise, the general survey reveals that with the average score of 3.28, a great deal of consumers have been aware of today's FAC phenomenon and have felt its increasing tendency. Nonetheless, the average score under 3.0 in the investigation of consumer purchasing behaviour means while this FAC information may have been well promoted such designs are consumed by a comparatively small circle (Table 7-9). In this sense, as special offers, FAC still enjoys an aura of freshness and rarity from mass's view.

This situation implies that with the increase of FAC offers, a scope of dissemination would be expanded. As a result, as trendy information FAC may not simply be limited to early adopters. Accordingly, feeling of its freshness would be reduced. This means attraction of FAC to consumers may further depend on the distinction of each occasion of the offers. This may account for the variance and flexibility of FAC in practitioners through different collaboration and promotion forms. Like Adidas, it adopted a different form for each collaboration either in presentation or in promotion; Nyman (personal communication, September 28, 2009) of Levi's expected to keep secret the artist's identity in his new FAC. One of their common purposes may be to keep special and distinctive sense to its consumers.

8.2.4. Gender difference in FAC consumption

8.2.4.1. Male consumers' prominent presence

Some female-targeted FAC performed excellently, which is exemplified by Louis Vuitton's well-known collaboration with the Japanese artist Takashi Murakami. However, this study found that in a macro perspective, it is the male consumers who play a leading role and exhibit a higher interest in the FAC. This feature mainly is reflected in youth fashion, which was addressed based on several facets. 1) Youth brands featuring sportswear and streetwear come as a dominant power in this collaborative trend (55 per cent). Considering men's leading role in sportswear and streetwear worlds (Klein, 1990; Dionísio, Leal & Moutinho, 2008), this trend shows certain masculine property. 2) The investigations reveal that men are more interested in FAC: the survey on Vans consumers shows that males are better informed with regards to the brand's FAC pieces. A similar result is found in the investigation into Louis Vuitton consumers. This finding is interesting since this brand's FAC basically targets female consumer. 3) Dominant art style is pop art relevance featuring masculine aesthetics (Whiting, 1997; Pomerantz et al., 2004). 4) Findings of the interviews with Ma (personal communication, December 19, 2007), S. Chan (personal communication, July 30, 2009) and Nyman (personal communication, September 28, 2009) show that their target is mainly the male segment.

According to Ma (personal communication, December 19, 2007), this male-dominated marketing behaviour is because male consumers show a higher brand loyalty and are concerned more about cultural aspects; comparatively, females are more interested in decorative facets. His proposition is inconsistent with existent studies: relevant brand loyalty studies showed that gender is not related to brand loyalty (Cunningham, 1956; Guest, 1964; Coulson, 1966). However, it is true that the factors which influence male and female consumers' loyalty are different. Male consumers' loyalty is more related to product quality; whereas females' loyalty is more influenced by interaction quality (Babakus & Yavas, 2008). According to biological explanation males are more likely to process information in graphical form, charts, photographs, and illustrations; in

contrast, females are more likely to process verbally descriptive and elaborate information (Meyers-Levy & Maheswaran, 1991). In this sense, male consumers may have a higher possibility to be attractive by such special designs than female consumers.

As an alternative interpretation young male's leading role in this special fashion trend could be linked to features of subculture. Subculture originated in a reaction to public order with a continuing (and struggling) opposition to dominant culture persisting on a unique style as an identity (Hebdige, 1979). In this sense, there is an inherent connection between youth and subculture. Actually, to Marisa, the young people are idealised as a group unified by their knowledge and participation in subculture. A key characteristic of this group is rule breaking and individuality (Beverland & Ewing, 2005); they see the assertion of individual identity as more important and meaningful than that of group identity (Kawamura, 2005). Although girls occupy an important position in subcultures (Kawamura, 2005), generally speaking, subculture expresses a masculine odor. For example, the areas like hip hop, biker, punk and extreme sports (skateboard, skydiving, etc.) are all dominated by males. As Hebdige (1988, as cited in Kawamura, 2005) explained, girls have been relegated to position of secondary interest within both sociological accounts of subculture and photographic studies of urban youth.

Regardless of the reasons why FAC is centre on male consumer, their better-informed knowledge on FAC suggests that young men is more creative in developing their own fashion style, and is playing a significant role than they used to have in the process of fashion diffusion. Considering past studies' discussion on whether males are fashion conscious this male-valued FAC trend supports the theories about the importance of males in fashion consumption: nowadays, females and males have a similar positive influence on fashion clothing involvement (Vieira, 2009); in some aspects, male consumers even have higher fashion consciousness than their female counterparts (Seock & Sauls, 2008). With reference to Galilee (2002) this perhaps can be described as an expression of "male consumerism" (Galilee, 2002, p.34), and reflects male consumers' increasingly high sensitivity to fashion which has been identified by

marketers (Fenley, 2004).

8.2.4.2. Expansion of female market in sportswear field

This is addressed from the following aspects:

1) The specific surveys did not provide significant evidence that different genders have different understanding in FAC. Moreover, on the issue of consumer's aspiration for authenticity research subjects of relevant studies generally include both males and females: existing literature has mainly focused on youth/consumer's aspiration for authenticity and seldom talks about the likelihood of gender differences (e.g. Holt, 2002; Botterill, 2007; Beverland, 2005; Brown, Kozinets, & Sherry, 2003). In some regions, females show a higher passion for art: in support of this, the general survey (in Hong Kong and Mainland) reflects that female consumers are more interested in the relevance of street art and more susceptible to an artist's image of rule breaking, fashionable career and outstanding lifestyle in the Chinese market. This may show the potential of the female market; and suggest a chance for marketers in China who intend to release FAC offers.

2) Due to the deep involvement of sportswear brands and sports' considerable impact on retailing (Carlson, Donovan, & Cumiskey, 2009) the value of female market may also be found in their influence in the sports world. In recent years, girls are increasingly interested in sports, entertainment, and internet usage (Lords, 1999). It is not exceptional even in the skating field. "There were as many females as male skaters who skated for fun, as a means of transport, or as a sport (B. Cova & V. Cova, 2002)." The girl skateboarders actively resist traditional femininity (based on subordination to males), engage in a transgressively feminine bodily comportment, admire individuality with unique personalities, and pursue being different, fun and alternative (Pomerantz et al., 2004). The proportion of female sports fans (75 per cent) is similar to male ones (85 per cent). Moreover, a relevant study found that as well as viewing sport as fun young women "prefer to buy sporting goods that are endorsed by their favourite athletes from companies that are socially responsible and supportive of female sports (Bradish et al, 2001)." Predominantly, the spending power of females is increasingly important in the sports world (S. Chan, personal

communication, July 30, 2009). With reference to a study conducted by The Taylor Research & Consulting Group, “girls aged 9 to 18 reported spending a surprising amount of time playing, watching, reading, talking and thinking about sports (Applebaum, 2003)”. These features may specifically suggest the significance for sporty style brands to expand their coverage in this segment.

8.2.5. Geographic difference in the diffusion of FAC

The findings that Hong Kong consumers are more well-informed of FAC information than Mainland consumers show that Hong Kong respondents make a deeper involvement in FAC. This can possibly be explained by the fact that Hong Kong is an international metropolis with advanced information on the fashion trends (Law, Zhang, & Leung, 2004); being fashionable and up-to-date is one of the desires of most Hong Kong young people (Tai & Tam, 1996). This finding may support an idea that regarding dissemination of FAC, a difference exists between developed and less developed regions, which are positively related to different fashion consciousness. As the study of Parker et al. (2004) identified, young Chinese consumers are less fashion conscious than those in America and Japan.

A direct reason that the FAC phenomenon is not as prevalent in the Mainland as in Hong Kong may be because a few brands provide such offers in this market: for Chinese marketers, they are still in the early stage of such collaboration. According to S. Chan (personal communication, July 30, 2009), Li-Ning is the first brand to launch collaboration with a group of artists. The perception of this brand’s management (sale volume is the criteria of assessing the effect of FAC, rather than promotional significance) also suggest it is a new concept for Chinese brands; for foreign brands which entered into this Mainland market few release their FAC products in the China market. Both of the situations largely account for the reason that Mainland consumers are not as informed as other regions such as Hong Kong. Although consumers can get some information with the aid of the internet the source still is limited for majority of consumers, not to mention their purchasing. A more significant reason for marketers having less passion in this offer may be linked with what FAC represents. As identified in Chapters Five and Six, FAC is popularly used to target sophisticated consumers who are against

commercial advertising, project as transgressive and culturally-minded fashion people. For Chinese consumers this conflict may be not as prominent as those developed regions. This can be explained from their comparatively low fashion consciousness and influence of Confucian culture: economic factors have a strong influence on aspiration of exclusivity, fashion and quality attributes in products (Rocha, Hammond, & Hawkins, 2005); for Chinese consumers, appearance is viewed as the most important factor, whereas symbolism including trendiness and brand is of less concern (Zhang, Li, Gong, & Wu, 2002). Looking from another perspective, with reference to Wong and Ahuvia (1998) this situation is because of Confucian cultural influence. Westerners tend to be much more individualistic than those from Confucian societies like China and to live an authentic life by expressing their inner values and tastes (Salzman et al., 2003); persons in Confucian societies strive to live up to others' expectations in order to "save face." All these perception may limit the application of FAC as a marketing strategy in this region.

However, from the consumer's point of view, a gap may exist between marketers and Mainland consumers. As Gao, et al (2009) argued, the fact that Chinese culture stresses social orientation, interpersonal relationships, and group norms and goals (Yau, 1994) does not mean that only interpersonal effects fabricate their purchase behaviour; every society has collectivists and individualists (Triandis, 1995) and this is not exceptional for Chinese. While Chinese life and philosophy toward emphasising in-group norms and competition individuality and quality also are shaped (Gao, et al, 2009). Moreover, according to the responses to factors one (perception on FAC), four (perception on artist) and five (interests in art) it seems that there is no significant difference between Mainland and Hong Kong consumers: for both of the regions, FAC are perceived to show a higher artistic aesthetics and to be more innovative and are attractive to them. Meanwhile, artist's lifestyle is related to outstanding and special; they are considered as "avant-garde" to traditional rules; as a professional artist is labelled as fashionable. In addition, the majority of the respondents is interested in art and exhibits an art preference.

As far as this gap is concerned, brands may consider expanding relevant

marketing activities in this region. However, like the difference between Hong Kong and the Mainland, this geographic difference may also exist in different cities within the Mainland in terms of attitudes, lifestyles and consumption patterns (Cui & Liu, 2000). In this sense, it may be safe for marketers to begin with affluent cities. The fact that Mainland respondents exhibit a stronger affinity with graffiti and comic style and fashion relevance may suggest that collaboration with street artists would be easier to establish a satisfactory chemistry among young Chinese consumers. If FAC is marketed as a lifestyle, females' higher susceptibility to artists and street art may suggest this group in the Mainland market should be particularly covered.

8.2.6. Summary

To sum up, according to the findings of this study, contemporary FAC trend mainly is youth-driven and trendsetter-targeted.

- 1) It plays as a bridge to reach young fashionable people and a way of rejuvenation.
- 2) As an extension, it may be this "young quality" that largely motivated diverse brands extensively to develop their artistic association.
- 3) According to the results of the brand surveys and general survey, it appears that as a fashion phenomenon, FAC has become a less fresh issue among contemporary consumer markets; nonetheless, FAC consumption is still limited in groups of people with prominent fashion consciousness.
- 4) Instead of the female, it is the male consumer who plays a leading role and exhibits a higher interest in the FAC, especially in youth fashion.
- 5) Young males' better-informed knowledge on FAC suggests that they are more creative in developing their own fashion style, and are playing a more significant role than they used to have in the process of fashion diffusion.
- 6) While male consumers are currently the dominant power in FAC phenomenon female market exhibits a significant value and provides an opportunity for marketers to fully explore female market with FAC.
- 7) The findings that Hong Kong consumers are better informed of FAC than Mainland consumers show that in terms of dissemination of FAC, a difference exists between developed and less developed regions, which are positively related to different fashion consciousness.

8.3 Variance of brands' and consumers' concerns on FAC

8.3.1. Brands' value structure and marketing philosophy

8.3.1.1. FAC as a sovereign expression with mingling of commercial and beyond-commercial momentum

As for the interpretation of why and how to launch FAC, there is no one consistent description. For fashion experts like Thomas (personal communication, November 12, 2008), FAC is generalised as a way of capital exploration; but for some others (mainly practitioners), such association tends to be understood as a irrational, unprogrammed stuff, based on friendship, passion for art, or an education of public (I. Chan, December 7, 2008; Yau, personal communication, March 23, 2009; Ma, personal communication, December 19, 2007), which is more related to an un-commercial consideration.

This controversial or inconsistent understanding on FAC projects reveals a complex but reasonable format of FAC: while brands prefer to describe their FAC in a less commercial form their actual motivations may largely be based on a commercial purpose. For instance, when Adidas takes much effort to build its authenticity this image is more like fabricated since their operation may largely be based on sophisticated commercial considerations. This can be seen in the product manager of Hong Kong market of Adidas Tam's (personal communication, September 2, 2009) description of how to begin a promotion activity like crossover, some agencies would be hired to conduct research about young consumer's interests; or, the brand would internally discuss to decide who they will look for. Nonetheless, the case studies show that there are some brands which do not mainly pursue profits, but are based on a much innocent integrity or pure passion for art. Sixpack and Agnès b are such cases. For Agnès b, FAC is described as a way of supporting art defending originality and creativity and aiding the artist/art to access to the public. The purpose of FAC offers is similar to their free periodical, "point d'ironie," and establishment of art gallery (Yau, personal communication, March 23, 2009). For Sixpack which focuses on FAC offers, their goal is to defend "alternatertive and sub-culture" by combining the owner's (Mr. Lionel Vivier) personal pleasure of art and business; their collaboration is based on friendship without a business strategy (Sixpack, 2009;

Formatmag, 2008). For these practitioners, apparel is a medium to spread messages; collaboration with artists or fashionising/wearing art is kind of a fun, similar to their obsession with music and sports. In this way, this research argues that today's collaboration scene is constructed by two forms: commercial driven and beyond-commercial driven (passion for art, friendship, and personal pleasure). Accordingly, "authenticity" concept includes two expressive forms: natural authenticity and fake authenticity which were discussed by Beverland (2005). By faked authenticity, it means what the consumer perceives as brand authenticity is actually the image of authenticity or the impression of authenticity, not necessarily "real" authenticity. Crafting authenticity through a deliberate brand programme is an effective strategy for a new brand. As Fine (2003) said, the politics of authenticity can transcend "the traditional status structure" and have the capacity to assign value to those "with the least social and cultural capital (p.176)".

Irrespective of the brands' true purposes, in contemporary marketing, FAC is popularly used as a way of beyond commerce in different degrees. This meaning relates FAC to Holt's (2002) theory: FAC could be viewed as an expression of cultural experimentation and freedom. It is used to present brands as the most effective palette for sovereign expressions and so to attract postmodern consumers as Holt (2002) and Botterill (2007) pointed out. Holt (2002) stated that in contemporary circumstances, brands would be more valuable if they are offered authentic cultural resources; specifically, to be authentic, brands could associate themselves with some particular groups who are motivated by their inherent value and pose as disinterest in economy, which help the brand to be perceived as above commercial. Prevalence of FAC in youth brands provides well support to Botterill's (2007) study which stated that successful brands now have stopped directly promoting a mass or modern lifestyle acknowledging the authority of the consumer. This is particularly true when it comes to the sensitive youth market. Yau (personal communication, March 23, 2009) claimed that brand image building and added-value to the product are two things the artist contributes. FAC's authentic attribute may further explain what image Yau referred to.

In addition, this research identified that authenticity is constructed by relating to consumer aspiration from two aspects: 1) anti-mass: FAC as special offers centres on experiment/experience, fresh, innovation, and originality; 2) anti-marketing: in this sense, FAC connotes freedom, rebellious, un-commercial, understated, and fun.

Diverse incarnate forms

To fulfill these purposes, diverse incarnate forms were adopted by the practitioners, including FAC product offers, presentation of design process, artist's biography relevance, limited edition, release in special sites (like galleries and museums), and collaboration with an organic connection. These forms are realized with the channels of the internet, live shows, exhibitions, videos, etc. A remark needs to be added that: not all the above forms were included in a brand or a same project. It seems that the brands prefer to communicate their concepts from different sides in different collaboration. That is, they frequently adopted different promotional activity with different FAC projects. Besides, different forms were used in different brands. As Palladini (personal communication, January 16, 2009) stated, "Every one of our collaborations tells a story about our brand in a new and interesting way through the eyes of the collaborator, but it is all organic, never forced."

In addition, it is worthy of note that the majority of these practitioners tend to naturalise their collaboration and legitimise their authenticity via an organic connection and view art as one of their heritage by linking art/artists to their history. For instance, in their collaboration with Andy Warhol, Levi's referred to their personal connection with the artist: Warhol frequently wore Levi's; moreover, he created artwork for the company's 501 Blues ad campaign in 1984 (WGSN, 2005b). Similarly, in the brand's subsequent collaboration with the renowned artist Damien Hirst, Levi's designer Adrian Nyman who is responsible for the FAC line explained how the project came about: "I received an email from Warhol collector Damien Hirst. Damien had come across the Fall 2006 range at Barneys New York, and after buying several key pieces was interested in purchasing the whole line (Job, 2007)." "Hirst is compared by many as the next Warhol so in this case it was a natural connection to pair Hirst and Warhol

together. You need a real connection and everything else will work itself out (Nyman, personal communication, September 28, 2009).” Gap is no exception. Embarking in around 2003, the brand began to consolidate its product design and build its individual and original brand image and relevance with pop culture (Sharett, 2004). As an expression of this value, it firstly strengthened its connection with fields of music, fashion and film which including pop singer and actor Madonna and hip hop signer and actress Missy Elliott for Gap’s fall TV campaign in 2003, actress and fashion icon Sarah Jessica Parker with celebrated musician Lenny Kravitz in 2004 (Gap, 2003/04). All these connections were integrated as a part of its history and promoted as part of its brand culture. They did not begin their collaboration with visual art until 2008. Gap introduced Artist Editions T-Shirts, a limited edition collection of T-shirts designed by 13 internationally influential contemporary artists, including Chuck Close, Jeff Koons, Marilyn Minter, Kiki Smith, Cai Guo-Qiang, Barbara Kruger, Ashley Bickerton, Kenny Scharf, Glenn Ligon, Rirkrit Tiravanija, Kerry James Marshall, Hanna Liden and Sarah Sze. Moreover, when they interpreted the FAC collection, they connected it with their long history of supporting the arts (Gap, 2008). By so doing, they justified their natural relationship with visual art.

Among these cases, Adidas might be a typical representative in manifesting authenticity. The forms covered the entire process of collaboration, from the creative process to the final product to approach its core value of authenticity. This can be fully observed in its End-to-End Project 2007.

In March 2007, alongside Foot Locker stores, Adidas brought seven graffiti artists (Smart, Skore, Can2, Atom, Scien, Siloette and Rime) together to produce a collection of footwear, clothing and accessories known as “the End-to-End Project”. In this project, “original”, “unique”, and “exclusivity” are notably the emphasis of the brand in their promotion (Adidas & Foot Locker, 2007a). Selling only at Foot Locker stores further gave prominence to the “exclusivity” of these crossovers.



Figure 8-1 The End-to-End Project
<http://www.endtoendproject.com/> (Adidas, 2007)

Armed with its distinct image in the market, Adidas took full advantage of the commercial value rooted in the originality and uniqueness of the artists with reference to its collaborative projects. The End-to-End Project, for instance, shows its efforts of “cultivating” consumers of limited-purchased items.



Figure 8-2 The End-to-End Project
Viewed 21 Oct 2007, <http://www.psfk.com/author/amanda-gore/page/2>

This project was developed in a resounding and unique way in the entire process including the design and promotion of the graffiti-based product. In a large warehouse in East London’s hip Spitalfields area, the chosen artists worked over a period of three days. The warehouse was redesigned with high creativity: the walls were painted pure white, with large canvases placed in the centre. A selection of spray paint cans, in a full range of colours, different nozzles, markers, paintbrushes and alike, were made readily available. In brief, everything was arranged to create an artistic environment as well as to meet the practical needs

of the design. Furthermore, Adidas and Footlocker documented the process of design so as to allow the viewer to see this unique project from start to finish (Adidas & Foot Locker, 2007b). After completing the design of the end-to-end items, from March 2007 to May 2007, together with the artists, Adidas took a journey across Europe to celebrate the launch of the range with “the End-to-End Bus” adorned with exclusive pieces by participating artists and containing End-to-End artefacts, product, images and media. As a result, the travel generated a huge buzz from the clued-up crowds (Adidas & Foot Locker, 2007a). The brand’s following behaviour indicates the success of Adidas’s strategy which takes the authenticity of artists as enticement: after the first wave of End-to-End sneakers and apparel, Adidas and Foot Locker continued their second range in early August 2007. The seven artists who attended the first wave of the project reunited to launch the second Adidas and Foot Locker collection (Adidas & Foot Locker, 2007a).

8.3.1.2. Creativity and freshness adhering to authenticity

Not surprisingly, in terms of formal design dimension, with the creativity of artists, such crossover can effectively contribute to providing fresh and original elements to a brand (I. Chan, personal communication, December 7, 2008; Ma, personal communication, December 19, 2007). “Clothes will always be our own style if we do our clothes by ourselves. But Warhol’s [stuff], for example, is so pop art, totally different from the elements in our clothes. So we want something quite fresh for us and put them together so as to enhance the chemistry (Ma, personal communication, December 19, 2007).” This finding is consistent with the opinions of existing literature (e.g. Taylor, 2005; Muller, 2000). However, according to the practitioners’ emphasis on their FAC projects (e.g. unplanned, friendship, and passion for art) it seems that building an authentic image is critical consideration; in other words, this freshness and innovation derives from the artist’s originality and other authentic factors.

8.3.1.3. Congruence between FAC value and advantages of artists

Given that brands also usually collaborate with entertainers, athletes and celebrities, this research specifically examined superiority of artists. It turns out that the value expressed in FAC as above discussed is congruent with the advantages of artists.

Price (personal communication, February 21, 2009), ST/ART (personal communication, October 23, 2008) and Teo (personal communication, September 9, 2009) stated that visual design is the artists' advantage, especially when compared with celebrities like musicians, athletes, and entertainers. As Teo commented, while a celebrity is fashionable she/he can not necessarily express this taste in actual apparel.

Besides, art is understood as less commercial which helps to capture a specific group who are more concerned about culture or the message behind the products (Ma, personal communication, December 19, 2007). "Art in the people's mind is not so commercial"..... "For example, when we collaborate with another commercial company, probably people would view the final product as a commodity. If the partner is a printer or painter, people would not feel the collaboration is so commercial". "Un-commercial stuff, I think, would attract a small circle. Commercial or un-commercial does not matter for the majority of people. For them trendy is more important. But if I do un-commercial stuff I can reach this small circle [without losing the majority of consumers]. It will make no sense for the small group if I do commercial stuff. Really. [The un-commercial stuff] is to overlap this small group of consumers". This less commercial property is related to authenticity. Although comments of Ching (personal communication, October 25, 2007) and Palladini (personal communication, January 16, 2009) did not directly describe un-commercial image as artists' advantage, the fact that artist's niche and underground identity is treated as a rule of artist selection and attraction to brands possibly can be viewed as being consistent with this insight.

It is reasonable that the emphasis and purposes of different brands (even the same brand with different FAC projects) vary. Some may focus on the building of authenticity; others may explore the freshness for their consumers. However, this variance is not a matter of black or white; rather, they are consistent since formal aesthetics not only provide visual pleasure but is also largely responsible for incarnation of authenticity concept.

As Szmigin (2006) described, the artist's individualised visual signs mark a painting out as authentic and therefore of more value. Artwork that is created by an artist with distinct characteristics logically has a unique privilege. With similar reasons, artists can transfer these unique features to other fields by acting as product designers: the "signature" of the artist gives a brand particular promise, a notable mark of distinction, just as it does in the world of art.

Visual designs, at which visual artists excel, directly and effectively incorporate an artist's image into products and brands and thus convey an abstract sense of authenticity to the consumer. Equipped with the artist's symbolic image or known sign, this sense of authenticity is more fully amplified because symbols work to represent the achievements of artists in their careers and distinguish them from other artists and so, they make the artist's identity easier to recall. Therefore, because of their public recognition, these symbols should help to increase the number of potential consumers and establish an emotional relationship among products, artists, and, hopefully, consumers.

8.3.2. Consumer interest in FAC relevance

Consumer interest in FAC consumption is drawn based on four brand-focused consumer surveys and one general survey. In some sense, it is an extension of Adidas survey of Bai, Tan, Choi and Au (2009). In their study, consumers' perception of Adidas FAC offers was specifically examined. Following their study, consumer segments of Louis Vuitton, Vans and Levi's were further investigated. In addition, results of these four segments were compared to each other in order to make a further step to generalise the perception of FAC consumer behaviour.

8.3.2.1. Aspiration for originality, freedom and uniqueness

The LV-V-A-L (Louis Vuitton, Vans, Adidas and Levi's) investigations show that as far as FAC designs are concerned, a similar tendency is that originality receives the highest responses albeit consumers' diverse concerns on the products among the four consumer groups. Uniqueness, generally speaking, could be viewed as the second most prominent ingredient alluring the respondents. According to Ching (personal communication, October 25, 2007), this unique image is related to artist's niche and underground identity and their works. Comparatively, the factor of freshness expressed in formal design- as the fruits of fashion and art worlds featuring creativity and inspiration although this factor does occupy a prominent position (in Louis Vuitton group, the proportion is nearly 18 per cent as the third most attractive factor; in Adidas group, it is 20 per cent as the second most important factor; in the surveys on Vans and Levi's it similarly accounts for 15 per cent as the fourth highest proportion). (Table 7-2)

These results imply that today consumers' desire of being freedom and individual is distinctively high. Meanwhile, they also account for the meaning of artist in the public's mind and the reason why brands seek them as partners: the artist still is the exemplar of originality and freedom even though many individual artists' works are controversial in terms of their originality or authenticity. Despite Walter Benjamin's claim about "the decline of the aura in an age of mechanical reproduction" (Shiner, 2001, p.289), neither mass media nor the mass "eliminated either the aura of the original work or the aura surrounding the ideal of art itself" (Shiner, 2001, p.289). Relevant findings of the general survey further support this insight: in the consumers' mind, an artist is related with outstanding and special lifestyle, avant-garde to traditional rules.

This perception may be due to artists' inherent commitment to originality, self-expression and their long history of serving as symbolic figures who "carry a weight of ideological meaning" and as opponents of the social, political, and moral values of modernity (Wilson, 2000). Therefore, however commercial they are, what artists do in creation still centre on the issues of authenticity, originality, and self-expression; and this is conveyed through their statements and behaviour. The fact that consumers' understanding on the FAC products is quite consistent

with their perception on artists further suggests that when people self-consciously consume such products their behaviour is more linked with a symbolic meaning, i.e. consumption of “authentic personality”; it is to feel the existence of a unique self, not simply /nor mainly for freshness. In this sense, perhaps it can be said that FAC consumption mainly is based on a psychological aspiration.

In this context, art is consumed in a commoditised form and can be worn in a private way. It exhibits a distinction between collective experience and personal possession in contemporary marketing: unlike sponsoring art events, or artistic interior design which invite consumers to experience, such product-oriented collaboration is more personal and can well meet the public’s demand for obtaining the merits of personality, originality and uniqueness and alike. The reasons lie in that consumption of commodity goods reflects a feeling of what consumers desire; by possession they can become the objects they are buying and take their self-identity which features consumer society (J. O’Shaughnessy & N. J. O’Shaughnessy, 2002); as an individualising process, such consumption allows people to “share a consciousness solely through acquiring by purchase” (Marisa, 2002, p.11). Meanwhile, by providing wearable artistic designs this product-oriented FAC exemplifies the claim about “the rising importance of personal relationships between consumers and marketers” (Graham & Matthews, 2004).

8.3.2.2. Transformation of artistic authenticity into commodity products

The investigations show that to a large degree, the consumers’ perception of the collaborative products is consistent with their perception of artists, especially in the aspect of originality. Therefore, perhaps it is safe to say that consumers are to enjoy the authentic qualities of artists through owning the artistic designs; further, their coherent concern about artists and their designs prove that it is practicable to transform an artist’s authenticity to a brand’s products through alliance strategies; consumers’ aspiration for originality can be partly met through brands’ intertwining with artists even though in many cases the aura of authenticity is fabricated by the means like controlling production and offering hand-made products.

This finding supports past research on the relationship between the creator and his/her works in terms of the authenticity issue. These studies stated that there is a link between the authenticity and individual spirituality of the creator and this attests to the authenticity of his or her works; artists' identities, biographies and their narratives about the creative experience have the magic power to naturalise the production of their art, thus differentiating it from other work that is similar in form, content, or intention and investing it with meaning (Fine, 2003, p. 55). Authenticity as an abstract concept becomes incarnate in creative work (Botterill, 2007): for artists, their work contains their spirit and energy and expresses their authenticity (Abbing, 2005); for audiences, visual images are an intuitive way of understanding the artist's spirit and recognising his or her originality (Szmigin, 2006).

8.3.2.3. Meaning of coolness and underground image

A significant proportion of the respondents linked FAC with coolness which is widely understood as a kind of popularity, mystique and sacredness (Marisa, 2002). This means the FAC product is accepted as one of the cultural ideals of being cool and a youth cultural style (Frank, 1997). This attribute facilitates the companies to sell commodity goods to the masses; predominantly, it is used to target the young people with whom these meanings originated (Marisa, 2002).

Interestingly, while underground culture creates coolness and brands strive to sharpen its underground image, it seems that this factor is not quite attractive to consumers or it is not what they want to be like. This finding is not well consistent with the theories of current literature which usually link the terms like freedom, transgression, rule breaking and underground which are related to the sense of genuine and escaping of social dominated stream to the characteristics of young groups (e.g. Hebdige, 1979; Beverland & Ewing, 2005; Kawamura, 2005). One possible explanation may be that mass youth consumers and underground youth have a different consumer behaviour: for mass youth, underground does not necessarily equate authentic orientation; being labeled "transgression" is not the aspiration of the mass young people; what they really aspire to is the authentic spirit attached to this rebellious image. In essence, they are not deliberately marginalising and going against mainstream society.

8.3.2.4. Street art as a medium of originality and freedom

Both the general survey and the LV-V-A-L investigations indicate that among the art genres street art is most welcomed by youth. In a macro perspective the results of the general survey show that street art (graffiti and comics) occupy a significant position to the consumers. Comparatively, in a micro view the LV-V-A-L investigations provide more detailed information: regarding consumers' perception on artists, street art (19 per cent) comes as the third most attractive factor in the surveys of groups of Adidas and Vans. However, its position declined in the investigations on consumers of Levi's and Louis Vuitton (in Levi's, it is in fourth position; in Louis Vuitton, it is in fifth position). This tendency may further imply that street art has a higher acceptance in the sportswear world compared with other fashion fields. This feature is paralleling with the art style's masculine aesthetics.

However, in consumers' perception of the FAC products the comparatively less interest in street art indicates that the art style is not a significant factor in influencing the consumers' interests in the FAC designs, and this attitude is consistent with their understanding of the artist. Considering existential state of the examined factors (artists' originality, underground identity, freedom lifestyle, legendary experience, and their relation with street art) in LV-V-A-L investigations perhaps it can be argued that the meaning of street art lies in that it plays as an important visual language to express originality and freedom in youth world. This consumption pattern supports the theory of "signal economy" (Lash & Urry, 1994): "aesthetic reflexivity in the sense of allegory and symbol" come as a source of the self in everyday life. It is not enough for consumers to be aesthetically satisfied; what their image represent and symbolise similarly is important since it defines their individuality different from other people.

8.3.2.5. Consumers' concerns about incarnate forms

This study made a comparison in LV-V-A-L investigations with regard to consumer interest in the FAC. The findings are presented as follows:

1) In the investigation on Louis Vuitton, final designs, design process, artists' thoughts in art and their works are the first four most important concerns of the respondents. Not surprisingly, final products have a highest proportion among the responses with 27 per cent. Roughly 16 per cent of the respondents exhibit their interests in artist's thoughts in art. The design process and artists' works occupy a similar position among the respondents with 13 per cent.

2) In Vans survey, final designs occupy the largest proportion at 25 per cent. The second one is the artist's thoughts in art, 20 per cent. Nearly 17 per cent of the respondents express their concern on the works of artists. The design process is less than 12 per cent.

3) In the survey on Adidas the first four most important factors respectively are final design (32 per cent), artist's thoughts in art (16 per cent), artists' works (13 per cent), and design process (9 per cent).

4) For the Levi's group, the four most important factors respectively are: final designs (26 per cent), artists' thoughts in art (15 per cent), artists' works (15 per cent), and design process (13 per cent). (Table 7-2)

It can be found that the four groups showed a surprisingly similar inclination in the first four most important points: final designs and artists' thoughts in art are the first two most important points; subsequently, artists' works and design process take a similar position with a slight variance in different brand surveys.

Although it is not surprising that the final design is what consumers are mostly concerned about the finding reminds marketers that a satisfied final design is the critical factor of the whole project, which, accordingly, is the most important point when a brand exhibits its FAC designs to consumers. Besides, the respondents' notable interest in "artists' thoughts in art" and "artists' works" also implies that when consumers face such FAC designs, many of them also have a high quest for understanding the spiritual world of artists which could be incarnated via written or spoken description, and they are consciously concerned about the art/artist side instead of generally concerning on the whole products.

8.3.2.6. Way to balance the diverse factors relating to authenticity

Linked with the issue of authenticity the findings of incarnate forms illustrate the structure of the expressive form of the concept of authenticity. As discussed previously, the researcher grouped authenticity into two forms of incarnation: visual form and non-visual aspect (Section 2.8.2.2). In line with this analysis, Tables 8-1 to 8-4 present the distribution about visual and non-visual incarnation of authenticity concept.

In the responses to the question “concerns about the crossover projects” visual forms occupy a much higher proportion than non visual aspects (Louis Vuitton: 54 per cent versus 21 per cent; Adidas: 54 per cent versus 28 per cent; Vans: 54 per cent versus 29 per cent; Levi’s: 54 per cent versus 25 per cent). This reveals the core position of a brand’s visual creation, which is consistent with Bovone’s (2006) theory that young people frequently prefer to mediate their spoken language via images to construct their identity and be associated with the idea of authenticity. This also reflects one important advantage that visual artists in FAC world have: that is the technical advantage of being able to attach their authority to visual objects because of their talent in visual creation; through their expressive use of visual signs, artists transfer their authenticity to fashion brands.

Although the respondents did not rate non-visual aspects as highly as the visual factors, such aspects as the artist’s reputation, experience, and thoughts about art still made a deep impression in linking with moral authority in establishing an authentic aura, especially artists’ thoughts about art which come as the second most concerned factor with regard to consumer’s interests in the FAC project. Manipulation of non-visual aspects can be connected to a niche marketing strategy to differentiate from other competitors (Parrish, Cassill, & Oxenham, 2006). Niche marketing is a bottom-up approach, meaning that “the marketer starts from the needs of a few customers and gradually builds up a larger customer base (Shani & Chalasani, 1992, p.44-5).” The application of this model responds to the conditions mature industries are facing: increased competition and price deflation (Porter, 1998).

The finding that artists' thoughts in art are highly concerned (which usually is expressed in concepts/messages of works) is different from fashion personnel's negative perception. Fashion practitioners, educators and experts (Ma, personal communication, December 19, 2007; Thomas, personal communication, November 12, 2008; Price, personal communication, February 21, 2009; Jacobs, 2008) all agreed that the messages cannot necessarily be delivered to the consumers as they initially expected: most of the consumers are not familiar with the detailed information about the artistic products they bought, they do not even know that what they bought is a collaborative product with some artist. Dusty's practice further proved this point, as Ma (personal communication, December 19, 2007) stated, "I do not think consumers bought the T-shirts because they really understand that articles. The sign they sent out was like "oh, nice-looking". This is too superficial, is not our initial [expectation]." "We made some T-shirts by putting a lot of concepts and words from Warhol instead of [formal] designs. So the messages are quite heavy. Obviously, we found the consumer's reaction was not quite the same [as our expectation]. We initially expected they would buy them because of the messages. In fact, they think it is "nice-looking" and bought it." "A 15 or 16 year-old boy probably does not know who he is. In this circumstance, I do not think it is because the person or the art that he went to buy a commodity. [Is the number of this group high?] Yes. It is comparatively high. [That is, there are few consumers who know its meaning?] Probably 20 per cent.....20-30 per cent.....20-40 per cent." However, Nyman (personal communication, September 28, 2009) who is responsible for Levi's X Andy Warhol line expressed a distinct opinion. He believed that consumers who bought their FAC pieces knew what they bought because their products were only put in a few high end stores that explain things to their customers very well. Nonetheless, considering their release was limited to specific sites, it can be said that the FAC consumers are specifically selected not regular customers.

As a possible interpretation, the difference between perception of the consumers and the fashion insiders may be due to the different angles: the practitioners and critics talked about this phenomenon from a general perspective which means the consumers they referred to include those who know the FAC and general consumers who were not informed but might buy such FAC products.

Conversely, the investigations conducted in this study identified the attitude of those who were aware of such FAC designs. In this sense, this research argues that for those who were informed more or less about such FAC collections, messages behind the products are meaningful for them.

To sum up, combining the responses of the fashion insiders and consumers this research concludes that generally speaking, there is a low proportion of cognition to the messages behind the FAC products; this small group tends to be aficionados of the brands and/or some specific art culture; the visual aspect is the most important consideration for majority of the consumers.

A comparison of perception of the brands and consumers reveals that in general, the meaning of authenticity to the public has been fully identified and fulfilled by the practitioners, as highlighted in the FAC products and expressed by the brands. As an evaluation, this confirms the efficiency of the brands' strategy; as a managerial implication, it reminds practitioners that when building authenticity a brand may need to consider diverse forms of incarnation because the consumers tend to be quite emotion-savvy in their consumption and their interest is not simply limited to the final products, but in everything surrounding the products. What is important for brands is to find an appropriate way to balance these two aspects in the process of strategy-making so as to maximise the potential value of artists.

Table 8-1: Adidas-distribution of visual and non-visual incarnation of authenticity

Issue	Categories	Factors	Percent	Total responses
Incarnate forms	Visual forms	Final designs	32.1 per cent	296 responses
		Design process	8.8 per cent	
		Artists' works	13.2 per cent	
	Non-visual forms	Artists' thoughts about art	16.2 per cent	
		Artists' reputation	5.1 per cent	
		Artists' experience	6.8 per cent	

Table 8-2: Louis Vuitton-distribution of visual and non-visual incarnation of authenticity

Issue	Categories	Factors	Percent	Total responses
Incarnate forms	Visual forms	Final designs	27 per cent	359 responses
		Design process	13.4 per cent	
		Artists' works	13.1 per cent	
	Non-visual forms	Artists' thoughts about art	15.6 per cent	
		Artists' reputation	6.1 per cent	
		Artists' experience	5.6 per cent	

Table 8-3: Vans-distribution of visual and non-visual incarnation of authenticity

Issue	Categories	Factors	Percent	Total responses
Incarnate forms	Visual forms	Final designs	24.7 per cent	198 responses
		Design process	12.1 per cent	
		Artists' works	17.2 per cent	
	Non-visual forms	Artists' thoughts about art	19.7 per cent	
		Artists' reputation	4.5 per cent	
		Artists' experience	5.1 per cent	

Table 8-4: Levi's-distribution of visual and non-visual incarnation of authenticity

Issue	Categories	Factors	Percent	Total responses
Incarnate forms	Visual forms	Final designs	26 per cent	150 responses
		Design process	13.3 per cent	
		Artists' works	15.3 per cent	
	Non-visual forms	Artists' thoughts about art	15.3 per cent	
		Artists' reputation	4.7 per cent	
		Artists' experience	5.3 per cent	

8.3.2.7. Assessment of FAC from consumers' perspective

In the Adidas group, with a proportion of 58 per cent over half of the responses agree that the FAC improve their interest in Adidas; 89 per cent of the

respondents present a clear expectation to the brand's future collaboration. In Louis Vuitton group, with the highest of proportion of 64 per cent a major part of the respondents said that they are more interested in the brand because of the FAC. Predominantly, 91 per cent of the respondents express their expectation to the brand's new FAC. In the Vans group, 52 per cent of the respondents agreed that they love Vans more than ever because of their FAC projects. With a dominant proportion of 87 per cent majority of the respondents show an expectation on the brand's next FAC. In Levi's group, 38 per cent of the respondents clearly agreed that they are more interested in the brand because of its FAC pieces; and 71 per cent of the respondents express that they have an expectation on the brand's next FAC project.

Briefly, in groups of Louis Vuitton, Vans and Adidas over half of the respondents exhibited a higher interest in the brands; in other words, this improves their affinity with the brands. Meanwhile, the significance of this scale of consumer group can be interpreted by low-key marketing of Beverland and Ewing (2005). In their study they cited the performance of Diesel as a case: through their edgy ads which are understood as a low-key marketing approach, this brand makes successful performance by "creating awareness and admiration among 45.5 per cent of teens (Beverland & Ewing, 2005, p.389)." What this indicates is that remaining faithful to a brand's core target helps build a mass audience. Besides, the fact that the majority of the participants showed their expectation to the brands' new FAC projects suggests their intention of (re)purchase which leads to brand loyalty (Miller & Grazer, 2003). In a word, FAC is helpful to catch the young market and strengthen consumer's brand loyalty; meanwhile, there still exists a bright perspective in the FAC market.

8.3.2.8. Demographic characteristics

In the brand-focus consumer surveys, the respondents mainly range in age from 13 to 30. In the general survey, the age range of 21-25 comes with the highest proportion of nearly 49 per cent; with 25 per cent 26-30 ranks second highest proportion; age group of 16-20 occupies the third highest proportion with 18 per cent. Briefly, over 90 per cent of the respondents were aged between 16 and 30. Collectively, the respondents mainly constitute young people ranging in age from

13 to 30. This age group largely represent FAC consumer group. Even for luxury goods, young people play a critical role: 46 per cent of customers of luxury goods are less than 35 years old (Bruce & Kratz, 2007). Moreover, as discussed before, the target of this FAC phenomenon focuses on youths. In this sense, it can probably be said that the responses to these surveys significantly represent FAC consumer's attitude toward FAC designs.

8.4. Operation features of FAC practitioners

8.4.1. Time frames of the collaboration

Brand alliance involves short-term and long-term combinations. The length of time needed is "a key to successful implementation". This is especially true when it is for brand transition (Abratt & Motlana, 2002). Therefore, this study examined the collaborative time frame of FAC, as a special case of brand alliances.

8.4.1.1. Short-term offers as the rule

This research found that the majority of FAC (94 per cent) practitioners adopted the form of short-term offers during the period from January 2000 to January 2009. This fact perhaps could be explained by the advantages of short-term collaboration. Such short-term combination not only enjoys the benefits like entailing the pooling of skills and resources by the alliance partners (Rodrigue & Biswas, 2004), increasing profit margins, and widen current markets (Erevelles et al, 2007), but also embrace the advantage of emphasising the sense of fresh style utilising the rarity of the collaborative designs so as to differentiate from other similar brands. This was verified in the interviews with product manager of Adidas Hong Kong Tam (personal communication, September 2, 2009), and Levi's designer Nyman (personal communication, September 28, 2009), they believed that one-time offers help to keep freshness and the expectation of consumers. Furthermore, it is able to work as a try to reduce the risk of crossover with artist(s): if the collaboration is successful, the brand could continue the collaboration including taking a second wave of collaboration with the same artist or a new collaboration with another artist(s); otherwise, they can terminate the collaboration without too much cost. Such examples might be seen in the collaborations between Louis Vuitton and Takashi Murakami (four times),

Reebok and ST/Art (two times), Adidas and Fafi (two times) and Cey Adams (two times), Married to the Mob and Kaws (two times), DC and SSUR (two times). In fact, a one-off collaborative mode is viewed as an optimal selection because of its superiority of keeping special and flexibility which can meet a brand's different purposes (I. Chan, personal communication, December 7, 2008; Nyman, personal communication, September 28, 2009).

In addition, in some cases, the release of short-term offers is because of the will of the artist/collaborator. It more possibly happens in the collaboration between small company and big artists. For instance, in Li-Ning's case artists like Kaws initially refused to join the collaboration since they were not familiar with the brand and afraid that association with Li-Ning probably would destroy their fame; besides, the brand's budget is limited in this aspect (S. Chan, personal communication, July 30, 2009). In this case, it is impossible to develop a long lasting collaboration.

8.4.1.2. Infrequent short-term offers

What is the meaning of infrequent short-term offers for a brand like H&M? Short-term offers are a way of helping retailers to differentiate their offers (Kumar & Steenkamp, 2007). Nonetheless, it is hard to say that loosely temporary collaboration could improve a brand's artistic personality even though it probably contributes to updating the brand image in a broad sense. Building a brand's association with specific values is a long-term process. Furthermore, it can only be realized through large-scale investment and call for significant effort and resources (Lee & Ganesh, 1999; Meenaghan, 1995, as cited in Shani & Sandler, 1998). In this sense, it probably is appropriate to understand infrequent offers of FAC as a sign of a brand's keeping abreast of change and anticipating trends (Wilcox & Cameron, 2006); it is used as trendy pieces to breathe new life to the brands rather than a strategic adjustment to update its brand image.

8.4.1.3. Frequent short-term offers

Among the cases studied, short-term offers with intensive frequency are much favoured. Based on this model, some brands even operate an artist edition line (e.g. Converse's IHUND (RED) Artist project, DC's Artist project, Gap's Artist

Editions T-Shirts and Agnès b's "t-shirt d'artiste" collection). Possible interpretations might be that 1) this form not only shares general benefits of short-term offers like bringing freshness, uniqueness to consumers, but also represents the brand's strong commitment to art culture, provides the basis for the construction of co-branded identity of the brands and the artists, and their relationship (Motion et al, 2003); 2) meanwhile, it reduces the risk which may generate through large scale and long term collaboration which need considerable effort and investment, and prudential management.

8.4.1.4. Long-term partnership

With reference to Abratt and Motlana (2002), when it is about brand positioning or transition, FAC appears to be more long term. "It appears that a longer transition period is better than a shorter one. Time is needed to reduce the confusion consumers are likely to experience (Abratt & Motlana, 2002, p.49)." Similar to frequent one-time offer, this model is related to establishing a specific image, or adopted as a strategy of brand transition. Among the FAC cases Dusty is one of the brands which established a long-term partnership with artists. After they made significant efforts the results are satisfying, especially their development in the foreign market. "This can help us in foreign markets. We have products sold in foreign countries. It is not that complicated in South East Asia perhaps because it is near to Hong Kong. More or less, places like Taiwan, Singapore may know our products. But it would be different in foreign countries because that is totally different world. If we collaborate with Warhol, like this project, more or less it would be easier to enter into that market." ... "In a word, you may be not familiar with our history, now I tell you that we have collaboration with Warhol. More or less, it would help. This is the benefit (Ma, personal communication, December 19, 2007)." Dusty's practice reveals what a small company could benefit by associating with an internationally influential artist: it can build a bridge between a less recognised brand and foreign market and so improve its image in international scope. Another case is Levi's. This brand established a long-term and regular partnership with Andy Warhol to strengthen its relevance with pop culture-related art. Nonetheless, compared with one-time offer, stable collaboration may face higher risk, more investment and effort.

8.4.2. Price and release scale

Apart from short-term collaboration, price and release scale are another two factors to be manipulated. In this case, image of exclusiveness is emphasised by charging a higher price and limited distribution. But these two factors are not necessarily applied in the same project. For instance, in Li-Ning's case, as well as a limited release, their FAC pieces charge for RMB 2008 as a way of expressing exclusiveness, "it does not matter how much it sells. It cannot be cheap; has to be expensive; because only the price is expensive [that] make the whole thing exclusive (S. Chan, personal communication, July 30, 2009)." In Louis Vuitton's collaboration with Takashi Murakami their "Multicolour" collection is not limited. However, they restricted the release of these bags by upping the entrance barrier of price: the "Multicolour" bags are approximately 60 per cent more expensive than their classic bags (Radon, 2004).

However, not all brands use price and release scale to build uniqueness. In the cases of H&M, Gap, and Uniqlo, the price of their FAC pieces basically is similar to other regular items. It is similar in the aspect of release scale. In many cases, FAC is released in a combination of limited edition and un-limited edition. This result perhaps is because their motive of launching FAC is to provide trendy and special pieces. As H&M's interpretation of their collaboration (including its collaboration with Karl Lagerfeld, Madonna, Roberto Cavalli, Comme des Garçons and alike), it is to express their concept that "Bring you fashion and quality at the best price" (H&M, 2008).

8.4.3. Function of FAC as a marketing strategy

Function of FAC can be understood from two dimensions: one is promotion; the other one is sales contribution. They are convergently related.

8.4.3.1. Promotion

In the FAC world, short-term offers as the leading form largely determine the promotion role of such collaboration activities. Its application together with limited release and higher price further highlights this function. In fact, even though Levi's launched long-term collaboration with Andy Warhol during 2005

and 2008 their project was viewed as a small distribution (Nyman, personal communication, September 28, 2009).

As a promotional technique, benefits of making FAC are summarised as 1) boosting market awareness (I. Chan, personal communication, December 7, 2008; Ching, personal communication, October 25, 2007; Yau, personal communication, March 23, 2009; and Thomas, personal communication, November 12, 2008); 2) media attraction (S. Chan, personal communication, July 30, 2009; Tam, personal communication, September 2, 2009; Teo, personal communication, September 9, 2009); 3) added-value to the product (Yau, personal communication, March 23, 2009); 4) brand construction including brand affinity, brand image-building, and brand differentiation (Palladini, personal communication, January 16, 2009; Song, personal communication, March 21, 2007), market expansion (S. Chan, personal communication, July 30, 2009; Thomas, personal communication, November 12, 2008; Ma, personal communication, December 19, 2007).

Despite their different expression these factors are viewed jointly. For example, boosting market awareness contributes to building brand image which in turn help to different a brand from its competitors and improve a brand's connection with consumers. In addition, among the diverse purposes, media attraction is a quite important goal of FAC since it is closely related to fulfill the objectives of brand building and promotion. As Tam (personal communication, September 2, 2009), I. Chan (personal communication, December 7, 2008) and S. Chan (personal communication, July 30, 2009) said, crossover is a way of making noise and this is reached largely via media. Moreover, via media artists who initially may be unknown by consumers can be known through coverage in a magazine. For S. Chan (personal communication, July 30, 2009), media attraction was his critical purpose, which even accounts for why he made FAC collection.

8.4.3.2. Sales contribution

Sales contribution of FAC includes two forms: direct generation of sales volume and indirect generation of sales volume.

For the first situation, luxury brand Louis Vuitton is such a case. Their collaboration does not always focus on charisma of “rarity” and “exclusivity” which, though, is crucial for the brand. Their cooperation with Japanese artist Takashi Murakami in 2003, for instance, is a combination of limited and non-limited production though their releases process may be strategically controlled. It turned out that these designs made a prominent contribution to its turnover as the data showed: As of 1st February 2005, more than 71,000 Louis Vuitton handbags and accessories from these four collections had been sold in the United States through Louis Vuitton stores and its Website for more than US\$40 million (Eaton, 2006, p.3). Sales of Murakami-designed smiling cherry purses were almost single-handedly responsible for double-digit growth for Louis Vuitton in the first quarter of 2005 (Thomas, personal communication, November 12, 2008). Subsequently, the brand launched Monogram Cerise line featuring bright red cherries with smiling faces in 2005. Other cases include Sixpack France and Maharishi: the former features collaboration with artists since its establishment in 1998; the latter specially established diffusion line DMHI on the basis of one-off collaboration in 2001. In this situation, perhaps it can be said that the FAC offers play a significant role in sales volumes and product development as well as brand image building.

Nonetheless, corresponding to its emphasis on promotion, FAC’s contribution to a company’s sales volume usually is in an indirect way, rather than directly (Palladini, personal communication, January 16, 2009; Ching, personal communication, October 25, 2007; I. Chan, personal communication, December 7, 2008; S. Chan, personal communication, July 30, 2009; Tam, personal communication, September 2, 2009). FAC offers are able to indirectly generate sales and facilitate the company to enter into a new market: the majority of the interviewees agreed the collaborative designs’ contribution to other products of same company. Palladini (personal communication, January 16, 2009), Thomas (personal communication, November 12, 2008), Price (personal communication, February 21, 2009), and Ching (personal communication, October 25, 2007) illustrated a similar picture: under the charisma of collaboration products, consumers are enticed to enter into the store and then discover other items they

like. As Palladini (personal communication, January 16, 2009) described, “You may buy a pair of our Iron Maiden shoes because you love the band, but in that effort discover other Vans products you like.” For the brand, collaboration is a way of “co-mingle fan bases” which is extremely valuable. FAC’s attraction to new consumers was similarly mentioned by Thomas in the case of Louis Vuitton, “it attracts a new sort consumer, who might never have stepped into the boutique otherwise, because they thought of the brand was old and boring or tacky.”

8.4.3.3. Summary

In a comprehensive perspective, this research argues that

1) As a marketing strategy, function of FAC can be understood from two dimensions: promotion and sales contribution. As two sides of the coin, they are convergently related.

2) No matter whether it is infrequent, frequent short-term offers, or long-term collaboration, the partnership between a brand and an artist is usually flexible and temporary; as a form of staged collaboration, their main role focuses on 1) marketing promotion that aims to improve or update a brand image and promote a wider range of items; 2) media attraction; 3) added-value to the product; 4) brand construction including brand affinity, brand image-building, and brand differentiation, market expansion. These factors are closely related to each other as section 6.3.4 analysed (Figure 6-1).

3) Particularly, while some FAC offers could directly drive sales volume, its commercial value usually lies in its promotion effect which indirectly generates sales volume of other product lines for the company. In this context, sales volume of the special offers should not be taken as the standard in the evaluation of the performance of a FAC campaign; by contrast, the attitude and perception of media and consumers and changes of the market base should be given a more important consideration (S. Chan, personal communication, July 30, 2009; Tam, personal communication, September 2, 2009). Nonetheless, assessment of the collaboration is complex; definition of whether or not the collaboration is successful can be multifold. In this sense, perhaps a basic evaluation is to relate to the brands’ initial objectives (Bruce, 1995).

8.5. Factors influencing artist selection

The strategic motives to engage in FAC formation vary according to firm-specific characteristics and the multiple environmental factors. In this sense, FAC is constructed by numerous brands with very individual and different manipulation. Each new collaboration project can possibly take new forms and break old ones. As Teo (personal communication, September 9, 2009) and S. Chan (personal communication, July 30, 2009) said, there is no formula to be used for brands. This is especially true when more and more brands participate in this trend and make it increasingly flexible and innovative; nonetheless, it is still likely to identify factors that may influence the alliance behaviour. This insight is supported by relevant studies on construction of criteria of alliance partner selection (e.g. Mendleson & Polonsky, 1995; Brouthers & Wilkinson, 1995; Medcof, 1997; Hagen, 2002). In these studies four Cs: compatibility, capability, commitment and control are identified as the criteria. Bruce (1995, p.550) addressed five factors influencing collaborative product development. They are: importance of personalities, personal relationships, cultural factors/compatibility, trust, and frequent communication; importance of involving both technology and marketing (including personnel, perspectives, expertise and analyses); importance of involving senior management and of building commitment to the collaboration as a strategic asset; importance of having a collaboration project manager and a flexible management style within a context of clear responsibilities; importance of clear and profitable market prospects for the output of the collaboration. Compared to their studies, the researcher made a more specific view and addressed some themes on the basis of an examination of the practice of the brands, perception of fashion experts and consumers.

8.5.1. Right art styles

8.5.1.1. Brand-artist congruence

Brand-artist congruence is an important management principle for identifying suitable artist collaborators. This issue was examined from perspectives of both consumers and brands.

The side of consumers

The LV-V-A-L surveys show that the four brands have different pictures in their consumers' mind. Comparatively, the images of Adidas and Vans are more parallel: street style and originality were ranked as the first two most important attractive factors. In terms of Louis Vuitton and Levi's, as two brands with a prestigious history in their own fields, classic style come as the most glamorous in their consumers' mind. Subsequently, the two brands exhibit their attraction from different dimensions: for Louis Vuitton, their fashion style, originality, and brand name impress their consumers; for Levi's, their originality and history are more cherished by their consumers. In this situation, it is not surprising that their preference of art may be different. As stated above, the consumer surveys presented art preference from consumer's perspective: the consumers of the luxury brand tend to have a higher interest in fine art and pop art; by contrast, consumers of sportswear brands are more obsessed with graffiti art, comics and cartoons.

The side of brands

As an individual case Adidas's performance exhibits strategic consideration in the artists' creative styles and image even though those collaborators enjoyed a good reputation. Of the three collaborative collections (Adicolor, the Sleek Series, and the End-to-End Project), two were collaborations with graffiti artists, and 65 per cent (11/17) artists involved are graffiti artists. This is to a great degree consistent with Adidas's positioning of itself in the market. The brand is positioned as a street-style label, which naturally points to the graffiti or street artist in terms of collaboration. The company has clearly discerned the current influence of graffiti on the consumer: graffiti has also been thoroughly established as an art form that resonates with a wide audience (Krispin, 2007). In recent years, the artistic and cultural phenomenon of hip hop has become quite influential among youth. Broder's (2006) study showed that hip-hop fashion is the rule rather than the exception among young people. As one of the four key activities of hip-hop culture (rapping, graffiti art, breakdancing, and DJing), graffiti art has obvious youth appeal. Briefly, the thriving scene of hip-hop culture constitutes the strategic foundation of the brand.

The above findings indicate that marketers should appropriately crossover into other boundaries and guarantee artists selected is congruent with the brand's purpose. For instance, a brand may need to consider whether FAC is used to strengthen the brand's coherent image or to establish a new image, whether it is to cater for its existent consumers or for attracting new consumers.

The artist's attitude constitutes the qualitative aspect of artistic products. In other words, the artist exhibits his or her art style and confers an image on the fashion brand. This means that the aura of authenticity will make little difference if the products delivering artistic authority are inconsistent with target consumer's aspiration. In line with a brand's positioning and target market, the thoughtful selection of an artist's creative style and image further enhances the possibility of success in an artistic collaboration.

8.5.1.2. Pop-art relevance as mainstream choice

Despite diverse art styles this study found that pop-art relevance like graffiti, comics, and pop art (exemplified by Kaws and Andy Warhol) tend to be active in both high fashion and high street worlds. This tendency particularly is prominent in youth brands. For instance, Adidas is inclined to select recognised artists as partners from pop-art relevance (pop art, street art, etc); Vans's collaborators basically are from street art worlds, such as graffiti artists Wes Humpston, Neckface, Kaws, Futura, tattoo artist Mr. Cartoon, underground cartoonist Robert Williams. An examination of the profiles of the artists show that this is expressed in two aspects: 1) Firstly, among 246 artists who were involved in the FAC projects nearly 68 per cent (168/246) belong to pop art -relevance including pop art, street art (or graffiti), comics and cartoons; among this group, street artists account for 76 per cent (127/168); in addition, a proportion of 15 per cent (25/168) are comic style artists. 2) Respondents' preference of pop art, graffiti, comics and cartoon as identified in surveys can be generally described as pop-art relevance.

Reasons about the prevalence of this style are understood from two aspects: understandability and simplicity; connection with youth culture.

With reference to Thomas (personal communication, November 12, 2008) and I. Chan (personal communication, December 7, 2008) popularisation of pop culture-related art may be referred to its understandability and simplicity since these two factors are important for consumers. “I think that the art needs to be easily accessible and understandable - it cannot be too abstract or intellectual or esoteric--because brands want to sell to as many people as possible. So, that is why most turn to pop artists or those who are already household names. Pop art anyone can get on a very simple level because it’s generally light, colourful and cheerful...(Thomas, personal communication, November 12, 2008).”

Besides, this issue can be linked with the origin of FAC in the youth world. This largely refers to sneaker sphere. As a critical section of FAC, sneaker FAC significantly contributes to artists (and designers) collaboration as an obvious alliance which has grown rapidly since the beginning of the twenty-first century (Intercity, 2008). In fact, among 18 sportswear brands collected in this study, 72 per cent focus on sneakers (Vans, Adidas, Nike, Converse, DC, Gravis, K-Swiss, Feiyue, Reebok, PF Flyers, Prokeds, Etnies Plus, and Simple) (Figure 8-3). According to Intercity, sneaker FAC roots in creative subcultures hip hop and skate boarding in the 1970s accounted for the prevalence of graffiti in youth. It may be based on this root that pop-art relevance featuring masculine aesthetics (Whiting, 1997; Pomerantz et al., 2004) incorporated into youth fashion. Meanwhile, this also justifies the leading role of males. Considering the prominent position of youth brands in FAC trend this analysis may also account for the whole FAC’s feature and meaning in terms of its prevalence in marketing.

Briefly, this type of art is positioned in the youth world and features underground and masculinity. Moreover, it is easily understood by people. These features may provide clues to trace the development of FAC: marketers intended to use this rebellious art genre to catch young people; moreover, male consumers were and are their critical target; with the diffusion of this male-originated aesthetics in the fashion world it becomes popular in both male and female brand categories; moreover, its understandability significantly contributes to its prevalence in a wide consumer scope.



Figure 8-3
1. Vans & Robert Williams; 2. Reebok & Kenzo Minami; 3. Nike & Claw Money;
4. Nike & Katsuya Terada; 5. Adidas & Mark Gonzales; 6. Converse & Jeremyville
(Intercity, 2008)

8.5.1.3. Style multiplicity

While pop-art relevance is prevalent in FAC marketing, it can be found that in Adidas' case the company also collaborated with graphic artists and avant-garde artist like Taro Okamoto as well as street style artists. In fact, many other brands like Louis Vuitton, Levi's, and Agnès b showed a similar inclination. In this sense, it seems that many brands enjoy employing multiple artists for the same collaboration. One explanation is that it is to express a brand's creativity and innovation. As Yau's (personal communication, March 23, 2009) interpretation about their philosophy: "To strike a balance between the styles of exhibitions, we

usually prefer to have different art forms alternatively in order to give freshness to the public.” Another example is Levi’s. This brand adopted two parallel routes to develop collaboration with artists: on one hand, it established a long term partnership with artists like Andy Warhol and Kaws; on the other hand, it released a one-time offer together with illustrators like Carrie Chau and Simone Legno for a regional release, which brought freshness and different experience to their consumers.

A further interpretation of this scenario is related to the analysis of multiple celebrity endorsers in advertising which prefers to invite two or more artists in a project (Hsu & McDonald, 2002). According to Hsu and McDonald this form contributes to building consistency, avoiding audience boredom, and appealing to multiple consumers. Seno and Lukas (2005) conducted a deeper study on the issue of multiple celebrity product endorsement. In their study they analysed phenomenon of “celebrity multiplicity”. With reference to Seno and Lukas (2005) employment of multiple artists to design for a same FAC project can have two outcomes in relation to the transfer of meaning. Firstly, it can transfer a wide range of meanings to the brand, provided that the artist collaborators bring a diverse set of art styles to the co-design process. Secondly, it can transfer a particular, reinforced meaning to the brand, provided that the artist collaborators have relevant styles in common. Briefly, the number of artists that a company decides to use for the same collaboration can affect the image of the brand: if the artists complement each other with the variety of their meanings, then “an increase in their number may well increase the scope of the meaning transfer to the brand”; conversely, if the artists are consistent with each other in terms of the same meaning, then “an increase in their number is likely to reinforce the injection of a particular meaning” (Seno & Lukas, 2005, p.127).

In this line of thinking incorporation of multiple styles suggest that brands strive to expand their consumer base as well as remaining its current consumers. Take Louis Vuitton as an example. In their FAC history, the brand collaborated with different styles (graffiti, pop art, etc); however, according to the surveys Louis Vuitton’s consumers prefer pop art and fine art. In this situation, it seems that Louis Vuitton’s collaboration with graffiti artist Stephen Sprouse reflects its

motivation of market expansion. Relevant evidence can be found in the writing of Hata (2004), the founder of Louis Vuitton in Japan: through the FAC strategy, Louis Vuitton updated its brand image successfully, further maintained its consumer loyalty, and meanwhile, expanded its market share.

8.5.2. Reputation of the artist

The interviewees' responses exhibit two distinct opinions about the significance of artist's fame: fame is a less important consideration and a famous artist is the optimal selection. Meanwhile, there is a third standpoint which presents an eclectic view stating that reputation is a flexible factor.

1) Yau (personal communication, March 23, 2009), Palladini (personal communication, January 16, 2009), and Ching (personal communication, October 25, 2007) claimed that there is no much relation with the reputation of artists even though some of their partners are quite famous in their fields like appropriation artist Richard Prince, pop artist Takashi Murakami, and underground cartoonist Robert Williams.

2) By contrast, other interviewees believed that an artist's reputation should be an important consideration. As a Hong Kong based practitioner Ma (personal communication, December 19, 2007) stated, representatives of certain fields including art is their favourite selection which largely accounts for their collaboration with Andy Warhol. "It is helpful for us in foreign countries (Ma, personal communication, December 19, 2007)." He believed that an artist's fame will be one critical weapon to success along with the increasing commercialisation of the artistic collaboration. Dusty's performance suggests that collaboration with star artists may be especially useful for those which are less influential brands.

Teo's (personal communication, September 9, 2009) comments on Li-Ning further indicate that to small brands, the fame of artists seems to be critical to attract media attention. Similarly, as two critics of fashion field, Thomas and I. Chan conceded the importance of fame of artists. "Household name artists are

chosen because it's an instant connection to the consumer (Thomas, personal communication, November 12, 2008)." When talking about Adidas's consideration in Hong Kong market Tam (personal communication, September 2, 2009) also mentioned the significance of reputation of proposed partners: "icons" and influence in the target market are two of their important consideration.

3) Besides, there is a third opinion: artist identity is a flexible factor. As Teo said, "they [practitioners] are trying to do better than the last one. What this means is that there is going to be a lot of innovation that happens. You are going to have people who collaborate with the famous people who are well known; but you are going to have other brands decide, 'you know what, I do not want to have someone famous, I want to have somebody great but a little bit less known.'" Talking about his thoughts of new projects Levi's designer Nyman (personal communication, September 28, 2009) expressed: he would like to see art collaboration where the artist is a secret and people just find out by word of mouth. This means "things are more important when some one finds out on their own and it is not told to them". This conception provides two insights. On one hand, artists' fame is not always highlighted to attract consumers, at least, for an established fashion brand; on the other hand, it may reflect a tendency that for a brand who has done a multiple of FACs they constantly change the form of collaboration, so to keep special and fresh experience for their consumers, and keep their expectation. In this way, it is a natural result that FAC becomes increasingly flexible.

As a comparison, the investigations present consumers' attitude to this issue: concerns about artist's reputation occupied a quite low proportion: in the Adidas group the proportion is 5 per cent compared to the highest proportion of 32 per cent; in Vans group it is less than 5 per cent while the highest one is 25 per cent; in Louis Vuitton survey it occupies 6 per cent while the highest one is 27 per cent; in Levi's the situation is similar: consumers' interest in artist's reputation is 5 per cent compared with the highest proportion of 26 per cent (Table 7-2). These results suggest that artist's fame is not much attractive to consumers.

On the whole, this research found that

1) From the brand's point of view, the importance of an artist's reputation depends on the actual situation; along with the participation of more and more brands, the forms are increasingly dynamic. In this sense, artist's fame is not necessarily critical.

2) For the consumer's point of view, whether consumers initially know the artist before they are associated with some brand, to a large degree, it is not significantly important for most of the FAC consumers. It seems that as a concept or identity, the more important meaning of "artist" lies in its symbolic image. As discussed, the merits like originality, freedom lifestyle represented by artists are more alluring. To put it simply, it is most important for brands to send an authentic image to the consumer by relating to somebody from a specific group. This standpoint probably could be supported by the way in which Vans communicated with consumers about their collaboration with artists and other partners. Via their website, the brand could educate consumers "who is Dave The Chimp" and "what he did" (Figure 8-4). In this way they can deliver relevant messages into consumers' brain. To a certain degree, this may account for why some less recognised artists were invited to design.

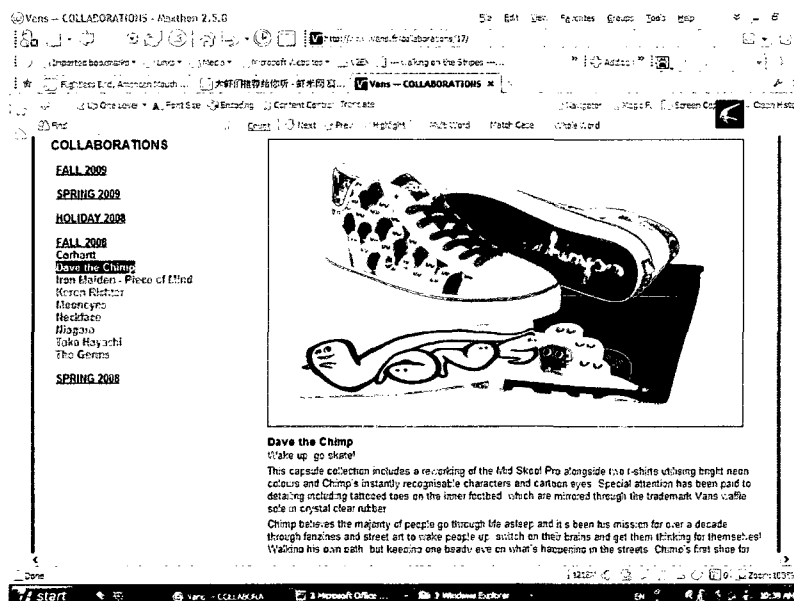


Figure 8-4 Sneakers and T-shirts by Dave The Chimp

Source: <http://www.vans.fr/collaborations/17/>

A question is: why are many icons selected as partners if the artist's reputation is not that important for consumers?

This issue was analysed from four aspects.

1) Firstly, famous artists are easier to attract media coverage. With reference to I. Chan (personal communication, December 7, 2008), fashion editor of Hong Kong fashion magazine Milk, while their attention to some collaboration depends on the whole package of outcome, fame and publicity still are important elements. Teo's (personal communication, September 9, 2009) view of "trading up" explained that association of a small brand and a well-known artist (or other icons) would attract media. As a case, S. Chan's (personal communication, July 30, 2009) FAC project for Li-Ning brand proved that their collaboration with the international artists (Kaws, Delta, Mr. A, James Jarvis, and :phunk Studio, etc.) made a heavy media coverage in scope of Mainland China and Hong Kong including sports magazine, lifestyle magazine, most of which are magazines for youths.

2) Cooperation with the globally famous artists is a path to improve its international presence. Such cases can be found in Dusty's expansion into the foreign market and Li-Ning's building international image. As an alliance of a regional brand and globally known artists it can be explained with co-branding theory by Abratt and Motlana (2002): When two brands are linked through a co-branding arrangement and the target brand (Dusty and Li-Ning) is not as well known as the context brand (artists like Andy Warhol, Kaws, etc), the target brand can gain the effect of increasing assimilation and its image could converge with the better known brand and adopt its brand value in the eyes of consumers. According to Rao, Qu, and Ruekert (1999) this strategy is quite effective when a brand enters a new market.

3) As gurus with an international reputation (e.g. Andy Warhol and Robert Williams), artists own their fans who are well informed of their idol's project. For instance, Japanese street artist Usugrow's activity has been supported by a broad range of people, such as bands and kids from underground hardcore and metal scene, skaters, hip hop heads, kids bombing streets (Usugrow, 2009). In

this niche community, the artists act as role models of their adorers. Graffiti artist Kaws (personal communication, October 21, 2008) talked about how his fans are familiar with his projects, “A lot of times the people who purchase my work are informed but I hope to reach people who just buy something because they find it interesting. Maybe later on they will figure out its origin.” As such, by collaborating with icons of some art genre a brand can expect to catch this type of consumers without losing those mainly pursuing fashion (Ma, personal communication, December 19, 2007).

4) Niche marketing strategy. It may be safe to say that no matter how famous an artist is in his/her field, he/she still holds a comparatively niche identity for mass consumers. Take Andy Warhol for an example, as a pop art legendary, he possesses a high reputation globally in both art and fashion world. Even so, this reputation largely is limited to the pop culture related world. According to Ma (personal communication, December 19, 2007), among the consumers of Andy Warhol collection there are only 20 per cent-40 per cent of their consumers know about the artist relevance including the messages they put in. The situation may be gloomier for those coming from graffiti, comics, or other sub cultures with an underground identity. In this sense, FAC reflects a fact that today’s marketing is quite fractionised.

As a business behaviour this can be related to a niche marketing strategy to differentiate from other competitors. This model is consistent with the conditions mature industries are facing: increased competition and price deflation (Porter, 1998). To be a success, one of the strategies the firms are practicing is niche marketing used as differentiation (Parrish et al., 2006). Niche marketing is a bottom-up approach, meaning that “the marketer starts from the needs of a few customers and gradually builds up a larger customer base (Shani & Chalasani, 1992, pp. 44-5).” As a strategy it was discussed by Beverland and Ewing (2005) in the name of “low-key marketing approach” which means remaining faithful to a brand’s core target helps build a mass audience. It can be found that this philosophy is consistent with the “trickle down” route mentioned by Palladini (personal communication, January 16, 2009). This means although consumers who are well informed of the brands’ FAC are limited to a small circle, they are

trendsetters or early adopters, play as role models of later consumers and usually determine what brands are cool for the wider mass market (Beverland & Ewing, 2005; Beaudoin, Lachance & Robitaille, 2003). Therefore, the brands must meet this group's values well, which means they need to provide credible FAC with appropriate messages and select right partners.

8.5.3. Artists' origin

While some interviewees did not think where the artist is from is an important consideration, the artist's origin does have its practical advantages. According to Tam (personal communication, September 2, 2009), one reason that Takashi Murakami was selected by Louis Vuitton was because of the strong position of Japan in cartoon fields as well as his designs' attraction to girls and young consumers. In this context, the importance of the artist's origin may lie in his/her symbolic meaning, that is, artist's origin constructs a part of authenticity, especially when this origin includes the artist's characteristics and life stories. This means the artist's identity largely serves to legitimate his/her creativity and authenticity and is as important as the formal features of his/her artworks; by investing material with meaning their biographical narrative plays as a basis of estimating value (Fine, 2003). In his article, Fine (2003) cited self-taught artist as a case. Below is an account of artist Clyde Angel's biography:

Angel, Clyde (b.1957) Clyde Angel was born in Beaver Island, Iowa, and is a "highway wanderer" who makes his art from scrap metal he picks up along the road, often tin cans and rusty car parts. He is a recluse who lives somewhere in Iowa and does not want to know people or interact with society. Angel says people can know him from his art and the writings he often includes with it. He learned rudimentary welding techniques from a welder/fireman who became a friend and who allows Angel to use his tools. He makes two- and three-dimensional figures of imaginary women, men, and animals. (Fine, 2003, p.168)

According to Fine (2003), this biographical narrative significantly contributed to premier price of his works.

Besides, this consideration is meaningful in terms of practical operation. S. Chan's (personal communication, July 30, 2009) practice supports this insight. When explaining why his first Li-Ning FAC collection was collaborated with Hong Kong artist, he stated this is because he can better control the process of collaboration as well as influence of Hong Kong style on Mainland China.

8.5.4. Artists' fashion knowledge

As temporary co-designers artists' sensitivity to fashion or exhibiting delicate fashion taste is viewed necessary since this contributes to trendy designs. This point may be more important if the artist is deeply involved in the collaboration which means what he does is not only pattern design but also material selection and even style design.

The performance of Adidas in the Hong Kong market indicates that their consideration of the partner's connection with the fashion world (Tam, personal communication, September 2, 2009). S. Chan (personal communication, July 30, 2009) showed a similar opinion. When talking about why he selected artists as partners rather than singers like Adidas did, he mentioned problem of taste of singers as well as their ability of design. In his view, Adidas chose a rock star (Missy Elliot) to design a collection is because of her hip hop roots. "Does the singer you want to invite have the ability to design? Does she know how to design? [Q: Adidas once collaborated with a hip hop singer] Yes, because they knew that the hip-hop singer has a taste in this hip-hop culture. Adidas is very clear, followed this singer for years, and knew that she has a hip hop because they are from the same country."

With reference to Teo (2009), an artist's fashion sense is significantly important to make successful collaboration with a fashion brand. "What it is about collaboration is about the meeting of two worlds, the world of fashion and the world of blank. It could be the world of graphics. It could be the world of architecture; it could be the world of the product design; it could be the world of celebrity. It could be the world of shoes. And each party has to bring on to the

table, a perspective from that world. So if you had one side to fight, [but] did not understand the other side you will not have good collaboration.”

8.5.5. Right cause: An organic connection between the brand and the artist

Organic connection is able to naturalise and justify a brands' association with authenticity (Beverland, 2005; Botterill, 2007; Postrel, 2003; Fine, 2003). In this study there is a general inclination that these FAC practitioners tend to naturalise their collaboration and legitimise their authenticity via an organic link, and view art as one of their heritage by linking with their history. The majority of the examined cases pinpointed that there is a personal link between them and the artists selected. For instance, when explaining why they collaborate with artists and the rule of artist selection, Palladini (personal communication, January 16, 2009) said: “the only rule as mentioned above is an organic connection to our brand and its ideology.” “He or she or it has not been broadly associated with one of our competitors.” Likewise, when talking about their collaboration with Andy Warhol, Levi's said that “Warhol frequently wore Levi's and in 1984 created artwork for the company's 501 Blues ad campaign (WGSN, 2005b).” In its later collaboration with Damien Hirst, Levi's designer Adrian Nyman explained how the project came about: “I received an email from Warhol collector Damien Hirst. Damien had come across the Fall 2006 range at Barneys New York, and after buying several key pieces was interested in purchasing the whole line (Job, 2007).” Gap is no exceptional. Embarking in around 2003, the brand began to consolidate its product design and build its individual and original brand image and relevance with pop culture (Sharett, 2004). As an expression of this value, via continual commercial ads/campaign and partnership it firstly strengthened its connection with fields of music, fashion and film which including pop singer and actor Madonna, and hip hop singer and actress Missy Elliott for Gap's fall TV campaign in 2003, pairs actress and fashion icon Sarah Jessica Parker with celebrated musician Lenny Kravitz in 2004 (Gap, 2003/04), which were integrated as a part of its history, and promoted as part of its brand culture. They did not begin their collaboration with visual art until is 2008. Gap introduced Artist Editions T-Shirts, a limited edition collection of T-shirts designed by 13 internationally influential contemporary artists, including Chuck Close, Jeff

Koons, Marilyn Minter, Kiki Smith, Cai Guo-Qiang, Barbara Kruger, Ashley Bickerton, Kenny Scharf, Glenn Ligon, Rirkrit Tiravanija, Kerry James Marshall, Hanna Liden and Sarah Sze. Nonetheless, when they interpreted the FAC collection, they connected it with their long history of supporting the arts (Gap, 2008). By so doing, they justified their natural relationship with visual art.

Moreover, both Nyman (personal communication, September 28, 2009) and Palladini (personal communication, January 16, 2009) expressed that this right connection helps a brand to differentiate it from other competitors. “The only way for an art collaboration project to be meaningful is for there to be a reason to be. In this case Andy Warhol wore Levi’s his whole life so it made sense to do collaboration because there was a real connection. Hirst is compared by many as the next Warhol. So, in this case it was a natural connection to pair Hirst and Warhol together. You need a real connection and everything else will work its self out (Nyman, personal communication, September 28, 2009).”

8.5.6. Practical condition

While many factors could be taken as references to launch FAC projects, which ones finally would be taken into consideration largely are decided by a brand’s budget, timing and environment (by environment it is related to properties like international reputation).

To S. Chan (personal communication, July 30, 2009), the difference of each case to a large degree is due to the difference of these aspects (like the market distinction among China, European, American, and Japan). It took him one year to prepare their FAC project (Say No to Limit) and he thought time is too rush compared with brands like Adidas which in each project, would plan two years ahead. As Li-Ning is not so big company internationally, it is very difficult to invite artists to join their collaboration. Limitation of budget made their selection of artists (international famous artists) more difficult. But Nyman (personal communication, September 28, 2009) said that his FAC projects for Levi’s took only four to six months. This result may be because of the distinction of the two brands’ reputation in the fashion field which largely impacted their control of the project. As far as this is concerned, this issue especially is worth considering for

small brands: on one hand, capability of controlling the project is a critical important factor for a successful alliance (Pansiri, 2005); on the other hand, the artist possibly would lack the commitment and execute his/her duties unsatisfactorily when a small brand trades up to a famous artist just like the association of Li-Ning and artists like Kaws.

A final remark needs to be added: it is not necessary for a FAC behaviour to include this whole list while the researcher believes that above factors could be used as references for brands which intend to do similar collaboration. As stated above, such collaboration features flexibility and individuality. As such, not all of the factors above discussed have to be included in an FAC practice; rather, it should be treated in link with practical condition. For instance, while brands like Vans, Levi's and Adidas inclined to emphasise their organic connections with the collaborators Louis Vuitton's collaboration with Takashi Murakami did not exhibit their personal connection. When Marc Jacobs was asked why he collaborated with Murakami, it seems that he tried to describe their collaboration in a simple and natural way, as he said: he saw this artist's works in an auction and wrote an article about Murakami. Later, he asked his assistant to find this artist. Then, they contacted by email and began their collaboration (ATV World Channel, 2007). Although Jacobs did not mention what factors of Murakami and his works attracted him to make their crossover his conversation reveals that he hoped this crossover expresses an un-commercial and innocent image. In addition, Li-Ning's experience suggests that it is quite necessary for those less known companies to develop clear collaboration agreements with the artist partner and agencies in order to guarantee the collaboration's efficiency and quality and avoid possible ambiguity. This insight is consistent with Bruce's (1995) theory: building commitment to the collaboration is strategically important.

8.6. Roles of FAC

8.6.1. FAC as a unification of fashion and authenticity

This research found that 1) as well as engaged in art creation, involved artists (especially street artists) also actively play many other roles like borders,

musicians, and designers. Art, music, skating/surfing, friendship and fashion in their life are packed together as subject matters of authentic lifestyle. 2) Likewise, for brand side, art frequently is used as one form of a brand's association with other fields (fashion, music, sports, art, etc). As Palladini's (personal communication, January 16, 2009) description of their philosophy, "the four pillars of our brand are art, music, action sports and street culture and we constantly seek new means of creative expression in all of these areas with talented people." 3) Another prominent feature is that multiple artists frequently are selected for the same project which is exemplified in the performance of Adidas, Gap, Li-Ning, and Uniqlo.

In this sense, this research argues that FAC itself is a unified form of authenticity and fashion: on one hand, it represents the value of being free, true for self and passion for life (which can be generalised by the concept authenticity); on the other hand, FAC design, to a large degree, is explored by linking with creative youth culture and fashionisation featuring something related to fun, excitation and entertainment instead of simply for good taste, or affinity with of high culture which were pinpointed by theorists like Bourdieu (1993) and McRobbie (1998). This feature can be further identified in consumers' perception of artists: in their mind, an artist's identity tends to be understood as kind of fashionable. In this way, whether interfusion of art and fashion is "dangerous liaison" (Radford, 1998), the art field is being "subsumed within the territory of fashion (Radford, 1998, p.154)." As a specific phenomenon, this scene well supports Whiteley's (1994) description of culture: it is a form of entertainment in commerce-and-culture phenomenon; consumers are entertained in consuming culture. With reference to J. O'Shaughnessy and N. J. O'Shaughnessy (2002) these features can be associated with possession-driven hedonism which dominates our consumer society. The word hedonism means pleasure and enjoyment. Popular usage of this concept refers to "a form of egoism where pleasure and the avoidance of pain dominate as motives for action (J. O'Shaughnessy & N. J. O'Shaughnessy, p.527)." Put it simply, with FAC offers brands aim to explore art's authentic traits in a way of fashionisation and so manipulate its business with an un-commercial face paralleling with other youth cultures.

Additionally, behind this expressive effect, as a strategic alliance, adoption of a group of artists may also be based on practical consideration like more operational flexibility (Todeva & Knoke, 2005). Li-Ning is such a case. In their FAC project S. Chan (personal communication, July 30, 2009) invited seven artists rather than one artist to make collaboration at one time. This is based on two considerations: 1) to be consistent with their goal of being international (the artists come from the US, Japan, Singapore, etc); 2) to reduce the risks (like destroying brand reputation because of unsure reasons) and be more flexible; besides, the designer hoped to include diverse art styles as more as possible. As he said “My criteria are artists must from real one international, a group of artists. I do not want one artist. It is very dangerous. If you have time to propose an artist you can understand the artist more what the artist in the future year is going to do because a brand is very afraid that in the future year maybe the artist takes drugs; maybe the artist is violence. It will destroy our brand. It is very dangerous for a brand does not know who the artist is. It is very dangerous. So, in this case, we do not have time to do a lot [of] research on artists. We only know that his name has to be big; on the other hand, [they] have to be a group of artists. In case some artist has a problem we can push the rest of the artists.”

8.6.2. Significance of FAC offers

Based on the findings of the interviews and the consumer investigations this research believes that the meaning of FAC offers should be analysed from two aspects.

For brands side, FAC design is usually one of multiple FAC forms (art exhibition, artistic design, window display, etc.). It plays a role of maximising the efficiency of promotion/communication in this situation. As Tam (personal communication, September 2, 2009) explained, FAC as a way of marketing promotion is to make noise. Adidas adopted different FAC forms together as a way of showing innovation and creativity so that the brand can slowly shape a trendy image in the consumers' mind from different facets.

From the perspective of consumers, as discussed previously (Section 8.3.2.1), FAC offers have a specific advantage: in this context art is consumed in a commoditised form and can be worn in a private way. Unlike sponsoring art events, or artistic interior design which invite consumers to experience, such product offers are more personal and can well meet the public's demand for obtaining the merits of personality, originality and uniqueness and alike since as an individualising process, such consumption allows people to "share a consciousness solely through acquiring by purchase" (Marisa, 2002, p.11). S. Chan (personal communication, July 30, 2009) believed that consumers are more interested in such products in that they can purchase and personally own the pieces - even though most of them would not buy them due to expensive price or small quotas, at least they have the chance. To a certain degree, this line of thinking may account for the prevalence of FAC offers in fashion marketing.

Specifically, S. Chan believed that FAC offers have a specific advantage in press attraction due to their charisma to customers.

"Why I need to make a product to sell? Because if I have no products to sell, media are not interested to report that. You may ask why they are interested in products to sell. They do not like pure fine art exhibition. When a media, a magazine...every piece of news they put in the magazine for what? For their readers. If something relates to their readers when they read they will feel happy. 'It is something related to me. Oh, it is crossover product. I can buy it.' 'I do not have. If I have enough money I can buy it.' They are so happy. So, for media they do not want to just report something pure artistic thing. So, that is why they do not want to report something from a museum, something just from a museum for display. They are more like to report something their readers can buy. Even though, at the end they buy or do not buy, it does not matter." (S. Chan, personal communication, July 30, 2009)

Nonetheless, according to fashion journalists I. Chan (personal communication, December 7, 2008) and Teo (personal communication, September 9, 2009), whether collaboration results in artworks or product is not important in terms of its attraction to media. Fresh and creative ideas are what matters for them.

“There is no formula. What it needs is that it need to be special, it need to be unique, it need to be new.....WGSN is not just interested in collaboration than end up art. If put on art it too we interested in both because each collaboration new ideas sell fits and that is what important, not what it become art works or whether it becomes product. It is irrelevant. What it is for females or males also irrelevant. It is about the idea.” (Teo, personal communication, September 9, 2009)

For Teo, “trading up” or “down” is a key term of being attractive or creating a buzz. The collaboration of H&M and Karl Lagerfeld is viewed as such as an example. And “trading up” model is suitable for comparatively less known brands.

“In a world like H&M, H&M traded up to get Karl Lagerfeld but Karl had to trade down work to H&M. and that was what most of the interest centred on. It is like Louis Vuitton trading down to Pharrell Williams..... But it could also be a small brand and trading up to a big artist, or a big collaborator.”(Teo, personal communication, September 9, 2009)

In this sense, it seems that S. Chan’s perception is not quite consistent with the media. In other words, a product offer is not necessarily more attractive to the media than an exhibition-relevant campaign even though it may be able to meet consumers’ aspiration well. It is a similar case for small brands. As a managerial implication, it might mind marketers that consumer interests do not necessarily equal media interests; specific consideration should be given to attract media.

In addition, from the brands’ perspective, while FAC offers are prevalent in fashion marketing, a brand may have their own perception and this leads to their FAC preference or point of emphasis. For instance, although Agnès b is involved in to FAC design with an artist T-shirt line, their association with art is defined as exhibition focus rather than product oriented, as Yau (personal communication, March 23, 2009) stated, “Rather than product oriented, we usually strive to focus on exhibition in order to share the original form of the artist’s art creation”.

Therefore, art association does not necessarily mean FAC design. A brand can choose different forms in line with their goals.

8.7. Performance of Hong Kong and Mainland China brands

Based on the findings of this research, the FAC strategy is believed to be prevalent in an international scope largely as an anti-marketing marketing with an aim to establish an authentic image, and as an expression of youth culture. This section discusses in what degree Chinese local brands are related to “international model” (a popular formula internationally) via an examination of cases of Dusty, Li-Ning, and A-You.

By “international model”, this refers to the factors related to artist selection (artist identity and art style) and brand’s philosophy: 1) whether the artists are actively involved in FAC field internationally; 2) what are their art styles; 3) what concepts and purposes their FAC is based on (like pursuing an authentic image).

8.7.1. Hong Kong brand: Dusty

Hong Kong-based streetwear brand Dusty strives to build its underground brand image. It has conducted multiple disciplinary crossovers with a main form of one-time collaboration including fashion, art, music, toys, and magazine and alike since its establishment in 1997 (Dusty, 2009). Of the crossovers, their FAC line-Andy Warhol by Dusty is a long-term collaboration which was generated in 2007 (Figure 8-5). As a pop art legend Andy Warhol enjoys a high reputation among the fashion brands: this research addressed seven brands which developed alliance with Warhol. By collaboration with Warhol Dusty aimed to exhibit pop art to its male-focused consumers, catch culturally fashion minded customers and mass fashionable people; meanwhile, this collection is used to expand its foreign market (Ma, personal communication, December 19, 2007). Additionally, Ma clearly understood the superiority of the artist’s less-commercial image in attracting consumers compared to other role models. This brand’s performance suggests that application of FAC follows a route of building authenticity. In this sense, it can be said that Dusty’s operation is consistent with current international models.



Figure 8-5 Dusty by Andy Warhol
Source: *Milk*, No.306, Hong Kong, August 2007

8.7.2. Mainland China brands: Li-Ning and A-You

8.7.2.1. Li-Ning

Li-Ning's FAC projects were planned by Hong Kong based designer Silvio Chan. He used FAC as a way of making Li-Ning brand international, modern and younger. To fulfil these objectives S. Chan (personal communication, July 30, 2009) handled the FAC as a way of "soft sell" which is opposite to "hard sell", as he stated, "I do not want to use the money to have advertising in magazines, newspapers. I do not think it works. It is soft sell; it make people more believe that it is good"; he positioned such crossover with a promotion role mainly to attract media's attention rather than sales volume. In this sense, it can be said that S. Chan put Li-Ning in the similar track of international brands like Adidas and Vans. In fact, in the interview, his analysis on relevant marketing of Adidas and Nike implies that he well understands these brands' marketing philosophy. This low-key thinking is consistent with the theory of Beverlad and Ewing (2005): as a marketing approach, it is achieved "through being different enough to attract attention, but not through being a loud brand (Beverlad & Ewing, 2005, p.389)." Moreover, following the concept of innovation and being international, they invited global artists to create one-time offers. Some of the artists are quite active in the international collaborative scene, like graffiti artists Kaws and Delta (this research addressed five brands collaborated with Kaws; three brands invited Delta to design; besides, Kaws provided multiple one-time offers for brands like Levi's). As far as these aspects are concerned, this brand's behaviour is in line with current international scene. (Figure 8-6)

According to S. Chan (personal communication, July 30, 2009), Li-Ning is the first Mainland brand launching such collaboration with international artists. In this sense, possibly it can be argued that FAC project is a new marketing form in China although it has been so popular in an international scope.

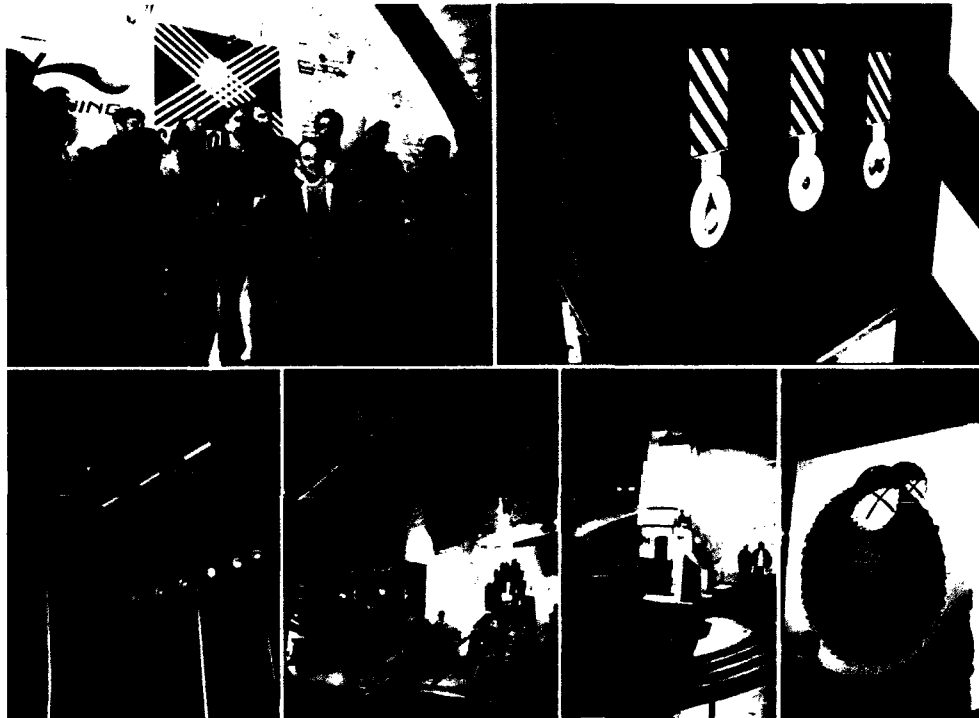


Figure 8-6 Li-Ning: Say No to Limits
Source: http://www.phunkstudio.com/phunk_folder/indexA.html

8.7.2.2. Problems around the brand's FAC project

Although Li-Ning adopted an internationally popular model to make FAC via its creative director S. Chan there exists serious problems in the process of execution and communication with the brand management.

Side of the artists

Li-Ning's project was not processed smoothly and encountered serious difficulty from the invited artists in the process of collaboration.

In this FAC project, Li-Ning's performance is quite passive. The artists initially hesitated to join the collaboration to a large degree because they did not know the brand and were afraid to ruin their image. The reason that they finally joined the

project was because the Olympics was to be held in Beijing in 2008 and/or some of their friends joined the projects. For instance, Colette was influenced by Jams, and Kaws was influenced by Colette). Then, in the process of the collaboration artists did not cooperate very well. Firstly, what they offered were simply digital prints which were sent to the company via email rather than 3D artwork S. Chan initially expected. To be exhibited in their later presentation S. Chan decided to produce 3D artwork based on the artists' digital print because of the limitation of time. However, the artists refused to provide the details about their artwork, like dimension, size, and material and so on. They even did not join the process of arranging the pattern they designed in the clothes. Conversely, they required the designer to do this work and then they review whether it is qualified. This requirement made the work quite time-consuming and cumbersome since the designs were revised for many times.

According to S. Chan, such collaboration would be much easier if it is in Hong Kong, Japan, or London or other similar cities. "A project in Hong Kong, Japan, London is easier. But the project is in China. It is different." "In the world, in reality, in every case, they may have collaboration with another companies, another countries, they have different approaches. But for China, they did not know China." Nyman's (personal communication, September 28, 2009) description of their FAC projects supports this opinion: Andy Warhol Foundation found Levi's company and so generated Andy Warhol line; the join of Dmien Hirst is quite occasional and simple, "The Hirst collection came about because Damien came across the Warhol one at Barneys in New York and like it. He contacted me to buy more of the collection and I asked him if he would do collaboration with Levi's." "I brought Damien to Levi's and asked would you like to work with Damien. Levi's said yes so I made the collection." Not surprisingly, luxury brand Louis Vuitton's FAC projects were processed very smoothly. In the entire process, it is its designer Marc Jacobs who controlled the project. Marc Jacobs's description reveals how Richard Prince got his inspiration and exerted his strength to create for Louis Vuitton: "I took him [Prince] the design for the Vuitton monogram, the character font. I also brought him invoices from our stores, so that he could use them on bank cheques Richard seemed highly amused by the imitation. We then prepared screen prints of the monogram

and the LV Paris logo for him. From that moment on, he became crazy! Every day, he made twenty-five new ones!” “We displayed all of the works that he had sent us and chose the things we had to concentrate on and the materials to be used. Then we made a prototype (Wicker, 2008, February 29)”.

Side of the brand

Moreover, according to S. Chan, the brand management did not have much cognition on this form of marketing or its meaning. As a result, although the brand crossed over into the art field there is mainly a controversial understanding of such FAC between brand management and the designer. For S. Chan, the main objective is not for sale volume but for building brand image and media attraction; however, this was not appreciated by the brand management since they are concerned more about the sales.

“When I finished the project, the company’s feedback [is that] ‘I do not understand what you did’. Because what I wanted to do is that I got the budget, I can use the budget, the money to do advertising. It is hard sell. But I do not want to use hard sell advertising to promote this brand. I think it does not work. I used soft sell indirectly. So, the whole project is using advertising budget. But I did not want to use the money to have advertising in a magazine, in a newspaper. I do not think it works. It [FAC] is soft sell; it makes people more believe that it is good. Let’s say for a Hong Kong magazine. If there is Li-Ning brand advertisement in Hong Kong East Touch magazine; the other way, the Hong Kong magazine reports, that is a function of Li-Ning product, reporting them. It is an advertisement. What do you think? Which one is well? I think, [it is] the activity [such as FAC], no matter which kinds of activity promotion rather than a hard sell advertisement. You can see the hard sell advertisement all over the city but no one would like to see that and believe that... Because before they are not familiar that this can help to promote in branding. What do they trust? What they trust is sales. Bigger. How much it sales this season? They trust. What is promotion? What is advertising? I think you understand. So for a company to be international, they are not ready to be international. Even though senior management they do not have the knowledge what is advertisement. They only trust the sales bigger. ‘This style sales 100 pairs of shoes, so, it is good. This

design only sells 10 pairs. So it is not good design.' Do you think the story is true? The game totally is not like this." (S. Chan, personal communication, July 30, 2009)

This controversial cognition may prevent the brand's process and direction of repositioning especially after the leave of the designer. While the designer is largely responsible for such design collaboration, management's perceptions in such alliance practice is critically important since their perception not only accounts for the reasons why firms form strategic alliances and attitudes towards alliances, also influences a series of practices which determines the process of the strategic alliance, even the survival of the firm in question (Pansiri, 2005). Bruce's (1995) five factors affecting collaboration outcome also demonstrate the importance of top level commitment relating to securement of investment. Therefore, Li-Ning brand management may need to define their operation strategy and cognition on such collaboration. In addition, Li-Ning's performance reveals that Chinese brands are still in their infancy stage in this field; it is important to make a full commitment/communication between the brand and the designer before conducting a proposal.

8.7.3. A-You

Another Mainland case is A-You. China-based artist Song Tao designed five pieces of works for the apparel brand A-You showing during Beijing fashion week in 2007 (Figure 8-7). What drove the brand launch an FAC collection? Their FAC designs played a role of brand promotion, an expression of creativity and originality by "impressing" audience (Song, personal communication, March 21, 2007). Nonetheless, for them, the more important meaning of the collection lies in that this collection is art creation rather than a business behavior. The exaggerated and dramatic collection is not related to fashion market, but created as a piece of artwork. Song did not understand, and also was not interested in fashion industry or fashion design. While today's consumer is universally fashion-savvy (Hayes & Jones, 2006; Tungate, 2005) he still insisted that fresh ideas lead trends, not vice versa. Moreover, in his mind, consumers tend to blindly follow the trend. "I just care about art". "Need not to think about current

trend, I think it will stand out if yours are original and different from others. You need not to consider trends, it is not necessary”. “It is new ideas that lead trend, not trends lead ideas. One has to have this point in mind. Trends follow ideas.” “I know nothing about fashion industry”. “People consume blindly. They know what they want only when they see it. Would they know what they want without seeing the stuff?”

Therefore, strictly speaking, regardless of its un-commercial or commercial purposes, A-You’s FAC performance is independent of today’s internationally popular model in fashion business and more inclined on an art creation.



Figure 8-7 Designed by Song Tao for A-You
Photographed by the researcher in 2007

8.8. General picture of FAC

8.8.1. Flat art collaboration scene

An examination of the brands’ value system shows that both high fashion and youth fashion brands popularly use FAC as a way of un-commerce (anti-marketing and anti-mass) in a different degree and share important purposes of being innovation, building exclusiveness, authentic image. With regard to art styles, pop-art relevance is prevalent both in youth brands and in high end brands. While high fashion brands invite graffiti artists like Kaws and Stephan Sprouse, pop artist Takashi Murakami, illustrators Filip Pagowski and Julie Verhoeven to

design their products some of the products like Kaws and Filip Pagowski are similarly collaborated with mass brands. In addition, the interviewees' comments on FAC put both mass brands and high fashion brands in a similar platform: they are used to being trendy, innovation and fresh (Tam, personal communication, September 2, 2009); or, as Thomas (personal communication, November 12, 2008) claimed, FAC is a pure capital exploration for all of the brands. As such, this research argues that FAC has evolved into a democratic collaboration phase. It might be because of this democratic feature that Teo (personal communication, September 9, 2009) believed that there are no longer rules. The charisma of this flat landscape lies in that the high - low contrast can make an interesting result (e.g. street meets luxury) and can bring more dynamic energy (Nyman, personal communication, September 28, 2009).

As an aside, it may indicate an emotive era of “consuming design rather than just products” is coming in a high popularised level. In some level, it is a feature of “design explosion” (Gobe, 2001). “In production the design component comprises an increasing component of the value of goods. The specific labor process is becoming less important in its contribution to value-added, and the ‘design process’ is progressively more central (Lash & Urry, 1994, p.17).”

This research describes FAC as flat art collaboration from a macro perspective. In practical operation, each company has its specific features. In this sense, FAC is constructed by numerous brands with very individual operation. In addition, I. Chan's (personal communication, December 7, 2008) comments show that there is a distinctive rule between mass market and luxury market: the former only needs to make money by making noise; for the latter this collaboration is a more sophisticated activity since they “not only just need to making money but also have to meet certain level of artistic requirement so as to make people understand it is not a product but a piece of art.”

8.8.2. Evolvement of FAC

From a historic perspective, collaboration has experienced a changing in its existence. To Teo (personal communication, September 9, 2009), fashion is always about collaboration between designers and other parties. What it is

different is that people used not to give this much attention, so the collaboration was not marketing, but work; by contrast, the collaboration today is explored as a story exhibited to consumers. Commercial meaning has become a brand's main purpose: its role more lies in medium related to brand building and improvement of brand's positioning. In this way, the questions a brand needs to consider are "how you do it and who you choose to do it with and how you roll it out, and how you market it, and how you target it to who you ever want to target to." As a practitioner, Ma (personal communication, December 19, 2007) also observed the evolvement of FAC. In 1990s such behaviour was to innocently deliver messages and educate public which in this sense is an un-commercial motivation; however, today, it is based on a hybrid purpose: half for commerce and half for education.

Compared to the earlier masters of early twentieth century represented by Paul Poiret and Elsa Schiaparelli, contemporary FAC's commercial quality may more clearly reveal the change of its purposes. As the first fashion designer to relate fashion successfully to the arts, Poiret saw himself as more of an artist than a designer, dreaming of putting art into his dresses; although his association with artists benefited his business, his pursuit of an individual persona as an artist came as a more important motivation. Elsa Schiaparelli treated fashion design first as an art rather than a profession or styled necessity, and was highly praised as artist by comparing her sweater design in 1928 to Duchamp's bottle rack (Martin, 1998). Notably, her designs in the 1930s consisted of a series of collaborations with a group of Surrealists including Christian Berard, Jean-Michel Frank, Salvador Dali, and Jean Cocteau, which gave her special boldness (Crane, 1999). The results of their collaboration were clothes that challenged traditional aesthetic norms and the construction and design of Western clothing, such as the Shoe Hat, Mutton Chop Hat, Tear Dress, and Lobster Evening Dress (Martin, 1998). There are some common features among historic and contemporary examples: in both history and contemporary, merits of un-commerce, originality, uniqueness and alike are the points to be emphasised in the artistic alliance. Nevertheless, their function has been changed: past designers like Poiret used it mainly to build an individual persona, whereas, contemporary brands used it mainly to cater for customers and this largely

decides the commercial nature of contemporary collaboration between fashion brands and artists.

Due to its popularisation as a commoditised product and a way of entertainment, it seems that this democratic appearance tends to dilute the cultural meaning of FAC. In other words, to large degree, FAC means a tendency of marketing the artist's talents and virtues, rather than to attach to high culture system even though some brands like Louis Vuitton keep strengthening its sophisticated connection with contemporary art through various exhibitions and collaboration. This reveals "the levelling down of culture to the values of commerce - the loss of both an aesthetic realm and also critical, generalisable discourse," which are viewed as the greatest danger of the commerce-and-culture phenomenon (Whiteley, 1994, p.133).

8.9. Future of FAC: Endless collaboration trend

Based on the views of fashion experts and FAC practitioners and consumers' feedback this research believes that while market has become saturated with artistic collaborations, the phenomenon is not going away. It will continue its glorious presence in the future. Generally, this is due to the following facts: popularisation of art in life; a closer connection between arts with young people; brands' confidence on their performance; and consumers' positive attitude to this FAC trend.

"All the same, I remain convinced that in the long term contemporary art will end up infiltrating into people's brains." Marc Jacobs said (Wicker, 2008, February 29). The opinions of the interviewees (Yau, personal communication, March 23, 2009; Palladini, personal communication, January 16, 2009; I. Chan, personal communication, December 7, 2008; Price, personal communication, February 21, 2009) support Jacobs's belief by affirming the closer and more powerful connection of art and youth from different dimensions. Increasing connection between art and people make art becomes "fashion's drug of choice" (Price, personal communication, February 21, 2009).

Believing that collaboration is an opportunity for brands to feed off each other Teo observed its increasing prevalence, “we thought we saw the end of it but we saw more and more people are doing it and more and more people are doing it better.” With reference to Palladini (personal communication, January 16, 2009), Yau (personal communication, March 23, 2009), and Ma (personal communication, December 19, 2007), three practitioners of this trend, the reasons lie in: there is an organic connection between the brands and the artists, not just “for the sake of it” (Vans); “every artist has his/her own unique style, which could create synergies with the brand (Agnès b).” In this sense, the collaboration always keeps new and interesting to consumers. Ma believed that while operation of today’s collaboration scene is increasingly becoming commercial, it is still “not totally outdate”. But the key point of success would depend on the artist’s fame. These insights are further strengthened by the finding that since around 2005, some brands (e.g. Levi’s, Vans, and Adidas) tend to have an increased passion for such crossover projects featuring improving their frequency.

Meanwhile, the investigations reveal that consumers exhibit a similarly positive attitude on the influence of the artistic collaboration (including their attitude to Louis Vuitton, Adidas, Vans, and Levi’s because of their FAC designs, and their expectation of the brands’ new collaboration). They believed that FAC can improve fashion’s artistic merits and innovation; and they are attracted by the FAC designs.

It can be found that fashion personnel’s view and practice are consistent with the consumer’s demand. All these findings indicate that FAC still possesses a charisma for consumers even though today it has been nothing new to launch such offers. FAC forms tend be more flexible; organic connection and fame of artists perhaps will play a more significant role to make a successful artistic collaboration. Finally, it can possibly be argued that such FAC has evolved into a type of business model which exists steadily in contemporary marketing rather than just an ephemeral phenomenon. This landscape is paralleling with other forms of collaboration among fashion brands. As Dive (2006) stated, the rise of collaborative commercial partnerships is not an epiphenomenon. According to

McKinsey (as cited in Dive, 2006) their number is increasing by 30 per cent a year and it is estimated that more than 25 per cent of the product that are consuming will soon be the result of brands stretching into new territories.

This perception can also be linked with a more general context: brand alliance. Associated with the emergence of new economy new global trends are forged in the marketplace (Kelly, 1998; Porter, 1998). One such trends is the development of brand alliances (Bengtsson & Servais, 2005; Erevelles et al., 2007), which is now a familiar feature of the competitive landscape. Benefits enjoyed by brand alliances include: entailing the pooling of skills and resources by the alliance partners, breathing life into an existing brand, establishing the perceived quality of a new brand, reaching untapped market segments (Rodrigue & Biswas, 2004), creating barriers to entry from competitors, sharing costs and risks, increasing profit margins, and widening current markets (Erevelles et al., 2007) so as to achieve the goals linked to the strategic objectives of the cooperating firms. Besides, brand alliance contributes to brand transition because it builds on the inherent equity of all the brands involved and gives consumers and trade alike some time to adjust to the new product name by keeping both brand names for a while (Abratt & Motlana, 2002).

8.10. Hypotheses testing

The hypotheses generated in Chapter Two were all measured by the findings of this study. Specifically, the findings of multiple case studies and interviews indicate that in the operation of FAC fashion brands prevalently aim to explore artists' attributes of transgression, disinterest (or less-commerce), originality and freedom lifestyle to build their authentic and innovative image (H1, H1a, H1b, H1c, and H1d).

The results of the consumer surveys support the idea that fashion brands and artist collaboration can meet consumers' aspiration for authenticity and fashion-savvy (H2). Of artists' fours attributes (transgression- H2a, freedom- H2b, disinterest- H2c, and originality- H2d), originality and freedom is prominently attractive to the consumers; nonetheless, there is no significant evidence to show that the consumers are highly interested in artists' transgressive

and above-commercial image. As one possible interpretation this may suggest that concerns on these traits are limited in a small group who usually are fashion innovators and role models of mass consumers and are the main target of FAC practitioners. This insight was supported by the findings in the interviews with Ma (personal communication, December 19, 2007), one founder of Hong Kong brand Dusty and Palladini (personal communication, January 16, 2009), Vice-President of Marketing of Vans. (Tables 8-5 and 8-6; Figure 8-8)

Apart from these findings, series of other meaningful features of FAC were also identified based on different data sources. By so doing, a FAC theory and a theoretical framework were developed as an extension of the initial hypothesised relationships of brands, artists and consumers which are presented in following sections.

Table 8-5: Results of hypothesis testing –H1 and H1a, b, c, d testing

		Hypotheses - H1 and H1a, b, c, d*
Results		H1 and H1a, b, c, d are supported by theoretical findings including value system of the FAC players (multiple case studies) and their momentum of conducting FAC projects (interviews)
Evidence	Findings of multiple case studies	<p>The players' value system including concepts of FAC projects:</p> <ul style="list-style-type: none"> • Louis Vuitton: innovation, creativity, and authenticity; • Adidas: innovation, authenticity, and originality; Individuality and creativity • Levi's: originality and authenticity, innovation; freedom; exclusivity and underground image • Agnès b: sincerity and passion for art • Dusty: rebellious, cool, and underground identity • Maharishi: underground and anti-mass image • Sixpack France: personal pleasure and being underground • Fornarina: creativity, irony, breaking the rules and go over boundaries • Gap: individuality and personality, • H&M: stylish • Li-Ning: freedom and crossing boundaries
	Findings of the interviews with FAC players (Vans, Agnès b, Dusty, Levi's and Li-Ning) <i>(To be continued)</i>	<ul style="list-style-type: none"> • <u>Beyond-commercial –authenticity</u> <i>"...when we collaborate with another commercial company, probably people would view the final product as a commodity. If the partner is a printer or painter, people would not feel the collaboration is so commercial". (Ma, 2007)</i> • <u>Sincerity and beyond-commercial –authenticity</u> <i>"The T-shirt is like a blank paper serving as a creative platform for artists. Hence, Agnes has been developing a "t-shirt d'artiste" collection, in which, whenever an artist's art creation is printed on the tee, the artist will be given an acknowledgement on its woven label. (Yau, personal communication, March 23, 2009)</i>

		<ul style="list-style-type: none"> • <u>Beyond-commerce–authenticity</u> <i>“...I don't want to use hard sell advertising to promote this brand. I think it does not work. I use soft sell indirect...it makes people believe it is good. (S. Chan, personal communication, July 30, 2009)</i> • <u>Niche and underground image (less-commercial)-authenticity</u> <i>“He or she or it has not been broadly associated with one of the brand's competitors. Another parameter they avoid is mainstreaming, meaning we wouldn't collaborate with a big film star or a pop icon like Madonna.” (Palladini, personal communication, January 16, 2009)</i> • <u>Organic connection–authenticity</u> <i>“Vans has a long-standing history of collaborating with like-minded individuals such as skaters, musicians and artists that dates back to the early '70s.”...“By working with only those collaborators who have a clear connection to Vans, we can tell a credible and authentic story. Robert Williams has worn Vans his whole life.” (Palladini, personal communication, January 16, 2009)</i> • <u>Organic connection –authenticity</u> <i>“The only way for an art collaboration project to be meaningful is for there to be a reason to be ... You need a real connection and everything else will work its self out.” (Nyman, personal communication, September 28, 2009)</i> • <u>Creativity and innovation</u> <i>“Our brand represents many forms of individual creative expression but perhaps none more pure than art on shoes and apparel.” (Palladini, personal communication, January 16, 2009)</i> <i>“...Warhol's [stuff], for example, is so pop art, totally different from the elements in our clothes. So we want something quite fresh for us and put them together so to get a chemical reaction.” (Ma, personal communication, December, 2007)</i>
--	--	---

* H1: Fashion brands collaborate with artists since involvement of artists contributes to authentic branding and innovation;

H1a: Artist's transgression is attractive to fashion brand

H1b: Artist's freedom is attractive to fashion brands

H1c: Artist's disinterest is attractive to fashion brands

H1d: Artist's originality is attractive to fashion brands

Table 8-6: Results of hypothesis testing – H2 and H2a, b, c, d

	Hypotheses – H2 and H2a, b, c, d*
Results	<p>H2 is supported by statistical findings</p> <p>H2b, d are significantly supported by statistical findings</p> <p>H2a,c are not supported by statistical findings</p>
Evidence	<p>Findings of consumer survey</p> <ul style="list-style-type: none"> • Concerns on artist: originality and freedom lifestyle which come as the first two most attractive factors. Originality- Louis Vuitton: 45.5%; Adidas: 32.0%; Levi's: 33.4%; Vans: 32.2% Louis Vuitton: 16.9%; Adidas: 22.7%; Levi's: 25.6%; Vans: 21.6% • Concerns on FAC designs: among the four groups of consumer surveys, a similar tendency is that originality received the highest responses irrespective of their diverse concerns on the products. Besides, freshness (related to fashion and stylish) occupies a prominent position in the responses Originality- Louis Vuitton 23.6%; Adidas: 23.7%; Levi's: 28.5%; Vans: 21.9% Freshness - Louis Vuitton: nearly 18% as the third most attractive factor; Adidas: 20% as the second most important factor; in Vans and Levi's it similarly accounts for 15%, as the fourth highest proportion

* H2: Fashion brands and artist collaboration can meet consumers' aspiration for authenticity and fashion-savvy;

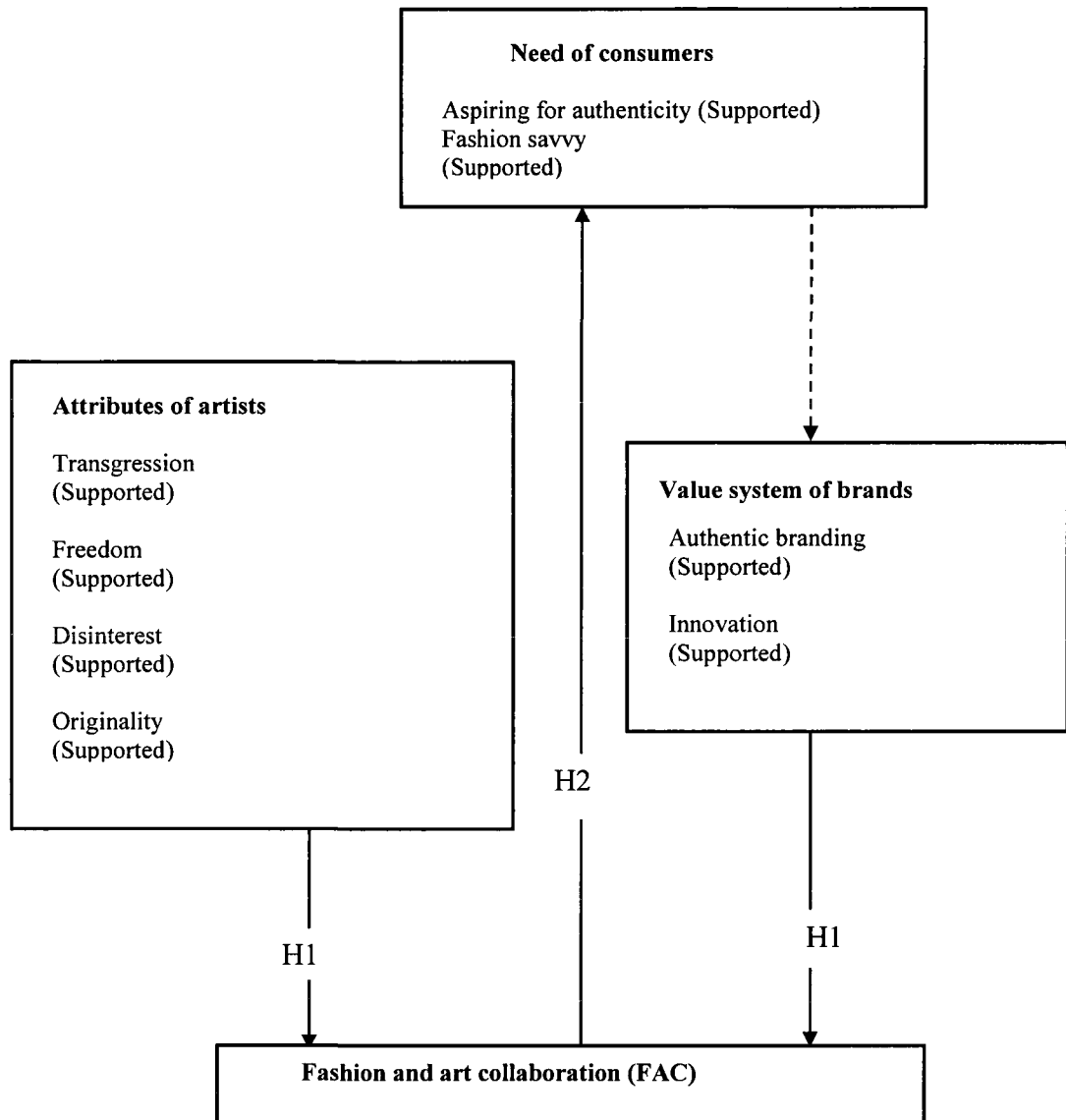
H2a: Artist's transgression is attractive to consumers

H2b: Artist's freedom is attractive to consumers

H2c: Artist's disinterest is attractive to consumers

H2d: Artist's originality is attractive to consumers

Figure 8-10 Initial hypothesised model



8.11. Development of FAC theory and theoretic frameworks

This theory firstly makes a systematic description of the features of FAC in the contemporary market in a macro perspective; then, in a micro perspective, explains FAC brands' operation features and FAC consumption pattern.

8.11.1. Systematic description of fashion and art collaboration (FAC)

8.11.1.1. Roots of contemporary FAC

According to the Moderna Museet museum (2004), since the early 1990s fashion and art interfusion entered into their third period of the most intense inter-relationship (the other two are 1920s surrealism and 1960s pop art). Archival analysis of 77 brands in this study supports their definition of the third period: since late 1990 an increasing number of brands were involved into this trend; in addition, this study found that among four categories (high fashion, RTW, youth fashion and others), youth brands (sportswear, streetwear and denim) include the largest amount of early participants. The time when they were involved in this trend can be dated back to 2000-2003, even the 1980s like Mambo. In this sense, it might be said that emergence of contemporary FAC is largely rooted in sporty lifestyle, which is different from traditional model of fashion and art association which is dominated by high fashion. The connection between sports and art especially is reflected in sneaker sphere. As a critical section of FAC, sneaker FAC significantly contributes to artists (and designers) collaboration as an obvious alliance which has grown rapidly since the beginning of the twenty-first century (Intercity, 2008). In fact, among the 18 sportswear brands collected in this study, 72 per cent focus on sneakers (Vans, Adidas, Nike, Converse, DC, Gravis, K-Swiss, Feiyue, Reebok, PF Flyers, Prokeds, Etnies Plus, and Simple). According to Intercity (2008), sneaker FAC roots in creative subcultures hip hop and skate boarding in the 1970s. This connection largely accounts for the prevalence of graffiti in youth. It may be based on this root that pop-art relevance featuring masculine aesthetics (Whiting, 1997; Pomerantz et al., 2004) is prevalently incorporated into youth fashion.

8.11.1.2. Momentum of conducting FAC

For brands, value of artists lies in that they are exemplars of innovation and authenticity centring on originality and freedom. In FAC context, together with

visual creativity, their transgressive, niche and authentic image is explored to attract young people (Ching, personal communication, October 25, 2007; Palladini, personal communication, January 16, 2009). Moreover, the investigations show that to a large degree, the consumers' perception of the collaborative products is consistent with their perception of artists, especially in the aspect of originality. Therefore, perhaps it is safe to say that consumers are to enjoy the authentic qualities of artists through owning the artistic designs; further, their coherent concern on artists and their designs prove that it is practicable to transform artist's authenticity to a brand's products through alliance strategy. However, consumer surveys on segments of Louis Vuitton, Adidas, Levi's and Vans revealed that regarding a transgressive image, its attraction mainly is limited to a small group (underground youth). For mass youth this trait shows no significant attraction. In other words, the underground does not necessarily equate authentic orientation; being labeled "transgression" is not the aspiration of mass young people; what they really aspire to is the authentic spirit attached to this rebellious image. In essence, they are not deliberately attempting to be marginalised and against mainstream society.

Further, the FAC players' performance examined in this study reveals that from 2005, FAC seems to exhibit a more outstanding presence: brands like Levi's, Vans, and Adidas showed an increased passion for such FAC projects which were expressed in their improved frequency from around 2005. Possible interpretation of this turbulent scene may be because 1) authentic strategy is becoming prevalent echoing consumers' aspiration for authenticity; 2) FAC has become a trend; 3) art is becoming popular in life and more closely related with youth; 4) it is paralleling the collaborative landscape among different brand segments and levels, such as collaboration between mainstream sports brands and high end fashion designers which are exemplified by design duo Viktor & Rolf teaming up with Samsonite Black Label for luggage pieces, Alexander McQueen's collaboration with Puma for sport fashion collection (Lucesca, February 27, 2009).

In terms of commercial properties of FAC, there are two basic inclinations: commercial and beyond-commercial (passion for art, friendship, and personal

pleasure, etc.) motivation. Historic and contemporary FAC practices share some common merits such as un-commerce, originality, uniqueness and alike which are the points to be emphasised in the artistic alliance. Nevertheless, their function has been changed: designers like Poiret used it to build an individual persona, whereas, contemporary brands used it to cater for customers and this largely decides the commercial nature of contemporary collaboration between fashion brands and artists. Irrespective of brands' true purposes FAC are popularly used as a way of above commerce (anti-marketing and anti-mass) in a different degree in contemporary marketing. As an expression of cultural experimentation and freedom, it is used to present brands as the most effective palette for sovereign expressions and so to attract postmodern consumer as Holt (2002) and Botterill (2007) pointed out. Specifically, this FAC strategy aims to build an innovative and authentic image which is viewed as cornerstone of contemporary marketing with the final goals of connecting with youth culture, rejuvenating brand image, modern and international.

As a marketing strategy, function of FAC can be understood from two dimensions: promotion and sales contribution. As two sides of the coin, they are convergently related. This insight is supported in the interviews with the practitioners and critics (Yau, personal communication, March 23, 2009; Palladini, personal communication, January 16, 2009; S. Chan, personal communication, July 30, 2009; I. Chan, personal communication, December 7, 2008; Ching, personal communication, October 25, 2007; Thomas, personal communication, November 12, 2008; Tam, personal communication, September 2, 2009). As a flexible and temporary partnership their roles mainly focus on 1) marketing promotion that aims to improve or update a brand image and promote a wider range of items; 2) media attraction; 3) added-value to the product; 4) brand construction including brand affinity, brand image-building, and brand differentiation, and market expansion. Particularly, while some FAC offers could directly drive sales volume, its commercial value usually lies in its promotion effect which indirectly generates sales volume of other product lines for the company. Accordingly, in the evaluation of the performance of a FAC campaign, the sales volume of the special offers should not be taken as the standard of evaluation; by contrast, media and consumer attention may be the core elements.

8.11.1.3. FAC structure

Irrespective of its origin in sports world, with its evolvement FAC trend has become a democratic landscape: FAC is applied in a wide fashion scope, including older brands and emerging brands, international brands and regional brands, high fashion brands and high street brands. In general, youth brands and high fashion brands are the two major segments in constructing the FAC phenomenon. Predominantly, youth brands come as the dominated power of this product-oriented FAC trend. An overview of the FAC participants shows that FAC scene can be analysed with a shape of calabash: with a proportion of over 55 per cent youth brands playing at the bigger base, high fashion brands at the smaller top half in a proportion of 20 per cent and some more general fashion brands (e.g. Gap and H&M) constitutes the middle section.

Although FAC is described as flat art structure from a macro perspective in practical operation, different companies and brand categories have their specific features such as distinctive artistic requirement between mass market and luxury market (I. Chan, personal communication, December 7, 2008). In this sense, FAC is constructed by numerous brands with very individual operation and different purposes.

It is believed that FAC strategy is prevalent in an international scope largely as an anti-marketing means with aims to establish an authentic image and as an expression of youth culture. By “international model”, this refers to the factors related to artist selection (artist identity and art style) and brand’s philosophy: 1) whether the artists are actively involved in FAC world internationally; 2) what are their art styles; 3) what concepts and purposes their FAC is based on (like pursuing an authentic image). Following this model, an examination of three cases of China including Hong Kong-based streetwear brand Dusty, two Mainland brand Li-Ning and A-You show that Dusty’s operation is consistent with current international model; whereas two Mainland brands are not familiar with this model. According to S. Chan (personal communication, July 30, 2009), FAC project is a new marketing form for Mainland China brands although it has been so popular in international scope.

8.11.1.4. Interpretation of FAC offers in the context of consumption culture

This can be seen from two perspectives: within frame of artistic association and interdisciplinary context.

Within frame of artistic association

As a marketing strategy exploring artistic capital, FAC design usually is one of multiple FAC forms (art exhibition, artistic design, window display, etc.). In this context, it plays a role of maximising the efficiency of promotion/communication. For instance, in Adidas case, FAC is conducted to make noise; the brand adopted different FAC forms together as a way of showing their innovation and authenticity so that the brand can slowly shape a trendy image in their consumer's mind from different facets (Tam, personal communication, September 2, 2009).

From the perspective of consumers, FAC offers have a specific advantage compared to other artistic collaboration: in this context art is consumed in a commoditised form and can be worn in a private way. Unlike sponsoring art events, or artistic interior design which invite consumers to experience, such product offer is more personal and can well meet public's demand for obtaining the merits of personality, originality and uniqueness and alike since as an individualising process, such consumption allows people to "share a consciousness solely through acquiring by purchase" (Marisa, 2002, p.11). Consumers are believed to be more interested in such products in that they can purchase and personally own the pieces - even though most of them would not buy due to expensive price or small quotas, at least they have the chance (S. Chan, personal communication, July 30, 2009). In certain degree, this line of thinking may account for the prevalence of FAC offers in fashion marketing.

Interdisciplinary context

This refers to artists' multiple roles and brands' crossovers with different disciplines.

This study found that as well as engaged in art creation, involved artists (especially street artists) also actively play many other roles like boarders, musicians, and designers. In their life, art, music, skating/surfing, friendship and fashion frequently are packed together as subject matters of authentic lifestyle. Likewise, for brand side, art frequently is used as one form of a brand's association with other fields (fashion, music, sports, art, etc). Another prominent feature is that multiple artists frequently are selected for same project which are exemplified in the performance of Adidas, Gap, Li-Ning, and Uniqlo.

In this sense, FAC is described as a unified form of authenticity and fashion: on one hand, it represents value of being freedom, true for self and passion for life (which can be generalised by the concept authenticity); on the other hand, FAC design, to a large degree, is explored in linked with creative youth culture and fashionisation featuring something related to fun, excitation and entertainment instead of simply for good taste, or affinity with high culture which were pinpointed by theorists like Bourdieu (1993) and McRobbie (1998). This feature can be further identified in consumers' perception of artists: in their mind, artist's identity tends to be understood as kind of fashionable. With reference to O'Shaughnessy (2002) these features can be associated with possession-driven hedonism (pleasure and enjoyment) which dominates our consumer society. To put it simply, with FAC offers brands aim to explore art's authentic traits in a way of fashionisation and manipulate its business with an un-commercial face.

8.11.1.5. Future of FAC

While today's market has become saturated with FAC this study believes that this phenomenon will continue its glorious presence in a more flexible and innovative form. This perception is based on following facts: popularisation of art in life; art's closer connection with young people; practitioners' confidence on their performance (Yau, personal communication, March 23, 2009; Price, personal communication, February 21, 2009; Ma, personal communication, December 19, 2007; Palladini, personal communication, January 16, 2009; I. Chan personal communication, December 7, 2008; Jacobs, 2008, as cited in Wicker, 2008, February 29); and the majority of consumers' positive attitude to this FAC trend regarding their expectation of the brand's new FAC projects

(Adidas group: 89 per cent; Louis Vuitton group: 91 per cent; Vans group: 87 per cent; Levi's group: 71 per cent).

8.11.2. Features in operational procedure

8.11.2.1. Criteria of artist selection

Although conduction of FAC is quite flexible a series of factors which may influence the alliance behaviour can be considered. They are: brand-artist congruence in art styles, reputation of the artists, artists' origin, artists' fashion knowledge, organic connection between the brand and the artist, and practical condition (budget, timing and environment, etc).

To make a successful collaboration selected artists should be congruent with a brand's purpose and image building: as the surveys showed different consumer segments show different brand impression. To keep this group's loyalty and continued patronage a brand may consider being consistent with their perceived image when selecting collaborators; by contrast, to enter new market, other type of corresponding artists is needed. For instance, Louis Vuitton's choice of Stephen Sprouse may be related to their purpose of catching younger consumers and improving their market share (Hata, 2004; Ching, personal communication, October 25, 2007). This reason also accounts for why some brands enjoy collaboration with diverse artists to balance their art styles as Agnès b, Adidas, Levi's, Gap and so on. According to Hsu and McDonald (2002) this form contributes to building consistency, avoiding audience boredom and appealing to multiple consumers. Nonetheless, in the current situation, pop art-relevance is a popular choice for FAC players. This can be explained by their understandability and inherent connection with youth culture (Thomas, personal communication, November 12, 2008).

Among diverse factors, an organic connection is one of important elements since it helps to naturalise FAC and improve its authentic index (Beverland, 2005; Botterill, 2007; Postrel, 2003; Fine, 2003). In this study, there is a general inclination that the practitioners tend to naturalise their collaboration and legitimise their authenticity via an organic link, and view art as part of their heritage linked with their history. In the majority of the cases examined it was

preferred to pinpoint their personal link with the artists selected (e.g Levi's, Vans, Adidas, Gap and alike).

Regarding the artist's reputation, along with the increasing flexibility of collaboration this factor is not always important for brands. From the consumer's point of view, whether consumers initially know the artist before he/she is associated with some brand, to a large degree, is not quite important for most of the FAC consumers. It seems that as a concept or identity, the more important meaning of "artist" lies in its symbolic image. The merits like originality, freedom lifestyle represented by artists are more alluring. Four specific surveys show that consumers' concerns about artist's reputation occupied a quite low proportion: in Adidas group the proportion is 5 per cent; in Vans group it is less than 5 per cent; in Louis Vuitton survey it occupies 6 per cent; in Levi's the situation is similar: consumers' interest in artist's reputation is 5 per cent. However, this factor is meaningful when it is used to attract media attention. With the aid of famous artists brands attract media coverage more easily. With reference to fashion journalists I. Chan (personal communication, December 7, 2008) and Teo (personal communication, September 9, 2009), while their attention to some collaboration depends on the whole package of outcome, fame and publicity still are important considerations. For small brands, reputation of artist appears more meaningful since it can work as a brand's ambassador to enter into foreign market. However, due to its less recognition in the market, to some degree, the manipulation may be difficult to operate; and so, it is important to firstly consider how to handle the communication with the comparatively famous artists. Other benefits of famous artists include: cooperation with the globally famous artists is a path to improve its international presence. Such cases can be found in Dusty's expansion into foreign market and Li-Ning's building international image. As gurus with international reputation, artists own their fans who are well informed of their idol's project. For instance, Japanese street artist Usugrow's activity has been supported by a broad range of people, such as bands and kids from underground hardcore and metal scene, skaters, hip hop heads, kids bombing streets (Usugrow, 2009). As a business behaviour this can be related to a niche marketing strategy to differentiate from other competitors. Niche marketing is a bottom-up approach, meaning that "the marketer starts from

the needs of a few customers and gradually builds up a larger customer base (Shani & Chalasani, 1992, p.44-5).” This means although consumers who are well informed of the brands’ FAC are limited to a small circle, they are trendsetters or early adopters, play as role models of later consumers and usually determine what brands are cool for the wider mass market (Beverland & Ewing, 2005; Beaudoin, et al., 2003). Therefore, brands must meet this group’s values well, which means they need to provide credible FAC with appropriate messages and select the right partners.

Artists’ sensitivity to fashion or exhibiting delicate fashion taste is viewed necessary since this contributes to trendy designs (Teo, personal communication, September 9, 2009; Tam, personal communication, September 2, 2009; S. Chan, personal communication, July 30, 2009). Artist’s origin constructs a part of authenticity, especially when this origin includes the artist’s characteristics and life stories. This means the artist’s identity largely serves to legitimatise his/her creativity and authenticity and is as important as the formal features of his/her artworks; by investing material with meaning their biographical narrative plays as a basis of estimating value (Fine, 2003). In addition, consideration of artist’s origination may help a brand to better control the process of collaboration (S. Chan, personal communication, July 30, 2009). Issue of practical condition especially is worth to be considered for small brands: on one hand, capability of controlling the project is a critically important factor for a successful alliance (Pansiri, 2005); on the other hand, the artist would possibly not execute his/her duties satisfactorily when a small brand trades up to a famous artist just like the association of Li-Ning and artists like Kaws.

8.11.2.2. Time frames

As a special case of brand alliance, the length of time needs to be considered in that it is “a key to successful implementation” (Abratt & Motlana, 2002). In practice, how long a brand alliance lasts is related to a brand’s goal of conducting such projects. In the current market short-term offer is the leading mode. The majority (95 per cent) of FAC practitioners adopted the form of short-term offers from January 2000 to January 2009. It enjoys the benefits like entailing the pooling of skills and resources by the alliance partners (Rodrigue & Biswas,

2004), increasing profit margins, and widen current markets (Erevelles et al, 2007), emphasising the sense of fresh style utilising the rarity of the collaborative designs so to differentiate from other similar brands. This insight is verified in the interviews with product manager of Adidas Hong Kong Tam (personal communication, September 2, 2009) and Levi's designer Nyman (personal communication, September 28, 2009): they both believed that short-term offers help to keep freshness and expectation of consumers. Furthermore, it is able to work as a try so to reduce the risk of crossover with artist(s). Within this frame, there are two sub-forms: infrequent and frequent offers. The former is understood as a sign of a brand's keeping abreast of change and anticipating trends (Wilcox & Cameron, 2006); it is used as a trendy piece to breathe new life to the brands rather than a strategic adjustment to update its brand image. By contrast, the latter represents the participant's strong commitment to art culture in a flexible way and provides the basis for the construction of co-branded identity of the brands and the artists, and their relationship (Motion et al, 2003). Different from short-term offers, there is a longer lasting partnership – long-term collaboration (longer than one year). Its function is related to establish a specific image, or adopted as a strategy of brand transition (Abratt & Motlana, 2002).

8.11.2.3. Release scale and price

Along with short-term collaboration, price and release scale are another two factors frequently to be manipulated. These factors work as entrant barriers by creating a distance from mass consumers (Radon, 2004). In this situation, image of exclusiveness is emphasised by charging higher price and limited release. However, these two factors are not necessarily applied in one same project. Performance of Li-Ning (Say No to Limits project in 2007) and Louis Vuitton (Multicolor bags in 2003) exemplified this flexibility from different perspectives. Moreover, it seems that not all brands use price and release scale to build uniqueness. In the cases of H&M, Gap, and Uniqlo, the price of their FAC pieces basically is similar to other regular items. This result perhaps is because their motive of launching FAC mainly is to provide trendy and special pieces.

8.11.2.4. Diverse expressive forms

Incarnate forms of authenticity include 1) hand-crafting, 2) history, 3) place, 4) a connection to a particular person (or organisation) whose reputation, narration, and signature confer moral authority on a brand/product, and strengthen the sense of originality and exclusivity, and 5) limited distribution that contributes to the building of exclusivity (Taylor, 1991; Berman, 1970; Beverland, 2005; Botterill, 2007; Postrel, 2003; Fine, 2003). 6) In addition, the creative process can also be used to deliver a sense of authenticity. The creative process is in essence a form of self-expression and the expression of originality: the expression of the artist's feelings and emotions, psyche, and individuality. Consequently, a work of art is an expression of these phenomena. Therefore, creating a link between the final product and the creative process enhances a product's authenticity (Khatchadourian, 1978; Beverland, 2006).

These forms were all identified in this study. To fulfil authentic purposes, diverse incarnate forms were adopted by the practitioners, including FAC product offers, presentation of design processes, artists' biography relevance, limited edition, release in special sites (like galleries and museums), and collaboration with an organic connection. For instance, to show their authenticity and innovation, Adidas sophisticatedly considered full facets of communication from start to finish which included in their End-to-End Project in 2008. Louis Vuitton's collaborative offers with Murakami in 2008 were released in the Brooklyn Museum paired with the artist's exhibition. Levi's made a grand promotion in a way of runway show in its collaboration with Andy Warhol. Further, its collaboration with Andy Warhol and Damien Hirst in 2008 staged a runway show in the Gagosian gallery in New York.

A remark needs to be added that: not all above forms were included in a brand or a same project. It seems that the brands prefer communicate their concepts from different sides in different collaboration. That is, they frequently adopted different promotional activities in different FAC projects. Besides, different forms were used in different brands.

8.11.3. FAC consumption pattern

FAC consumption pattern was illustrated base on four specific consumer surveys (consumer segments of Louis Vuitton, Adidas, Levi's and Vans) and one general survey on Mainland China and Hong Kong consumers. Issues cover gender difference in consumption, meaning of FAC for consumers, and dissemination of FAC.

8.11.3.1. Gender difference

While young stylesetters are target consumers of FAC projects male consumers occupy a critical role. This feature mainly is reflected in youth fashion sphere, which was addressed based on five facets including the findings of this research and relevant literature:

- 1) Dominated brand participants. Youth brands including sportswear and streetwear come as a dominated power in this collaborative trend. Considering men's leading role in sportswear and streetwear worlds (Klein, 1990; Dioni'sio, Leal & Moutinho, 2008), this trend shows certain masculine property.
- 2) Male consumers' awareness of FAC trend. This feature was identified in the surveys on sportswear brand Vans and luxury brand Louis Vuitton. The survey on Vans consumers shows that the male group is better informed with regards to the brand's FAC pieces than their female counterparts; a similar result is received in the investigation on Louis Vuitton consumers even though this brand's FAC basically targets female consumers.
- 3) Masculine style as dominant art style. Pop art relevance is identified as main art forms in FAC phenomenon. This style represents masculine aesthetics regarding its style and audience (Whiting, 1997; Pomerantz et al., 2004).
- 4) The findings of the interviews with practitioners Ma (personal communication, December 19, 2007), S. Chan (personal communication, July 30, 2009) and Nyman (personal communication, September 28, 2009) reveal that their main target is male segment.
- 5) With reference to Babakus and Yavas (2008) male consumer's loyalty is more related to product quality; whereas, female's loyalty is more influenced by interaction quality. According to biological explanation, males are more likely to process information in graphical form, charts, photographs, and illustrations; in

contrast, females are more likely to process verbally descriptive and elaborate information (Meyers-Levy & Maheswaran, 1991). In this sense, male consumers may have a higher possibility to be attracted by such special designs than female consumers. Looking from above aspects, it may be said that this artistic collaboration exhibits a gender-oriented feature and male consumers come as valued segments.

Nonetheless, it is significant for marketers to expand female market. This can be explained from three aspects:

- 1) The specific surveys on Louis Vuitton, Adidas, Vans and Levi's did not provide significant evidence whether different genders have different understanding in FAC. This result is consistent with existent literature on consumer's aspiration for authenticity regarding their coverage of both male and female consumers (namely, without gender emphasis).
- 2) As a support of expansion of female market, the general survey on consumers of Hong Kong and Mainland China show that female consumer even is more interested in street art relevance and more susceptible to the artist's image of breaking image, fashionable career and outstanding lifestyle.
- 3) Since contemporary FAC phenomenon has a close connection with sportsworld female's increasing influence in this world and admiration of individuality with unique personalities, and pursue being different, fun and alternative (B. Cova & V. Cova, 2002; Lords, 1999; Pomerantz et al., 2004) may specifically suggest the significance to target this group for sports style brands. As a FAC player, S. Chan's (personal communication, July 30, 2009) observation and practice support this insight. In his view, the male consumer is traditionally the main target in the sportswear field. But this situation is changing along with female's increasing consuming power in this field. He believed that in the near future, the female market will be very important and this situation should be consistent with the role of men and women in the FAC scene. Therefore, in his FAC for Li-Ning he consciously covered female's market as well as male.

8.11.3.2. Meaning of FAC for consumers

Consumers' perception of the artists (including their originality, underground identity, freedom lifestyle, legendary experience, and their relation with street art) and the FAC products (uniqueness, cultural sense, fresh style, cool style, relation with street art, and cultural sense and alike) suggest that originality, freedom, uniqueness and freshness are consumer's main concerns when they self-consciously consume FAC products even though the consumers exhibit an art preference. In this way, their behaviour is more linked with a symbolic meaning, namely, consumption of "authentic personality"; it is to feel the existence of a unique self, rather than simply /or mainly for freshness. From consumer's perspective, FAC offers are more personal and can well meet public's demand for obtaining the merits of personality, originality and uniqueness and alike.

Among diverse styles, pop-art relevance (street art and pop art) is the most prevalent. This can be explained by their understandability and simplicity (Thomas, personal communication, November 12, 2008) and origination of FAC in sneaker sphere (Intercity, 2008). Specifically, street art tends to have a higher acceptance in the sportswear world compared with other fashion fields. The prevalence of street art in the youth world lies in that it plays as an important visual language to express originality and freedom in the youth world. This inclination supports the theory of "signal economy" (Lash & Urry, 1994, p.54) - "aesthetic reflexivity in the sense of allegory and symbol" come as a source of the self in everyday life, which means it is not enough for consumers to be aesthetically satisfied; what their image represent and symbolise similarly is important since it defines their individuality different from other people.

Regarding their interest in FAC project, visual aspects of FAC are their main concerns. In the responses to the question "concerns about the crossover projects" visual forms occupy a much higher proportion than non visual aspects (Louis Vuitton: 54 per cent versus 21 per cent; Adidas: 54 per cent versus 28 per cent; Vans: 54 per cent versus 29 per cent; Levi's: 54 per cent versus 25 per cent). This reveals the core position of a brand's visual creation. Considering their

perception of artists and FAC offers, it seems that they prefer to satisfy their spiritual need in visual image. This result is consistent with Bovone's (2006) theory that young people frequently prefer to mediate their spoken language via images to construct their identity and be associated with the idea of authenticity. Meanwhile, they exhibit a high passion to understand the artist's thoughts in art: following final designs artist's thoughts in art come as the second most attractive factor for consumers in the four surveys. This situation reminds FAC practitioners that when building an authenticity a brand may need to consider diverse forms of incarnation because consumers tend to be quite emotion-savvy in their consumption and their interest is not simply in the final products, but in everything surrounding the products. What is important for brands is to find an appropriate way to balance these two aspects in the process of strategy-making so to maximise the potential value of artists.

8.11.3.3. Dissemination of FAC

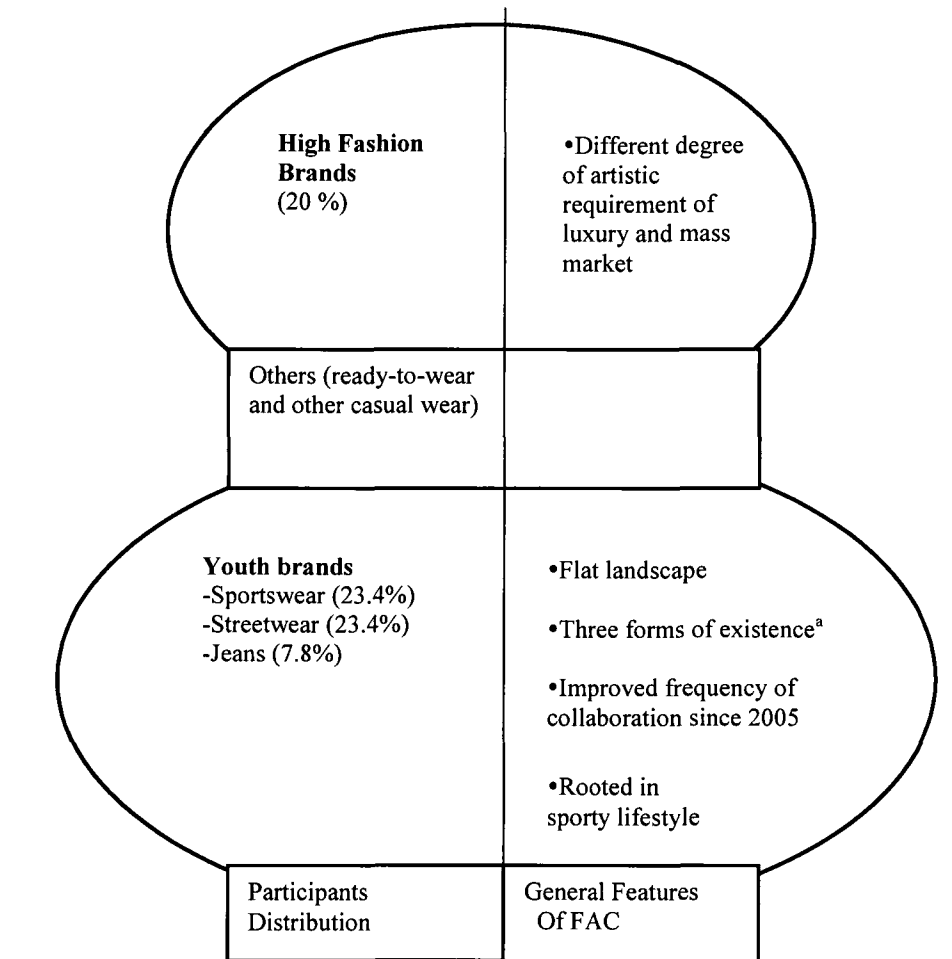
The findings show that that Adidas, Louis Vuitton, Vans and Levi's made different performance in terms of their FAC dissemination. In Adidas group, 59 per cent of 203 participants are informed on the brand's FAC projects. In Louis Vuitton, 63 per cent of 197 respondents are informed on the brand's FAC projects; nearly 40 per cent of the respondents made some purchase in a conscious way. In Vans, 35 per cent of 203 participants know about the brand's collaborative projects; in terms of the final buying behaviour, the proportion is much lower: 23 per cent of 197 respondents. In Levi's group, 29 per cent of the respondents are informed in the brand's FAC projects; 14 per cent of them bought some FAC pieces in a conscious way. According to Rogers's (1983) model of diffusion of innovation (innovators: 2.5 per cent; early adopters: 13.5 per cent; early majority: 34.0 per cent; late majority: 34.0 per cent; and laggards: 16.0 per cent) these figures show that in terms of FAC information, diffusion of FAC of Louis Vuitton and Adidas have covered the first three categories of adopters beyond the scope of fashion innovator and early adopters. By contrast, consumer coverage of Vans and Levi's is comparatively more niche. Scope of final FAC purchasing is further limited. In the examination of the reasons of non-purchasing the results of the four groups reveal that "too expensive" and "unavailability" are the two most prevalent reasons. This may suggest that

practitioners frequently set entrance barriers to limit the scope of consumers. The general survey reveals a similar result: a great deal of consumers have been aware of today's FAC phenomenon and felt its increasing tendency. Nonetheless, the average score of under 3.0 in the investigation of consumer purchasing behaviour means while this FAC information may have been well promoted such designs are consumed by a comparatively small circle. Based on these findings, perhaps it can be said that as a fashion phenomenon, FAC has become a familiar view for a large scope of consumers; nonetheless, consumption of FAC pieces is limited to a comparatively small circle largely because of entrance barriers. In this sense, as special offers, FAC still enjoys an aura of freshness and rarity from the view of the masses. This situation reflects the marketing philosophy "being desired by all but consumed only by the happy few" (Kapferer, 1997).

A comparison of Hong Kong and Mainland China consumers shows that Hong Kong consumers are better informed of the FAC phenomenon. This difference supports an idea that regarding to dissemination of FAC, there is a variance between developed and less developed regions, and it is positively related to different fashion conscious (Parker, Hermans & Schaefer, 2004; Rocha et al., 2005). Nevertheless, given that Hong Kong and the Mainland consumers show a similar perception on artists and FAC relevance, and interests in art, a gap may exist between marketers and consumers. As far as this gap is concerned, brands may consider expanding relevant marketing activities in this region. However, as the distinction between Hong Kong and Mainland, this geographic difference may also exist in different cities within the Mainland in terms of attitudes, lifestyles and consumption patterns (Cui & Liu, 2000). In this sense, it may be safe for marketer to begin with affluent cities.

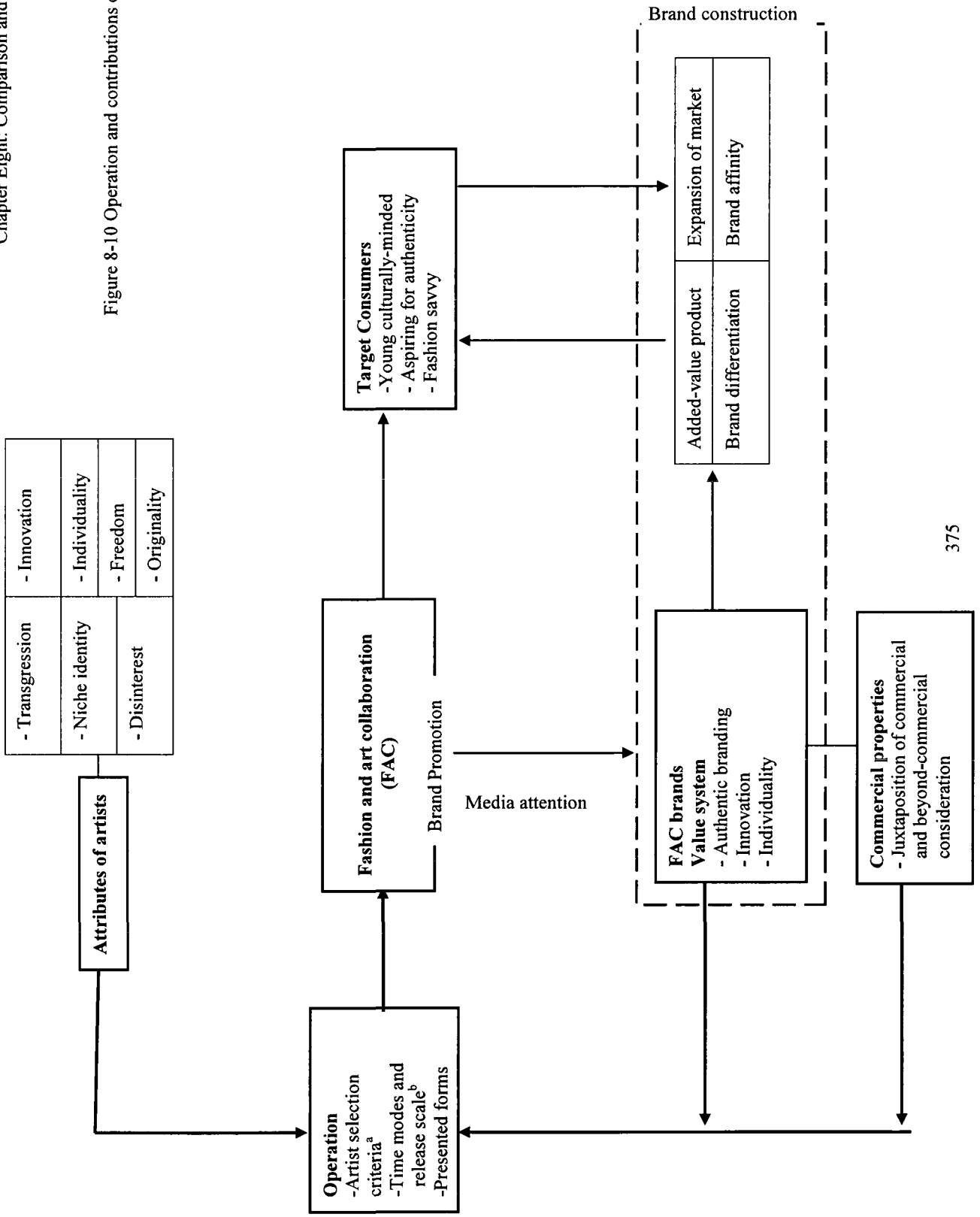
Based on this FAC theory, theoretical frameworks are built including three sections: distribution of FAC practitioners and general features of FAC (Figure 8-9); operation and contribution of FAC (Figure 8-10); and FAC consumption pattern (Figure 8-11). Acting as a form of roadmap, they illustrate contemporary FAC landscape from the perspectives of fashion personnel (brands, designers, and critics) and consumers.

Figure 8-9 Distribution of FAC players & general features of FAC trend



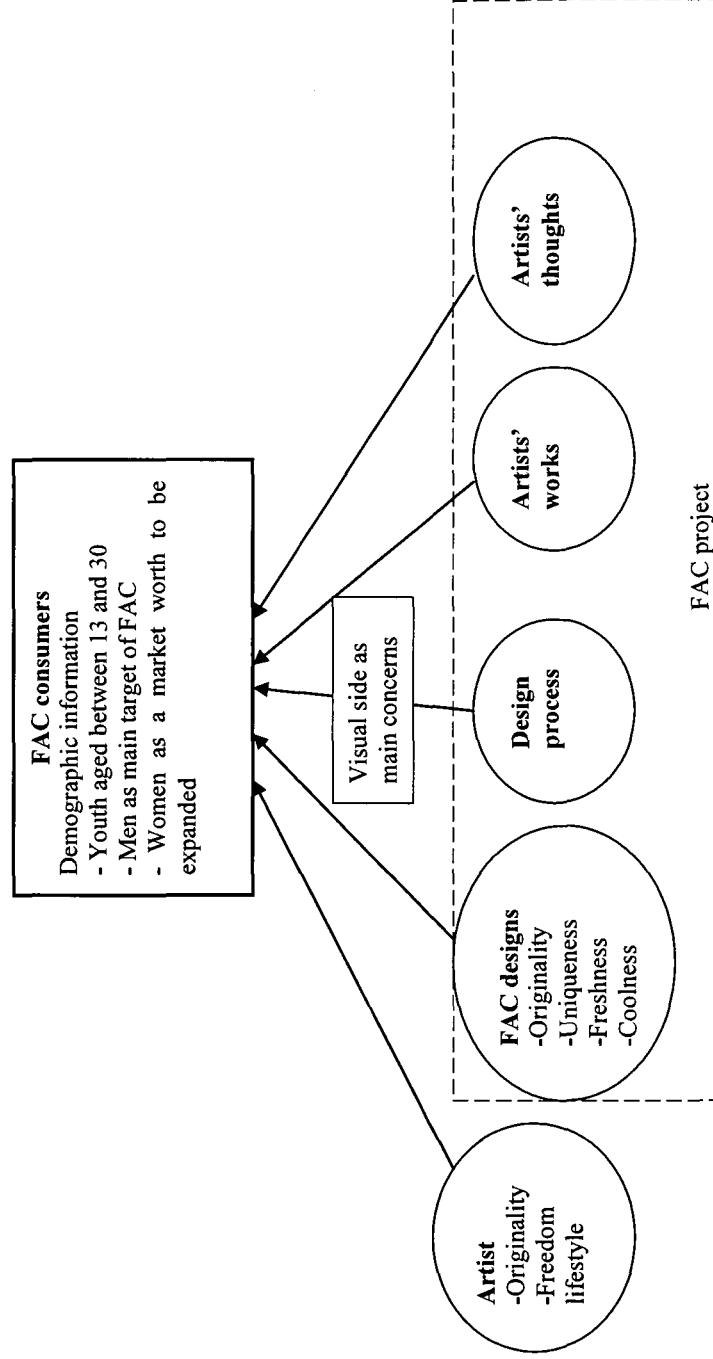
^a Includes 1) One subsidiary form of association with art; 2) Main form to attract media and consumers; 3) Paralleling with other collaborative forms as marketing strategy

Figure 8-10 Operation and contributions of FAC



- a. Including brand-artist congruence in art styles, reputation of the artists, messages behind the artworks; artists' origin, artists' fashion knowledge, an organic connection between the brand and the artist; practical condition (budget, timing and environment, etc).
- b. Short-term collaboration (including two sub-forms of infrequent and frequent collaboration; long-term collaboration

Figure 8-11 FAC consumption pattern



8.12. Summary

This chapter compared and discussed the results of archival analysis (Chapter Four), multiple case studies (Chapter Five), interview surveys (Chapter Six), brand-focused consumer surveys and a general consumer survey (Chapter Seven); interpreted the FAC phenomenon and managerial implications; measured the hypothesised relationships; and specifically developed a FAC theory; moreover, FAC theoretical frameworks were formulated. It was found that among the hypothesised relationships, two major propositions were fully supported, namely, involvement of artists contributes to building authentic and innovative image (H1); FAC can meet consumers' aspiration for authenticity and fashion-savvy (H2). The sub-propositions that artists' transgression (H1a), disinterest (H1c), freedom (H1b), and originality (H1d) are attractive to fashion brands are fully supported. But for the consumer's side, these sub-propositions were partially supported: attributes of transgression (H2a) and disinterest (H2c) did not exhibit significant attraction to consumers, which may account for the difference between mass youth and underground youth; by contrast, consumers are highly attracted by the originality and freedom represented by the artists. The FAC theory interprets general features of FAC, practitioners' value system of FAC, operation feature, FAC consumption pattern, and future of FAC. The theoretical frameworks including three sections were formulated: distribution of FAC practitioners and general features of FAC, operation and contribution of FAC, and FAC consumption pattern.

CHAPTER NINE: CONCLUSION, STUDY LIMITATIONS AND FUTURE WORK

9.1. Introduction

The purposes of this study were to investigate the collaboration between fashion brands/designer and artists in fashion retail market and explore the rationale of this trend. The research was undertaken with the objectives of 1) studying historical and contemporary examples of fashion design and art collaborations, 2) exploring the creative and commercial significance of fashion and art collaborative products, 3) investigating the variance of fashion and art collaborative products from the brands'/designers' and consumers' perspectives, 4) generating managerial insights on the implementation of FAC and recommending apt strategies for fashion designers/brands who intend to be involved in such collaborative arrangements, 5) making specific recommendations to Mainland China marketers. Besides, based on an extensive literature review relevant to fashion and art collaboration, two propositions with eight sub-propositions regarding the associations between the brands, consumers and artists and three major categories of factors (i.e. characteristics of consumers, value system of the brands, attributes of the artists) were formulated. The results were obtained by 1) reviewing relevant archival records, documents, articles, reports published in the internet, journals, and magazines, 2) conducting face-to-face, telephone, and email interviews with relevant brand management and fashion designers, retailers, educators, and journalists, 3) carrying out on-site and online questionnaire surveys to understand consumers' knowledge and perception of the FAC phenomenon.

9.2. Conclusion

Based on the original findings, this research comprehensively analyzed the performance of fashion brands, perception of fashion media and consumers, and demonstrated the features of current fashion and art collaboration in a way not addressed in previous studies.

9.2.1. An overview of the insights generated from this research

FAC as a youth-driven and trendsetter-targeted artistic crossover landscape (Section 8.2)

- Youth brands and high fashion brands are the two major segments in the FAC phenomenon; youth brand segment (55 per cent) performs as the biggest section of the participants.
- For brands the significance of the FAC lies in that it is used to explore the artist's transgressive image and authenticity in order to attract young people.
- FAC is used as a way of attracting fashion innovators and early adopters; through a "trickle down" route acceptance of such style conscious group is expected to transmit to mass youth.
- The male consumer plays a leading role and exhibits a higher interest in the FAC, especially in youth fashion; nevertheless, expansion of female market is meaningful considering women's significant interests in street art relevance and increasing influence in sports world. (Sections 8.2.4.1 and 8.2.4.2)
- In the diffusion of FAC a geographic difference exists between developed and less developed regions which are positively related to different fashion consciousness. (Section 8.2.5)
- As a fashion phenomenon, FAC has become a familiar view for a large scope of consumers; nonetheless, consumption of FAC pieces is limited to a comparatively small circle largely because of entrance barriers (price and release scale). In this sense, as special offers, FAC still enjoys an aura of freshness and rarity from the view of the mass.
- Emergence of contemporary FAC is largely rooted in sporty lifestyle. The

connection between sports and art especially is reflected in sneaker sphere.

- Evolvement of FAC: in the early stage, fashion marketers intended to use the rebellious merits of pop-art relevance to catch young people, mainly male consumers; with the diffusion of this male-originated aesthetics in the fashion world it becomes popular in both male and female brand categories; moreover, its understandability significantly contributes to its prevalence in a wide consumer scope.

Brands' value system (Section 8.3.1)

FAC as a way of being authentic and an expression of cultural experimentation

(Section 8.3.1.1)

- Linking with brands' true purposes, contemporary FAC scene is constructed by two forms: commercial driven and beyond-commercial driven (passion for art, friendship, and personal pleasure). This, consequently, leads to two types of authenticity: natural and fake authenticity.
- Authentic image is built from the aspects of anti-mass and anti-marketing which respectively connote experiment/experience, fresh, innovation, and originality; freedom, rebellious, un-commercial, understated, and fun.
- Diverse incarnate forms were adopted including FAC product offers, presentation of design process, artists' biography relevance, limited edition, release in special sites (galleries, museums and alike), and collaboration with organic connections. The majority of these practitioners tend to naturalise their collaboration and legitimise their authenticity via an organic connection. Furthermore, it seems that the brands prefer communicate their concepts from different sides in different collaboration.

FAC as a way of improving creativity and freshness (Section 8.3.1.2)

- Building an authentic image is viewed as the critical consideration of FAC; in this sense, freshness and innovation derive from the artist's originality and other authentic factors.

Consumer interests in FAC consumption (Section 8.3.2)

- Consumers' desire of being freedom and individual is distinctively high. (Section 8.3.2.1)

Originality, freedom, uniqueness and freshness are consumers' main concerns when they consciously consume FAC products. Their behaviour is more linked with a symbolic meaning, namely, consumption of "authentic personality"; it is to feel the existence of a unique self, rather than simply /or mainly for freshness.

- Consumers are to enjoy the authentic qualities of artists through owning the artistic designs; further, their coherent concern about artists and their designs proves that it is practicable to transform an artist's authenticity to a brand's products through alliance strategies (Section 8.3.2.2).
- The FAC product is perceived as one of the cultural ideals of being cool and a youth cultural style (Section 8.3.2.3).
- Instead of transgression, what mass youth really aspires is the authentic spirit attached to this rebellious image (Section 8.3.2.3).
- Among diverse art genres street art is most acceptable by the youth, especially in the sporty fashion field. It plays as an important visual language to express originality and freedom in the youth world (Section 8.3.2.4).
- Regarding incarnate forms of FAC, visual creation occupies the core

position. This reflects the importance of images in constructing young people's identity and one important advantage of visual artists in FAC world-the technical advantage of being able to attach their authority to visual objects. In general, there is a low proportion of cognition to the non-visual aspects behind the FAC products; this small group tends to be aficionados of the brands and/or some specific art culture. Nonetheless, manipulation of non-visual aspects is also meaningful since it can be connected to a niche marketing strategy to differentiate from other competitors.

- Assessment of FAC suggests that FAC offers are helpful to catch the young market and strengthen consumers' brand loyalty. (Sections 8.3.2.5 and 8.3.2.6)

Operation features of FAC practitioners (Section 8.4)

Collaborative time frames (Section 8.4.1)

- Short-term mode comes as the rule of collaborative time frames of FAC largely due to its superiority of keeping special and flexibility and working as a try to reduce the risk of crossover.

Based on the variance of FAC frequency short-term mode encompasses two sub-forms: a) infrequent offers (≤ 2 times during January 2000 to January 2009); b) frequent offers (≥ 3 times during January 2000 to January 2009). The former is used as a sign of a brand's keeping abreast of change and anticipating trends, as trendy pieces to breathe new life to the brands rather than a strategic adjustment to update its brand image. The latter is favored by many brands possibly because this form not only shares general benefits like bringing freshness and uniqueness to consumers, but also represents the brand's strong commitment to art culture, provides the basis for the construction of co-branded identity of the brands and the artists, and their relationship.

- Long-term collaboration (longer than one year) is related to establishing a specific image, or a strategy of brand transition.

Price and release scale (Section 8.4.2)

- Exclusive image could be emphasised by charging a higher price and limited distribution though they are not an absolute necessary in practice.

Function of FAC (Section 8.4.3)

- As a marketing strategy, function of FAC can be understood from two dimensions: promotion and sales contribution. As two sides of the coin, they are convergently related.
- As a form of staged collaboration, FAC's role mainly focuses on 1) marketing promotion that aims to improve or update a brand image and promote a wider range of items; 2) media attraction; 3) added-value to the product; 4) brand construction including brand affinity, brand image-building, and brand differentiation, market expansion. While some FAC offers could directly drive sales volume, its commercial value usually lies in its promotion effect which indirectly generates sales volume of other product lines for the company. Consequently, to evaluate the performance of a FAC campaign, the attitude and perception of media and consumers and changes of the market base should be taken as critical criteria.

Factors influencing artist selection (Section 8.5)

Right art styles (Section 8.5.1)

- Brand-artist congruence is an important management principle for identifying suitable artist collaborators. Marketers should appropriately cross over into other boundaries and guarantee artists selected is congruent with the brand's purposes such as strengthening the brand's coherent image or establishing a new image, catering for its existent

consumers or attracting new consumers.

- Pop-art relevance (graffiti, comics, and pop art) tends to be active in both high fashion and mass fashion worlds, particularly in youth brands. This feature may be referred to its understandability, simplicity and the origin of FAC in the youth world.
- Many brands enjoy employing multiple artists for the same collaboration. This approach can enjoy two outcomes: expressing a brand's creativity and innovation; transferring a wide range of meanings to the brand, or transferring a particular, reinforced meaning to the brand depending on the variance of the artists' styles.

Reputation of the artist (Section 8.5.2)

- Along with the increasing flexibility of the collaboration this factor is not always important for brands. For the consumers, the more important meaning of "artist" lies in its symbolic image; the merits like originality and freedom lifestyle represented by artists are more alluring.
- For small brands, reputation of the artist appears more meaningful since it can work as a brand's ambassador to enter into foreign markets.
- Although reputation of artists is not a critical factor for consumers, it is meaningful looking from a niche marketing route to differentiate from other competitors. Furthermore, although informed consumers are limited to a small circle, their influence is significant since they are trendsetters or early adopters, play as role models of later consumers and usually determine what brands are cool for the wider mass market.

Artists' origin (Section 8.5.3)

- Artists' origin constructs a part of authenticity, especially when this origin includes the artist's characteristics and life stories. Besides, this consideration may help a brand to better control the process of the

collaboration. As a practical consideration, this issue is especially critical for small or less-known brands.

Artists' fashion knowledge (Section 8.5.4)

- This factor is viewed necessary since it contributes to trendy designs.

An organic connection between a brand and artists (Section 8.5.5)

- This connection is a common cause since it helps to natural FAC and to improve its authentic index.

Practical condition (Section 8.5.6)

- This element especially is worth to be considered for small or less-known brands in order to better control the collaborative project.

Significance of FAC offers (Section 8.6)

- As a marketing strategy exploring artistic capital, FAC design usually is one of multiple FAC forms (art exhibitions, artistic designs, window displays, etc.). In this context, it plays a role of maximising the efficiency of promotion/communication.
- From the perspective of consumers, FAC offers have a specific advantage compared to other artistic collaboration: in this context, art is consumed in a commoditised form and can be worn in a private way. Such product offer is expected to well meet the public's demand for obtaining the merits like personality, originality and uniqueness.
- Considering artists' multiple roles and brands' crossovers with different disciplines, FAC comes as a unified form of authenticity and fashion: on one hand, it represents the value of being freedom, true for self and passion for life (i.e. authenticity); on the other hand, FAC design, to a large degree, is explored in linked with creative youth culture and fashionisation featuring something related to fun, excitation and entertainment instead of simply for good taste, or affinity with high culture.

FAC in Mainland China (Section 8.7)

- As the first Mainland brand launching such collaboration with international artists, Li-Ning's performance reveals that FAC project is a new marketing strategy for Mainland China brands; they are still in their initial stage in this field.
- Case of Li-Ning suggests that it is important to make a full commitment and communication between the brand and the designer before conducting a proposal. While the designer is largely responsible for such design collaboration, the management's perception is critically important since their perception not only accounts for the reasons why firms form strategic alliances and their attitudes towards alliances, also influences a series of practices which determines the process of the strategic alliance, even the survival of the firm in question.
- As an implication for regional/small brands, practical condition including a brand's budget, timing and environment (properties like international reputation) is a critical important consideration since it directly determines the capability of controlling which is critical important factor for a successful alliance.

Structure and future of FAC (Sections 8.8 and 8.9)

- From a macro perspective, FAC trend shows a flat (democratic) feature with a shape of calabash; youth brands and high fashion brands are the two major segments. In this scenario, FAC popularly is used as a way of un-commerce; the players share important purposes of being innovation, building exclusive and authentic image; additionally, pop-art relevance is prevalent both in youth brands and in high end brands.
- There are some common features among historical and contemporary FAC players: in both history and contemporary, merits of beyond-commercial, originality, uniqueness and alike are the points to

be emphasised in the artistic alliance. Nevertheless, their function has been changed: past designers used it mainly to build an individual persona, whereas, contemporary brands used it mainly to cater for customers and this largely decides the commercial nature of contemporary collaboration between fashion brands and artists.

- FAC has evolved into a type of business model which exists steadily in contemporary marketing rather than just an ephemeral phenomenon. It is believed that this phenomenon will continue its glaring presence in a more flexible and innovative form. In this model, organic connection and fame of artists perhaps will play a more significant role in a successful collaboration.

Formulation of FAC theories (Section 8.11)

Based on the findings of this study and related literature, FAC theory was formulated with three sections, and originally described the development of FAC, its features and its operation in practice.

Firstly, the researcher systematically described fashion and art collaboration (FAC) (Section 8.11.1), pointed out the roots of contemporary FAC (Section 8.11.1.1), momentum of conducting FAC (Section 8.11.1.2), FAC structure (Section 8.11.1.3), significance of FAC offers from the perspectives of within frame of artistic association and interdisciplinary context (Section 8.11.1.4), and tendency of FAC (Section 8.11.1.5). In the second section, features of operational procedure were illustrated (Section 8.11.2), including criteria of artist selection (Section 8.11.2.1), collaborative time frames (Section 8.11.2.2), release scale and price (Section 8.11.2.3), diverse expressive forms (Section 8.11.2.4). In the third section, FAC consumption pattern was given including gender difference (Section 8.11.3.1), meaning of FAC for consumers (Section 8.11.3.2) and dissemination of FAC (Section 8.11.3.3). Along with this FAC theory, theoretical frameworks were built including three sections: distribution of FAC practitioners and general features of FAC (Figure 8-9); operation and contribution of FAC (Figure 8-10); and FAC consumption pattern (Figure 8-11). Acting as a form of roadmap, they illustrate contemporary FAC landscape from

the perspectives of fashion personnel (marketers, designers, and critics) and consumers.

9.2.2. Recommendations

With reference to the features of FAC phenomenon, general recommendations to marketers were firstly given. Subsequently, specific managerial insights to China marketers were offered considering the performance of Mainland brand Li-Ning and Chinese consumers' attitude toward FAC and art relevance.

Application of FAC operation procedure

To manage a FAC project, marketers may refer to the operation procedure illustrated in this study. Its application should be related to a brand's goals while such collaboration features flexibility and individuality.

Among the four sections (time frames, artist selection, release scale and price setting, and expressive forms of FAC) of operation procedure, three aspects may be well concerned.

- 1) For those initially involved in this trend, a short-term collaborative mode is viewed as an optimal selection because of its superiority of keeping special and flexibility. Besides, it can meet a brand's different purposes: infrequent offers could be used to express freshness and rarity and to bring new air to the brands; frequent offers may represent the brand's strong commitment to art culture as well as enjoying general benefits like bringing freshness and uniqueness. On that basis, a long-term partnership could be further proposed if appropriate.
- 2) Regarding artist selection, as stated above, such collaboration features flexibility and individuality. As such, not all of the factors have to be included in a FAC practice; rather, it should be treated in link with practical condition and a brand's purposes. Nevertheless, two elements are particularly important. One is brand-artist congruence: selected artists should be congruent with a brand's purposes and image building; the other one is an organic connection between the brand and the artist(s) since it helps to naturalise FAC and improve its authentic index.
- 3) Regarding incarnate forms of FAC, a brand may need to consider diverse forms of incarnation because the consumers tend to be quite emotion-savvy in

their consumption and their interests are not simply limited to the final products, but in everything surrounding the products. What is important for brands is to find an appropriate way to balance these two aspects in the process of strategy-making so as to maximise the potential value of artists. Since a satisfied final design occupies the core position of the whole project this aspect should be the most important point when a brand exhibits its FAC designs to its consumers. Although there is a low proportion of cognition to the non-visual aspects/messages behind the FAC products, this small group exhibits significant influence on mass consumption: they tend to be aficionados of the brands and/or some specific art culture, are trendsetters or early adopters, play as role models of later consumers and usually determine what brands are cool for a wider mass market. Therefore, as a niche marketing strategy, manipulation of non-visual aspects is meaningful for a brand. Lastly, this research recommends diversification of promotional activities: a brand may communicate their concepts from different sides in different collaboration, adopted different promotional activities in different FAC projects.

Assessment of FAC projects

Given that employment of FAC mainly is for promotion, sales volume of the special offers should not be taken as the standard of evaluation; by contrast, the attitude and perception of media and consumers and changes of the market base should be taken as critical criteria.

Expansion of female market in sporty fashion field

Given the female's increasing position in the sports world, as observed by researchers (e.g. B. Cova & V. Cova, 2002; Pomerantz et al., 2004; Bradish et al, 2001), it is especially significant for sporty style brands to expand this market.

Implications for Mainland China marketers

- A potential market

The investigation shows that as a marketing strategy, FAC still is a new concept in the Mainland; few brands (either foreign or local brands) provided such offers in this market. It is believed that a gap may exist between marketers and Mainland consumers provided that FAC is popularly used to target sophisticated

consumers who are against commercial advertising, project as transgressive and culturally-minded fashion people. As Gao, et al (2009) argued, every society has collectivists and individualists and this is not exceptional for Chinese. While Chinese life and philosophy toward emphasising in-group norms and competition individuality and quality also are shaped (Gao, et al, 2009). Moreover, according to the consumers' perception on FAC, artists and their interests in art, it seems that there is no significant difference between Mainland and Hong Kong consumers: for both of the regions, FAC is perceived to show a higher artistic aesthetics and to be more innovative, and is attractive to them. Meanwhile, artists' lifestyle is related to outstanding and special; they are considered as "avant-garde" to traditional rules; as a professional, "artist" is labeled as fashionable. In addition, the majority of the respondents is interested in art and exhibits an art preference. As far as this gap is concerned, brands may consider expanding relevant marketing activities in this region. The fact that Mainland respondents exhibit a stronger affinity with graffiti and comic style and fashion relevance may suggest that collaboration with street artists would be easier to establish a satisfactory chemistry among young Chinese consumers.

- Exploration of the female market in Chinese sportswear sphere

The investigation reflected that in this region, women show a higher passion for art: compared with their male counterpart, women are more interested in the relevance of street art and more susceptible to an artist's rule breaking image, fashionable career and outstanding lifestyle. Considering the close connection of sporty fashion and street art, it may suggest that for sporty fashion brands positioned in China market, female segment is worth being explored with FAC marketing. This is consistent with women's active performance in sports world internationally. S.Chan's performance supported this insight: he believed that female consumer market along with their increasing spending power in this field their Say-No-to-Limits (for Li-Ning) products covered both male and female consumers.

- Geographic difference: Commence from affluent cities

Regarding dissemination of FAC, a difference exists between developed and less developed regions, which are positively related to different fashion consciousness. Accordingly, this geographic difference may also exist in different cities within the Mainland in terms of attitudes, lifestyles and consumption patterns (Cui & Liu, 2000). In this sense, it may be better for marketers to begin with affluent cities.

- A full commitment/communication between the brand and the designer

In the case of Li-Ning, its brand management did not have much cognition on this form of marketing or its meaning. As a result, although the brand crossed over into the art field there is mainly a controversial understanding of such FAC between brand management and the designer. For S. Chan, the main objective is not for sale volume but for building brand image and media attraction; however, this was not appreciated by the brand management since they are concerned more about the sales. This controversial cognition may prevent the brand's process and direction of repositioning especially after the leave of the designer.

This case suggests that it is important to make a full commitment/communication between the brand and the designer before conducting a proposal, especially when such strategies are still are new concept in Mainland China. While the designer is largely responsible for such design collaboration, management's perceptions in such alliance practice is critically important since their perception not only accounts for the reasons why firms form strategic alliances and their attitudes towards alliances, also influences a series of practices which determines the process of the strategic alliance, even the survival of the firm in question.

- Consideration of practical conditions

As an implication for regional/small brands, practical conditions including a brand's budget, timing and environment (properties like international reputation) are critical important consideration since they directly determine the capability of controlling which is a critical important factor for a successful alliance. This is exemplified in Li-Ning's experience. Due to its less famous identity in

international stage and limitation of budget, Li-Ning's project was not processed very smoothly and faced many difficulties from the invited artists in the process of their collaboration. The time of operating its Say-No-to-Limits project perhaps also suggests this brand's passive position. S. Chan took one year to prepare this FAC project. Nonetheless, Levi's FAC project generally took four to six months to finish. Therefore, it is very important for Mainland marketers to give comprehensive arrangement. For instance, the brands need to 1) develop clear collaboration agreements with the artist partner and agencies in order to guarantee the collaboration's efficiency and quality and avoid possible ambiguity; 2) set aside sufficient time (one year or even two year) to prepare the project; 3) consider living place of proposed artists so to better control the proceeding.

9.2.3. Hypothesis testing

With the findings, two major propositions were fully supported, namely, involvement of artists contributes to building authentic and innovative image (H1); FAC can meet consumers' aspiration for authenticity and fashion-savvy (H2). The sub-propositions that artists' transgression (H1a), disinterest (H1c), freedom (H1b), and originality (H1d) are attractive to fashion brands are fully supported. But for the consumer's side, these sub-propositions were partially supported: attributes of transgression (H2a) and disinterest (H2c) did not exhibit significant attraction to consumers, which may account for the difference between mass youth and underground youth; by contrast, consumers are highly attracted by the originality and freedom represented by the artists.

9.2.4. The objectives achieved in this study

Linking with the five objectives of this study, the first one is to study historical and contemporary examples of fashion design and art collaborations. This objective was fulfilled in the examination of Paul Poiret and Elsa Schiaparelli in Chapter Two (literature review); in Chapter Four, seventy-seven brands involved in FAC trend were examined; in Chapter Five, twelve cases were further studied. In the interviews fourteen professionals (marketers, designers, journalists, artists, and educators) were covered. On that basis, general features of FAC, operation features of FAC practitioners, and value of FAC for brands were investigated; performance of historical and contemporary cases was compared. The second

objective of this study is to explore the creative and commercial significance of fashion and art collaborative products. It was fulfilled in the examination of the value of FAC from the brands' perspective, consumer interests in FAC consumption and diffusion of FAC. The third objective of this study is to investigate the variance of fashion and art collaborative products from the brands'/designers' and consumers' perspectives. It was achieved in the investigation of efficiency of FAC message delivery to consumers and gender difference in FAC consumption; consumer interests in FAC consumption (consumers' concern on artists' thoughts in art). The fourth objective is to generate managerial insights on the implementation on artistic collaboration and recommend apt strategies for fashion designers/brands. It was fulfilled in three areas: application of FAC operation procedure; assessment of FAC projects; exploration of female market. For the last objective, specific recommendations to Mainland China marketers were offered.

In summary, the contributions of this research were as follows:

- 1) This research provided original findings to understand the collaborative phenomenon of fashion brands/designers and artists. Past research/literature were conducted based on general analysis of fashion and art association. Their analysis concerned on a wide range of fields like window display, fashion show, magazine and so on (e.g. McRobbie, 1998; Taylor, 2005; Kim, 1998). By contrast, this study systematically and intensively described fashion design and art collaboration from the perspectives of marketers, designers, and consumers. The comprehensive analysis of the performance of fashion brands, perception of fashion media and consumers demonstrated general features of FAC, its value and function, operation features, and consumption pattern and so on in a way not addressed in previous studies. From a specific perspective, this study contributes new knowledge to academia in the area of fashion and art relationship. For instance, this research provided different and detailed insights into fashion and art relationships while confirming the importance of cultural and commercial value of art in fashion. To a large degree, FAC is treated as a unified form of authenticity and fashion: on one hand, it represents the value of being free, true for self and passion for life (which can be generalised by the concept authenticity); on the other hand, FAC design is explored by linking with creative

youth culture and fashionisation featuring something related to fun, excitement and entertainment instead of simply for good taste, or affinity with of high culture which were pinpointed by theorists like Bourdieu (1993) and McRobbie (1998).

2) The frameworks of FAC were developed. Distribution of FAC practitioners and general features of FAC (Figure 8-9); operation and contribution of FAC (Figure 8-10); and FAC consumption pattern (Figure 8-11) were covered from the perspectives of fashion personnel (brands, designers, and critics) and consumers. They graphically summarize key points of FAC theory, demonstrate the interrelations of the variants in this study, and can be used as roadmaps to better understand FAC phenomenon, its value and application in practice.

3) This study provided suggestions to operate fashion and art collaboration. Besides, specific recommendations on Mainland market were given. This can serve as a source of reference to aid fashion designers/companies and artists in selecting favourable methods to take relevant collaborations. Moreover, the FAC theory can be adopted by fashion brands with different backgrounds.

4) Finally, as stated previously, collaboration in fashion market is becoming ubiquitous. While a growing number of brands are involved in this FAC landscape, there are diverse forms of alliances, such as strategic associations of brands and brands, brands and individual designers, brands and media, brands and celebrities and so on. Although this research focuses on the field of fashion and art collaboration, the analysis on this specific field provide insights to understand other forms of collaboration in the aspects of target consumer and operation procedure and alike provided that they share similar marketing philosophy.

9.3. Study limitations and suggestions for future research

1) In this research, FAC consumption pattern was drawn based on four brand-focused and one general surveys. This pattern may need to be tested within other brand contexts or with a more comprehensive survey in order to further generalise relevant findings into other markets.

- 2) Although this sampling strategy is an efficient way to reach FAC consumers the internet samples in the four brand-focused consumer surveys limit the generalisation of the findings since these samples may lack representatives. In this sense, a refined on-site survey may need to be employed. For instance, researchers may consider making efforts to get the aid of FAC brand stores and invite their consumers to respond to the surveys. By so doing, age groups of respondents is also expected to be expanded and cover the age group of over 30. In this study the respondents were mainly aged between 13 and 30; although they largely represent FAC consumers the researcher believes that understanding the attitude of the age group of 31 to 40 is also valuable given that younger consumers are defined within 40 years old (Thomas, personal communication, November 12, 2008).
- 3) In addition, focus group surveys are recommended so to test the findings and concepts received in this study.
- 4) Lastly, the researcher recommends that the findings drawn from this study can be further tested by narrowing down research scope in future study. For instance, researchers may consider focusing on the difference of regions, brand segments, and genders.

Appendices

Appendix 1: Interview guides

Interview questions for designers/brands

1) Winnie Ching

1. What are the consumer bases of Louis Vuitton in DFS (such as the country and age)?
2. What are the objectives of Louis Vuitton in terms of developing crossover items with the artist such as Japanese artist Takashi Murakami?
3. What is the significance of the collaboration to other products of the brand?
4. What is the most important consideration in the collaboration with Takashi Murakami?
5. Who are the target consumers of the artistic collaboration?
6. What rules are there in the selection of artists as partners?
7. Why to form collaborative partnership with visual artist like Murakami, other than collaborating with the professionals of other fields, like singers, actors, designers, etc?
8. What is the distinction and common of Louis Vuitton and brands like LeSportsac in terms of their collaboration with artists?

2) Paul Ma

1. Who is the Andy Warhol collection's target consumer?
2. The main target of Andy Warhol collection is male or female?
3. What do you think of the Andy collection from commercial perspective?
4. What do you think of the perspective of crossover?
5. What is the superiority of visual art compared with other fields when conducting a crossover collection?
6. Do you think your clients tend to resist commercialized items?
7. What is the contribution of the Andy Warhol collection to the Dusty brand?

8. Are there some common features among your consumers?
9. Is there any difference between the actual effect and your expectation in terms of the promotion of the Andy Warhol collection?
10. Is there any rule in the selection of the artist as your partner?

3) Doug Palladini

1. What is the momentum of these projects? Was it based on certain new direction of your company's brand development?
2. In what sense, art is connected with Vans brand, as a sportswear maker with a long and rich history?
3. What do you think of today's art and its relationship with fashion and young people?
4. There have been many crossover projects between sportswear brands and artists in the market. So, did you ever concern a little bit that your collaborative projects couldn't generate much new feeling or experience among your consumers?
5. Who were/are the target consumers for the products resulting from artistic collaborations?
6. Can you identify any further characteristics of the target market not yet identified? (E.g. fans of the involved artist, favoring commodity with cultural taste)
7. The artists involved in these projects came from different fields and countries. What are the rules in the selection of artist as partner?
8. We all know that Vans has developed partnership with icons from the fields of art, music, surfing, fashion and alike. So, can you talk about the specific advantages of forming collaborative partnership with visual artists like Robert Williams, Niagara, compared with other partners like singers, athletes, and other brands' designers?
9. Which form of advertising has been used in order to promote product resultant from artistic collaboration?

10. Do you believe that artistic collaboration has influenced the sales of other products produced by your company? If yes, please give reasons and give estimates of sales.

11. Can you provide any further information relating to the result of artistic collaboration (including increased sales)

12. Is there any difference compared with the similar projects of other sportswear brands like Adidas, and Nike? What about the ones of Louis Vuitton?

4) Donald Yau

1. Agnès b. is known for her patronage of the arts and started her gallery as a way to allow different artists to show their work. My first question is: in what sense, art is connected with Agnes.b brand?

2. Specifically, Agnes.b launched Artists T-shirts collection collaborating with different artists like Max Natkiel and Anders Peterson in design. So what's the momentum of launching such collaborative projects?

It seems that such Artist T-shirts only are offered for male consumers. If this is true, can you please talk something about your philosophy behind such collaborations?

3. What do you think of today's art and its relationship with fashion and young people?

4. There have been many crossover projects between fashion brands and artists in market. So did your company ever concern a little bit that your collaborative projects couldn't generate much new feeling or experience among your consumers?

5. Who were/are the target consumers for the products resulting from artistic collaborations?

6. Can you identify any further characteristics of the target market not yet identified? (e.g. fans of the involved artist, favoring commodity with cultural taste)

7. The artists involved in these projects came from different fields and countries. What are the rules in the selection of artist as partner?

8. Given that Agnes.b has developed partnership with icons from the fields of art, music, surfing, fashion and alike, can you talk about the specific advantages of forming collaborative partnership with visual artists like the street-based artist Wadall, compared with other partners like singers, athletes, and other brands' designers?

9. Do you believe that artistic collaboration has influenced the sales of other products produced by your company? If yes, please give reason and give estimates of sales.

10. Can you provide any further information relating to the result of artistic collaboration (including increased sales)

11. Is there any difference in your collaborative projects when compared with the similar projects of other brands like Louis Vuitton, Prada, Adidas, and Nike?

12. Can you provide any further information/comments relating to your company's artistic collaboration?

5) Silvio Chan

1. Since its born, Li-Ning has been projected to supply professional products for athletes and amateurs alike. What stimulate Li-Ning conduct such crossover with the artists like Kaws? Does this artistic project suggest a new direction or position of Li-Ning?

2. There have been many crossover projects between sportswear brands and artists in market. So, did you ever concern a little bit that your collaborative project couldn't generate much new feeling or experience among your consumers? Or, how can your company differentiate itself from other competitors?

3. What do you think of today's art and its relationship with fashion and young people?

4. Who were/are the target consumers for the products resulting from artistic collaborations?
5. Our research shows that male consumers play a significant role in today's artistic collaboration. What do you think of this phenomenon?
6. What role do male and female consumers respectively play in your artistic collaboration collections? Which one is your main target? Is there any different action in targeting male and female consumer with such crossover products (like promotion activity, concept, and art styles)?
7. Can you identify any further characteristics of the target market not yet identified? (e.g. fans of the involved artist, favoring commodity with cultural taste)
8. How was the project going on? What comments do you have about the process of preparation and the feedback of market? Are you and your company satisfied with the results?
9. The price of these designs was RMB 2,008. It is kind of expensive. Did you know/or expect who bought them, like collectors, general consumer or somebody else?
10. Do you think that consumers who bought some collaborative products actually know what they bought? Is their knowledge important to your company?
11. What are the rules in the selection of artist as partner?
12. There were four graffiti artists in this "Say no to limit" project. Is there any special reason? Also, what made you invite Hidekichi Shigemoto to attend this project?
13. What are the advantages of forming collaborative partnership with visual artists like Kaws, compared to other partners like singers, athletes, and other brands' designers?
14. Is reputation of the artist important for your company?
15. Did you have any requirement about the design and pattern when you invited those artists to design for your company?

16. Which kind of advertising or activities has been used to promote the designs resulting from artistic collaboration?
17. Is the sale volume of the artistic collaborative products significant for your company?
18. Do you believe that artistic collaboration has influenced the sales of other products produced by your company? If yes, please give reason and give estimates of sales.
19. How do you think of one-time off of collaboration and stable collaboration (like more than one year)?
20. As a Mainland player of this artistic collaboration trend, in what degree does international collaboration scene influence Li-Ning's launch of artistic projects? What is the consistency and difference compared to the similar projects of other sportswear brands like Adidas and Nike? (such as art style, artists, promotion activities and alike)
21. Do you think there is a difference between sportswear brands and luxury/high fashion brands like Louis Vuitton in terms of the artistic crossover activities? Do they share a similar function?
22. Our research shows that 1) today's artistic collaboration illustrate a "flat art collaboration scene" which means there is no significant hierarchical difference: In terms of brand categories and levels, all of the sections play an important role, spanning from (luxury) high fashion to high street fashion, which is different from past landscape of high fashion and high art interfusion as mainstream. Juxtaposition of diverse brand backgrounds also illustrates this feature: brands involved into this trend cover long-history brands (Louis Vuitton, Levi's, Adidas, etc.), and emerging brands, international brands and local brands, mass market and niche market. 2) High fashion brands and youth brands are two King-Kongs of today's artistic collaboration scene. How do you think of this phenomenon?
23. What do you think the difference between product-oriented collaboration and exhibition-relevant collaboration from perspectives of brands and consumers? What is their different meaning?

(Product-oriented collaboration means the collaboration mainly focus on product design; exhibition-relevant collaboration means the collaboration mainly focus on artistic exhibition in museum, gallery and alike)

24. Can you provide any further information relating to your artistic collaboration?

6) Adrian Nyman

1. Can you talk about the momentum of conducting crossover projects with the artists like Andy Warhol, Damien Hirst and Kaws?

I noticed that as well as art icons, you also collaborated with comparatively regional artists like Hong Kong based illustrator Carrie Chau (for Valentine's Day 2005). So, what make you choose these partners? Are your artistic projects for same reason?

2. There have been many crossover projects between fashion brands and artists in today's market. Did you ever concern a little bit that your collaborative project couldn't generate much new feeling or experience among your consumers? Or. How can your company differentiate itself from other competitors?

3. Who were/are the target consumers for the products resulting from your artistic collaborations?

4. a. What role do male and female consumers respectively play in your artistic collaboration collections? Which one is your main target?

b. Is there any different action in targeting male and female consumer with such crossover products (like promotion activity, concept, and art styles)?

5. Can you identify any further characteristics of the target market not yet identified? (e.g. fans of the involved artist, favoring commodity with cultural taste)

6. Do you think that consumers who bought some collaborative products actually know what they bought? Is their knowledge important to you and your company?

7. What are your rules in the selection of artists as your partners (like their art style and reputation)? Is reputation of the artist important for your company?
8. How did your company approach these artists?
9. Generally, how long did it take to prepare your artistic collaboration?
10. For Levi's, what are the advantages of forming collaborative partnership with visual artists like Andy Warhol, Kaws, compared to other partners like pop singers, athletes, and other brands' designers?
11. How long will your company's collaboration with Andy Warhol last? Can you tell something about this project's major contribution to your company?
12. Is the sale volume of your artistic collaborative designs significant for your company?
13. Do you believe that artistic collaboration has influenced the sales of other products produced by your company? If yes, please give reasons and estimates of sales.
14. What comments do you have about the process of preparation and the feedback of market? Are you satisfied with the results?
15. As we all know, Levi's established a lasting collaboration with Andy Warhol; as the same time, often your company also made some one-time off of artistic design pieces. So, what is the different meaning of one-time off of collaboration and stable collaboration (like more than one year)?
16. Did you have any requirement about the design and pattern when you invited those artists to design for your company?
17. What is your consistency and difference compared to the similar projects of other apparel brands like Adidas, Nike, Gap and luxury/high fashion brands like Louis Vuitton? (E.g. art style, artist identity, promotion activity, collaboration process, scale of production, channel of distribution)

18. The research shows that 1) today's artistic collaboration illustrate a "flat art collaboration scene" which means there is no significant hierarchical difference: In terms of brand categories and levels, all of the sections play an important role, spanning from (luxury) high fashion to high street fashion, which is different from past landscape of high fashion and high art interfusion as mainstream. Juxtaposition of diverse brand backgrounds also illustrates this feature: brands involved into this trend cover long-history brands (Louis Vuitton, Levi's, Adidas, etc.), and emerging brands, international brands and local brands, mass market and niche market. 2) High fashion brands and youth brands (sportswear, street-wear and denim brands) are two major powers of today's artistic collaboration scene. How do you think of this phenomenon?

19. What do you think the difference between product-oriented collaboration and exhibition-relevant collaboration from perspectives of brands and consumers? What is their different meaning? E.g. did they have similar effects in attracting media and consumers? (Product-oriented collaboration means the collaboration mainly focus on product design; exhibition-relevant collaboration means the collaboration mainly focus on artistic exhibition in museum, gallery and alike)

20. Can you provide any further information relating to the result of artistic collaboration?

7) Stephanie Tam

1. What stimulate your company conduct such crossover with the artists like Cey Adams and Andy Warhol?

2. There have been many crossover projects between sportswear brands and artists in market. So did you (or your company) ever concern a little bit that your collaborative project couldn't generate much new feeling or experience among your consumers? Or. How can your company differentiate itself from other competitors?

3. What do you think of today's art and its relationship with fashion and young people?

4. Who were/are the target consumers for the products resulting from artistic collaborations?

5. The research shows that male consumers play a significant role in today's artistic

collaboration. What do you think of this phenomenon?

What role do male and female consumers respectively play in your artistic collaboration collections? Which one is your main target? Is there any different action in targeting male and female consumer with such crossover products (like promotion activity, concept, and art styles)?

6. Can you identify any further characteristics of the target market not yet identified? (E.g. fans of the involved artist, favoring commodity with cultural taste)

7. How was the project going on? What comments do you have about the process of preparation and the feedback of market? Was your company satisfied with the results?

8. Do you think that consumers who bought some collaborative products actually know what they bought? Is their knowledge important to your company?

9. What are your company's rules in the selection of artist as partners?

10. How did your company approach these artists?

11. Is there any special consideration that drove you to select a group of artists rather than one artist?

12. Generally speaking, how long did it take to prepare the artistic collaboration?

13. For Adidas, what are the advantages of forming collaborative partnership with visual artists like Cey Adams, Jim Lambie, Claude Closky, Fafi, and Taro Okamoto, compared to other partners like singers, athletes, and other brands' designers?

14. Is reputation of the artist important for your company?

15. Did your company have any requirement about the design and pattern when you invited those artists to design for your company?

16. Is the sale volume of the artistic collaborative products significant for your company?

17. Do you believe that artistic collaboration has influenced the sales of other products produced by your company? If yes, please give reason and give estimates of sales.
18. How do you think of the different function of one-time collaboration and stable collaboration (like more than one year)?
19. Do you think there is a difference between sportswear brands and luxury/high fashion brands like Louis Vuitton in terms of the artistic crossover activities (like the selection of art style and artists, promotion activities, and momentums)
20. What do you think the difference between product-oriented collaboration and exhibition-relevant collaboration from perspectives of brands and consumers? What is their different meaning? (Product-oriented collaboration means the collaboration mainly focus on product design; exhibition-relevant collaboration means the collaboration mainly focus on artistic exhibition in museums, galleries and alike)
21. Can you provide any further information relating to your artistic collaboration?

Interview questions for fashion media

1) Dana Thomas

1. From your perspective, what stimulate luxury/fashion brands (including sportswear/casualwear/footwear) to develop collaborative products with the visual artists like Takashi Murakami, Fafi and Kaws?
2. What do you think of today's art and its relationship with fashion and public (especially, young people)?
3. Who were/are the target consumers for the products resulting from artistic collaborations?
4. Do you think that consumers who bought some collaborative products actually know what they bought? Is their knowledge important to these companies?
5. The artists involved in such collaborative projects usually cover various art styles and come from different regions. Do you think that there are some rules in the selection of artists as partners?

6. For the brand, what are the advantages of forming collaborative partnership with visual artists like Murakami, Tracey Emin, Kaws, and Fafi, compared to other partners like singers, athletes, or other brands' designers?

7. Do you believe that artistic collaboration has influenced the sales of other products produced by these companies? If yes, please give reasons.

8. Do you think that there is a similar purpose among the brands like Louis Vuitton, Longchamp, Levi's, Adidas, Nike, and H&M in terms of launching such collaborative products with artists?

2) Irene Chan

1. From your perspective, what stimulate fashion brands (including sportswear/casualwear/footwear) to develop collaborative products with the visual artists like Takashi Murakami, Fafi and Kaws?

2. What do you think of today's art and its relationship with fashion and public (especially, young people)?

3. Who were/are the target consumers for the products resulting from artistic collaborations?

4. Do you think that consumers who bought some collaborative products actually know what they bought? Is their knowledge important to these companies?

5. The artists involved in such collaborative projects usually came from different fields and countries. Do you think that there are some rules in the selection of artists as partners?

6. For the brands (like Louis Vuitton, Longchamp, Adidas, and Levi's), what are the advantages of forming collaborative partnership with visual artists like Kaws, Fafi, compared to other partners like singers, athletes, or other brands' designers?

7. Do you believe that artistic collaboration has influenced the sales of other products produced by these companies? If yes, please give reasons.

8. Do you think that there is a similar purpose among the brands like Adidas, Nike, Louis Vuitton, Levi's, and H&M in terms of launching such collaborative products with artists?

9. What do you think of the "index of attraction" of such artistic collaboration to today's fashion media?

10. Can you provide any further information/comments relating to the artistic collaboration?

3) Angelia Teo

1. The research shows that high fashion brands and youth brands (especially streetwear and sportswear) are two core powers of today's artistic collaboration scene. How do you think of this phenomenon?

2. Is there any difference between luxury/high fashion market and mass market with regards to rules of collaboration with artists (like the selection of art style and artists, promotion activities, and momentums)?

Do you think Louis Vuitton, Longchamp, Agnès b, Stella McCartney and Marni share a similar purpose with regards to their artistic collaboration?

3. Who are supposed to be the target consumers of such collaborative products?

4. What do you think of young consumer's position in shaping contemporary collaboration trend?

5. What role do male and female consumers respectively play in today's artistic collaboration trend?

Do you agree that there is some difference in targeting male and female consumer with such crossover products (like promotion activities, concepts, and art styles)?

6. How do you think about consumers' knowledge related to such products? Do they actually know what they bought (like who designed, what message is delivered)?

7. Can you talk something about of the different functions of "one-time offer"?

collaboration and stable collaboration (like more than one year) for brands? (E.g. Fornarina and Miss Van collaborated for about two years; the collaboration between Hong Kong apparel brand Dusty and Andy Warhol is also continuing for several seasons.)

8. Are there any specific advantages of forming partnerships with VISUAL ARTISTS?

9. What do you think the difference between product-oriented collaboration and exhibition- relevant collaboration from perspectives of brands and consumers? What is their different meaning? (Product-oriented collaboration means the collaboration mainly focuses on product design; exhibition-relevant collaboration means the collaboration mainly focuses on artistic exhibition in museums, galleries and alike)

10. It seems that youth-positioned brands like sportswear and streetwear prefer product-oriented design when coming to collaboration with artists. What are the reasons?

11. How do you think about the future of this collaborative trend after it has been prevalent for quite some time?

Interview questions for educators

Martin Price

1. From your perspective, what stimulate fashion brands like Louist Vuitton, Levi's, Adidas to develop collaborative products with the visual artists like Takashi Murakami, Fafi, and Kaws?

2. What do you think of today's art and its relationship with fashion and public (especially, young people)?

3. Who were/are the target consumers for the products resulting from artistic collaborations?

4. Do you think that consumers who bought some collaborative products actually know what they bought? Is their knowledge important to these companies?

5. The artists involved in such collaborative projects usually came from different fields and countries. Do you think that there are some rules in the selection of artists as

partners? E.g. He/she needs to have a close connection with fashion world/young word, or he/she must be a celebrated artist.

6. For the brand, what are the advantages of forming collaborative partnerships with visual artists like Kaws and Fafi, compared to other partners like singers, athletes, or other brands' designers?

7. Do you believe that artistic collaboration has influenced the sales of other products produced by these companies? If yes, please give reason.

8. Do you think that there is a similar purpose among the brands like Adidas, Nike, Louis Vuitton, Levi's, and H&M in terms of launching such collaborative products with artists?

9. From your perspective, how long will this crossover trend last?

10. Can you provide any further information/comments relating to the artistic collaboration?

Interview questions to artists

1) Graffiti artist Kaws

1. As an established artist, you are also a style leader in fashion scene. What do you think of this double identity? And what do you think of the relationship of today's art with fashion and public (especially, young people)?

2. In which aspects or what degree, can you contribute to your partners like Adidas, Nike, and Marc Jacobs by developing collaborative products?

3. Is there any significant difference for you to develop collaborative products with the brands like Nike, Marc Jacobs, and Li-Ning?

4. Who were/are the target consumers for the products resulting from your artistic collaborations?

5. Do you think that consumers who bought some collaborative products actually know what they bought?

6. What are visual artist's advantages when forming collaborative partnership with fashion brands like Bape, compared to the likes of singers, celebrated athletes, or other brands' designers?

2) Hong Kong ST/ART

1. What do you think of the relationship of today's art with fashion and public (especially, young people)?

2. In which aspects or what degree, can you contribute to your partners like Reebok by developing collaborative products?

3. Who were/are the target consumers for the products resulting from your artistic collaboration with Reebok?

4. What are visual artist's advantages when forming collaborative partnerships with fashion brands like Reebok, compared to the likes of singers, celebrated athletes, or other brands' designers?

Appendix 2: The general survey

- Gender Male Female
- Age : 16-20 21-25 26-30 31-35 36-40 Over 41 (inclusive)
- From : Hong Kong Macau Taiwan Mainland Other countries/ districts

Please answer the questions according to the following scale, and mark the number that is corresponding to your choice with “√” (for the electronic file, you can change the color of the number you choose).
 1 Strongly disagree 2 Disagree 3 Neutral 4 Agree 5 Strongly agree

Section 1: Q1- Q8

Remarks: in this survey, “fashion” includes clothing, footwear, bag, cap and alike.

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
1) I usually take notice of new arrival items when I go shopping in fashion store	1	2	3	4	5
2) I do not like to clash with the same dress styles with others	1	2	3	4	5
3) The limited edition of fashion brands can strongly draw my attention	1	2	3	4	5
4) I have come across fashion brands that claimed their items are original through advertising or promotional means	1	2	3	4	5
5) I am attracted to fashion items that incorporate hand-made creation (like hand-drawn or hand-crafted patterns)	1	2	3	4	5
6) My purchasing attitude is subjective to the artist/creator (including his/her background and artistic experience) who worked behind the fashion items	1	2	3	4	5
7) Apart from price information I would also read additional information that appeared on the hang-tags of fashion items when I go shopping	1	2	3	4	5
8) A special design print in apparel items can escalate my purchasing power	1	2	3	4	5

Section 2: Q9– Q19

Remarks:

The word “Art” in this context refers or belongs to the visual art domain excluding fashion design, and correspondingly, artist means visual artist, such as sculptor, painter, photographer, multi-media artist, installation artist, graphic artist and alike.

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
9) There are enough art activities that I can enjoy now	1	2	3	4	5
10) The persona of artist is appealing to me	1	2	3	4	5
11) The profession of artist is perceived to be fashionable	1	2	3	4	5
12) In general, the lifestyle of artist is usually outstanding and special as compared with those of the general public	1	2	3	4	5
13) Most artists are considered “avant-garde” to traditional rules	1	2	3	4	5
14) I like comic and cartoon characters	1	2	3	4	5
15) I am attracted by graffiti art	1	2	3	4	5
16) I once purchased some fashion items with prints inspired by graffiti culture	1	2	3	4	5
17) I once purchased fashion items with comic and cartoon characters	1	2	3	4	5
18) I am not attracted to any particular artistic style	1	2	3	4	5
19) I am not interested in art	1	2	3	4	5

Section 3: Q20-Q29

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
20) Fashion today should be endowed with more artistic essence	1	2	3	4	5
21) Fashion that are co-designed by artist and fashion brand are perceived to be endowed with more artistic essence	1	2	3	4	5
22) Fashion co-designed with artist/s would be more innovative	1	2	3	4	5
23) Fashion items that co-designed by fashion brand and artist can draw my attention	1	2	3	4	5
24) I have heard about the collaboration between fashion brand and artist in fashion design	1	2	3	4	5
25) I once purchased some fashions that are co-designed by fashion designer and artist	1	2	3	4	5
26) The phenomenon of fashion brand collaborating with artist/s in	1	2	3	4	5

fashion design is escalating					
27) My information about fashion trend is mainly solicited from the various media (newspaper, magazine, TV, internet etc.)	1	2	3	4	5
28) My information about fashion trend is mainly from what celebrities (actors, singers, famous athletes, social figures etc.) wear	1	2	3	4	5
29) Most of my friends favor the similar fashion trend I enjoy	1	2	3	4	5

Appendix 3: The Adidas pilot survey

1. Since when have you begun to wear Adidas?
2. What do you think of Adidas brand?
3. Where did you get the information about the brand's collaboration with artists?
4. Did you watch Adidas's videos including the interview with the artists, the relevant activities, the design process and the travel around Europe and American (their End-to-End Project together Foot Locker)?
5. What were you interested in in terms of the videos if you watched?
6. What do you think of the collaborative project between Adidas and the artists in Adicolor series/ the End-to-End Project t/ Sleek series?
7. Did you purchase the brand's items co-designed with artists? What is it if you did?
8. Please explain the reason if you didn't buy.
9. Was your purchase of Adidas' products influenced by the brand's video about the collaboration?
10. Does the video/interview provide efficient information to you in terms of your final purchase?
11. Do you hear about the artists before you know the collaborative project - Adicolor series/ the End-to-End Project/ the Fafi/Sleek series?
12. What do you think of the artists?
13. Are you looking forward to the brand's next collaborative project with artists?
14. Your age: 16 – 20; 21- 25; 26-30; 31- 35; 36-39; others
15. Gender: Male Female
16. Your occupation:

Appendix 4: The Adidas survey based on the pilot survey

Section 1 (Q1-4)

1. Which aspects of Adidas attract you mostly? (Multiple choices)

- A. Its originality
- B. Its street style
- C. Its functionality
- D. Its keeping refreshing
- E. Brand name
- F. Others (Please specify)_____

2. Which aspects of artists can attract you? (Multiple choices)

(In this context, “artist” means visual artist, such as sculptor, painter, photographer, multi-media artist, installation artist, graphic artist and alike.)

- A. Artists’ originality
- B. Artists’ underground identity
- C. Artists’ freedom lifestyle
- D. Artists’ legendary experience
- E. Their relation with street art
- F. Others (Please specify) _____

3. Which kind of art genre do you like? (Multiple choices)

- A. Graffiti art
- B. Pop art
- C. Fine art
- D. Comic and cartoon
- E. Nothing special
- F. Don’t like art
- G. Others (Please specify)_____

4. Do you know Adidas once teamed up with visual artists to launch co-designs in past several seasons?

- A. Yes B. No (If no, please jump to “Section 3: Q14-16”)

Section 2 (Q5-13)

5. Which one do you know among the following collaborative projects? (Multiple choices)

- A. The Adicolor series
- B. The End-to-end project
- C. Fafi/Sleek series
- D. 35 anniversary collection by Andy Warhol
- E. The Ali by Adidas collection featuring works of art by LeRoy Neiman, Cey Adams, Shephard Fairey, Eric Bailey, HVW8, Usurgrow
- F. Others (Please specify)_____

6. Which project above is your favorite? _____

7. Which one of the following did you first know in terms of the artists and the collaborative projects?

- A. The artist
- B. Their collaborative project
- C. Sometimes A, sometimes B

8. What are your interests in terms of the artistic collaborations? (Multiple choices)

- A. The final designs
- B. Design process
- C. Artists' thoughts on art
- D. Artists' reputation
- E. Artists' works
- F. Artists' experience
- G. What make these projects happen
- H. In which aspects they took collaboration
- I. Marketing aspects
- J. Others (Please specify) _____

9. Which aspects of Adidas's artistic co-designs are quite attractive to you?

- A. Its originality
- B. Its uniqueness
- C. Its fresh style
- D. Its cool style
- E. Its relation with street art
- F. The person who designed them
- G. Others (Please specify) _____

10. What did you purchase in terms of the brand's items co-designed with artists?
(Multiple choices)

- A. Footwear
- B. Jackets
- C. T-shirts
- D. Accessories
- E. Others
- F. Nothing

11. What is the reason that you didn't buy some of these co-products? (Please ignore this questions if you bought) (Multiple choices)

- A. Too expensive
- B. Not on sale around
- C. Overdue information
- D. You are an artist too
- E. Dislike those designs
- F. Others (Please specify) _____

12. Do the collaborative projects make you like Adidas more?

- A. Yes
- B. No
- C. Don't know

13. Are you looking forward to seeing a new collaborative project between Adidas and artists? A. Yes B. No

Section 3: (Q14-16)

14. Your age: 13- 15 16 – 20 21- 25 26-30 31- 35 36-39 Others

15. Your gender: Male Female

16. Your occupation: _____

Appendix 5: Vans consumer survey

Section 1 (Q1-5)

1. Which aspects of Vans attract you mostly? (Multiple choices)
 - A. Its originality
 - B. Its history
 - C. Its uniqueness
 - D. Its classic style
 - E. Its street style
 - F. Its functionality
 - G. Its keeping refreshing
 - H. Brand name
 - I. Others (Please specify) _____

2. Which aspects of artists can attract you? (Multiple choices)
(In this survey, “artist” means visual artist, such as sculptor, painter, photographer, multi-media artist, installation artist, graphic artist and alike.)
 - A. Artists’ originality
 - B. Artists’ underground identity
 - C. Artists’ freedom lifestyle
 - D. Artists’ legendary experience
 - E. Their relation with street art
 - F. Others (Please specify) _____

3. Which kind of art genre do you like? (Multiple choices)
 - A. Graffiti art
 - B. Pop art
 - C. Fine art
 - D. Comic and cartoon
 - E. Nothing special
 - F. Don’t like art
 - G. Others (Please specify) _____

4. Do you know Vans once teamed up with visual artists (such as sculptor, painter, photographer, multi-media artist, installation artist, graphic artist and alike) to launch co-designs in past several seasons?
 - A. Yes B. No

5. Did you ever purchase such collaborative products of Vans?
 - A. Yes B. No C. Don’t know (because I didn’t know Vans once teamed up with visual artists to launch co-designs)

(If you didn’t know Vans collaborated with visual artists to launch co-designs please jump to “Section 3: Q15-17”)

Section 2 (Q6-14)

6. Which one of the following collaborative projects do you know? (Multiple choices)
 - A. The collaboration between Vans and US artist Robert Williams
 - B. The collaboration between Vans and US artist Wes Humpston

- C. The collaboration between Vans and US artist Neckface
- D. Others (Please specify) _____

7. Which project above is your favorite? _____

8. Which one of the following did you first know in terms of the artists and the collaborative projects?

- A. The artist
- B. Their collaborative project
- C. Sometimes A, sometimes B

9. What are your interests in terms of the artistic collaborations? (Multiple choices)

- A. The final designs
- B. Design process
- C. Artists' thoughts on art
- D. Artists' reputation
- E. Artists' works
- F. Artists' experience
- G. What make these projects happen
- H. In which aspects they took collaboration
- I. Marketing aspects
- J. Others (Please specify) _____

10. Which aspects of Vans's artistic co-designs are quite attractive to you? (Multiple choices)

- A. Its originality
- B. Its uniqueness
- C. Its fresh style
- D. Its cool style
- E. Its relation with street art
- F. Others (Please specify) _____

11. What did you purchase in terms of the brand's items co-designed with artists? (Multiple choices)

- A. Footwear
- B. Jackets
- C. T-shirts
- D. Accessories
- E. Others
- F. Nothing

12. What is the reason that you didn't buy some of these co-products? (please ignore this questions if you bought) (Multiple choices)

- A. Too expensive
- B. Not on sale around
- C. Overdue information
- D. You are an artist too
- E. Dislike those designs
- F. Others (Please specify) _____

13. Do the collaborative projects make you like Vans more?

- A. Yes
- B. No
- C. Don't know

14. Are you looking forward to seeing a new collaborative project between Vans and artists?

A. Yes B. No

Section 3: (Q15-17)

15. Your age: 13- 15 16 – 20 21- 25 26-30 31- 35 36-39 Others

16. Your gender: Male Female

17. Your occupation:

Appendix 6: Louis Vuitton consumer survey

Section 1 (Q1-5)

1. Which aspects of Louis Vuitton attract you mostly? (Multiple choices)

- A. Its originality
- B. Its history
- C. Its uniqueness
- D. Its classic style
- E. Its fashion style
- F. Its functionality
- G. Its keeping refreshing
- H. Brand name
- I. Others (Please specify) _____

2. Which aspects of artists can attract you? (Multiple choices)

(In this survey, “artist” means visual artist, such as sculptor, painter, photographer, multi-media artist, installation artist, graphic artist and alike.)

- A. Artists’ originality
- B. Artists’ underground identity
- C. Artists’ freedom lifestyle
- D. Artists’ legendary experience
- E. Their relation with street art
- F. Others (Please specify) _____

3. Which kind of art genre do you like? (Multiple choices)

- A. Graffiti art
- B. Pop art
- C. Fine art
- D. Comic and cartoon
- E. Nothing special
- F. Don’t like art
- G. Others (Please specify) _____

4. Do you know Louis Vuitton once teamed up with visual artists to launch co-designs in past several seasons?

- A. Yes
- B. No

5. Did you ever purchase such collaborative products?

- A. Yes
- B. No
- C. Don’t know (because I didn’t know Louis Vuitton’s once teamed up with visual artists to launch co-designs)

(If you didn’t know Louis Vuitton’s collaborated with visual artists to launch co-designs please jump to “Section 3: Q15-17”)

Section 2 (Q6-14)

6. Which one of the following collaborative projects do you know? (Multiple choices)

- A. The collaboration between Louis Vuitton and Stephen Sprouse in 2001
- B. The collaboration between Louis Vuitton and Julie Verhoeven in 2002
- C. The collaboration between Louis Vuitton and Takashi Murakami in 2003
- D. The collaboration between Louis Vuitton and Takashi Murakami in 2005
- E. The collaboration between Louis Vuitton and Takashi Murakami in 2008
- F. The collaboration between Louis Vuitton and Richard Prince in 2008
- G. Others (Please specify) _____

7. Which project above is your favorite? _____

8. Which one of the following did you first know in terms of the artists and the collaborative projects?

- A. The artist
- B. Their collaborative project
- C. Sometimes A, sometimes B

9. What are your interests in terms of the artistic collaborations? (Multiple choices)

- A. The final designs
- B. Design process
- C. Artists' thoughts on art
- D. Artists' reputation
- E. Artists' works
- F. Artists' experience
- G. What make these projects happen
- H. In which aspects they took collaboration
- I. Marketing aspects
- J. Others (Please specify) _____

10. Which aspects of Louis Vuitton's artistic co-designs are quite attractive to you?
(Multiple choices)

- A. Its originality
- B. Its uniqueness
- C. Its cultural sense
- D. Its fresh style
- E. Its cool style
- F. Its relation with street art
- G. Others (Please specify) _____

11. What did you purchase in terms of the brand's items co-designed with artists?
(Multiple choices)

- A. Bags
- B. Footwear
- C. Jackets
- D. T-shirts
- E. Accessories
- F. Others
- G. Nothing

12. What is the reason that you didn't buy some of these co-products? (please ignore this questions if you bought) (Multiple choices)

- A. Too expensive

- B. Not on sale around
- C. Overdue information
- D. You are an artist too
- E. Dislike those designs
- F. Others (Please specify) _____

13. Do the collaborative projects make you like Louis Vuitton more?
 A. Yes B. No C. Don't know

14. Are you looking forward to seeing a new collaborative project between Louis Vuitton and artists?
 A. Yes B. No

Section 3: (Q15-17)

15. Your age:
- A. 13- 15
 - B. 16 – 20
 - C. 21- 25
 - D. 26-30
 - E. 31- 35
 - F. 36-39
 - G. Others

16. Your gender: A. Male B. Female

17. Your occupation: _____

Appendix 7: Levi's consumer survey

Section 1 (Q1-5)

1. Which aspects of Levi's attract you mostly? (Multiple choices)

- A. Its originality
- B. Its history
- C. Its uniqueness
- D. Its classic style
- E. Its street style
- F. Its functionality
- G. Its keeping refreshing
- H. Brand name
- I. Others (Please specify) _____

2. Which aspects of artists can attract you? (Multiple choices)

(In this context, "artist" means visual artist, such as sculptor, painter, photographer, multi-media artist, installation artist, graphic artist and alike.)

- A. Artists' originality
- B. Artists' underground identity
- C. Artists' freedom lifestyle
- D. Artists' legendary experience
- E. Their relation with street art
- F. Others (Please specify) _____

3. Which kind of art genre do you like? (Multiple choices)

- A. Graffiti art
- B. Pop art
- C. Fine art
- D. Comic and cartoon
- E. Nothing special
- F. Don't like art
- G. Others (Please specify) _____

4. Do you know Levi's once teamed up with visual artists to launch co-designs in past several seasons?

- A. Yes B. No

5. Did you ever purchase such collaborative products of Levi's?

- A. Yes B. No C. Don't know (because I didn't know Levi's once teamed up with visual artists to launch co-designs)

(If you didn't know Levi's collaborated with visual artists to launch co-designs please jump to "Section 3: Q15-17")

Section 2 (Q6-14)

6. Which one of the following collaborative projects do you know? (Multiple choices)

- A. The collaboration between Levi's and Andy Warhol, Damien Hirst in 2008
- B. The collaboration between Levi's and Kaws in 2007
- C. The collaboration between Levi's and Andy Warhol in 2007
- D. Others (Please specify) _____

7. Which project above is your favorite? _____

8. Which one of the following did you first know in terms of the artists and the collaborative projects?

- A. The artist
- B. Their collaborative project
- C. Sometimes A, sometimes B

9. What are your interests in terms of the artistic collaborations? Multiple choices)

- A. The final designs
- B. Design process
- C. Artists' thoughts on art
- D. Artists' reputation
- E. Artists' works
- F. Artists' experience
- G. What make these projects happen
- H. In which aspects they took collaboration
- I. Marketing aspects
- J. Others (Please specify) _____

10. Which aspects of Levi's artistic co-designs are quite attractive to you? (Multiple choices)

- A. Its originality
- B. Its uniqueness
- C. Its cultural sense
- D. Its fresh style
- E. Its cool style
- F. Its relation with street art
- G. Others (Please specify) _____

11. What did you purchase in terms of the brand's items co-designed with artists? (Multiple choices)

- A. Footwear
- B. Jackets
- C. T-shirts
- D. Accessories
- E. Others
- F. Nothing

12. What is the reason that you didn't buy some of these co-products? (please ignore this questions if you bought) (Multiple choices)

- A. Too expensive
- B. Not on sale around
- C. Overdue information
- D. You are an artist too
- E. Dislike those designs
- F. Others (Please specify) _____

13. Do the collaborative projects make you like Levi's more?

- A. Yes B. No C. Don't know

14. Are you looking forward to seeing a new collaborative project between Levi's and artists?

- A. Yes B. No

Section 3: (Q18-21)

15. Your age:

- A. 13- 15
- B. 16 – 20
- C. 21- 25
- D. 26-30
- E. 31- 35
- F. 36-39
- G. Others

16. Your gender:

- A. Male
- B. Female

17. Your occupation

References

- Abratt, R., & Motlana, P. (2002). Managing co-branding strategies: Global brands into local markets. *Business Horizons*, 45(5), 43-50.
- Adidas. (2005). *Los Angeles welcomes first Adidas Originals Store*. Retrieved from http://www.press.adidas.com/desktopdefault.aspx/tabid-7/85_read-872/
- Adidas & Foot Locker. (2007a). *News*. Retrieved from <http://www.endtoendproject.com/>
- Adidas & Foot Locker. (2007b). *The End-to-End Project*. Retrieved from http://www.prequelmag.com/ene2end_pr_info.pdf
- Al-Omiri, M. (2007). A preliminary study of electronic surveys as a means to enhance management accounting research. *Management Research News*, 30(7), 510-524.
- Alexander, V. D. (1996). Pictures at an exhibition: conflicting pressures in museums and the display of art. *The American Journal of Sociology [AJS]*, 797 - 839.
- Applebaum, M. (2003). If you build it, will she come?. *Brandweek*, 44(35), 28.
- Ardito, S. C. (2007). Social Networking and Video Web Sites: MySpace and YouTube Meet the Copyright Cops. *Searcher: The Magazine for Database Professionals*, 21 (5). Retrieved from <http://www.infoday.com/Searcher/may07/Ardito.shtml>
- Atkinson, R., & Flint, J. (2003). Sampling, snowball: Accessing hidden and hard-to-reach populations. In R. L. Miller & J. D. Brewer (Eds.), *The A-Z of social research: A dictionary of key social research concepts*. London: SAGE Publications.
- Bachman, D., Elfrink, J., & Vazzana, G. (1996). Tracking the progress of email versus snailmail. *Marketing Research*, 8, 31-35.
- Bai, Y. L., Tan, J., Choi, J., & Au, R. (2008). *The impact of an artist's authentic identity on fashion brands in fashion design and art collaborations*. Proceedings from The Body: Connections With Fashion: 10th Annual Conference for the International Foundation of Fashion Technology Institutes (IFFTI), Vol 2, 473-487. Melbourne: RMIT University.
- Bai, Y. L., Tan, J., Choi, T. M., & Au, R. (2008). *A preliminary investigation of the time frame in artistic collaboration*. Conference Information: 86th Textile-Institute World Conference, NOV 18-21, 2008 Hong Kong, Peoples R China. 86th Textile Institute World Conference, 3, Conference Proceedings, 221-240.
- Bai, Y. L., Tan, J., Choi, T. M., & Au, R. (2009). Commercializing artistic authenticity via collaborative design. *Asia Pacific Journal of Marketing and Logistics*, 21 (2), 243-266.
- Bakewell, C., Mitchell, V. W., & Rothwell, M. (2006). UK generation Y male fashion consciousness. *Journal of Fashion Marketing and Management*, 10(2), 169-180.
- Barnes, L., & Lea-Greenwood, G. (2006). Fast fashioning the supply chain: Shaping the research agenda. *Journal of Fashion Marketing and Management*, 10(3), 259-271.
- Babakus, E., & Yavas, U. (2008). Does Customer Sex Influence the Relationship

- between Perceived Quality and Share of Wallet?. *Journal of Business Research*, 61 (9), 974-981.
- Batschmann, O. (1997). *The artist in the modern world: The conflict between market and self-expression*. Cologne: Dumont Buchverlag
- Baudelaire, C. (1992). *Charles Baudelaire: Selected writings on art and literature* London: Penguin Classics.
- Beaudoin, P., Lachance, M. J., & Robitaille, J. (2003). Fashion innovativeness, fashion diffusion and brand sensitivity among adolescents. *Journal of Fashion Marketing and Management*, 7(1), 23 – 30.
- Bengtsson, A., & Servais, P. (2005). Co-branding on industrial markets. *Industrial Marketing Management* 34(7), 706-713.
- Benjamin, W. (1999). *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin. Cambridge: Belknap.
- Beverland, M., & Ewing, M. (2005). Slowing the adoption and diffusion process to enhance brand repositioning: The consumer driven repositioning of Dunlop Volley. *Business Horizons*, 48(5), 385-391.
- Bishop, A. (2001). *Levi's international icon stores*. Retrieved from http://www.wgsn.com/members/retail-talk/features/rt2001mar15_000501
- Bjorkman, I. (2002). Aura: Aesthetic business creativity. *Consumption, Markets and Culture*, 5(1), 69-78.
- Blanquer, M. Garcí'a-A'lvarez, A., Ribas-Barba, L., Wijnhoven, T. M. A. Tabacchi, G., et. al. (2009): How to find information on national food and nutrient consumption surveys across Europe: systematic literature review and questionnaires to selected country experts are both good strategies. *British Journal of Nutrition*, 101, Suppl.2, 37–50. Doi:10.1017/S0007114509990572
- Boodro, M. (1990). Art and fashion. *Artnews*, 120-127.
- Boethius, U. (1995). The history of high and low culture. In J. Fornis and G. Bolin (eds.) *Youth culture in late modernity* (pp.12-38). London: Stage.
- Botterill, J. (2007). Cowboys, outlaws and artists: The rhetoric of authenticity and contemporary jeans and sneaker advertisements. *Journal of Consumer Culture*, 7(1), 105-125.
- Bovone, L., 2006. Urban style cultures and urban cultural production in Milan: postmodern identity and the transformation of fashion. *Poetics*, 34, 370–382.
- Bourdieu, P. (1993). *The field of cultural production*. New York: Columbia University Press. doi: 10.1108/09590550910948592
- Brown, S., Kozinets, R. V., & Sherry, J. F. (2003). Teaching old brands new tricks: Retro branding and the revival of brand meaning. *Journal of Marketing*, 67(3), 19-33.
- Bruce, M., & Kratz, C. (2007). Competitive marketing strategies of luxury fashion companies. In T. Hines & M. Bruce (Ed.) (2nd ed.), *Fashion marketing: contemporary issues* (pp.131-150). Oxford: Elsevier.
- Bruce, M., Leverick, F., & Littler, D. (1995). Complexities of collaborative product development. *Technovation*, 15 (9), 535-552.
- Bryman, A. (2006). Integrating quantitative and qualitative research: how is it done?. *Qualitative Research*, 6(1) 97–113.
- Burdek, B. E. (2005). *Design: History, theory and practice of product design*. Basel: Birkhauser.

- Burgess, E. O., Donnelly, D., Dillard, J., & Davis, R. (2001). Surfing for sex: Studying involuntary celibacy using the internet. *Sexuality and Culture*, 5(3), 5-29.
- Calinescu, M. (1987). *Five Faces of Modernity: Modernism, Avant-garde, Decadence, Kitsch, Postmodernism* (2nd ed.). Durham: Duke University Press.
- Campbell, C. (1987). *The Romanic Ethic and the Spirit of Modern Consumerism*. Oxford: Blackwell.
- Carey, J. (2003). London June 2003 Art attack. Retrieved from http://www.wgsn.com/members/whats-in-store/merchandising/ws2003jun19_006889a
- Carlson, B. D., Donavan, D. T., & Cumiskey, K. J. (2009). Consumer-brand relationships in sport: brand personality and identification. *International Journal of Retail & Distribution Management*, 37 (4), 370 - 384.
- Chipp, K., Goldman, M., & Kleyn, N. (2007). What they really think: Resolving methodological issues in supply chain ethics research [Electronic Version], 7, 112-122. Retrieved from http://www.sabinet.co.za/abstracts/acom/acom_v7_a9.xml
- Christopher, M., Lowson, R., & Peck, H. (2004). Creating agile supply chains in the fashion industry. *International Journal of Retail & Distribution Management*, 32(8), 367-376.
- Coomber, R. (1997). Using the Internet for survey research [Electronic Version]. *Sociological Research Online*, 2. Retrieved from <http://www.socresonline.org.uk/2/2/2.html>.
- Coulson, J. S. (1966). Buying decisions with the family and consumer-brand relationship. In J.W. Newman (Ed.), *On knowing the consumer* (pp.59-66). New York: John Wiley & Sons, Inc.
- Cunningham, R. M. (1956). Brand loyalty - what, where, how much?. *Harvard Business Review*, 34, 116-128.
- Cova, B., & Cova, V. (2002). Tribal marketing: The tribalisation of society and its impact on the conduct of marketing. *European Journal of Marketing*, 36 (5/6), 595 – 620.
- Crane, D. (1999). Fashion design and social change: Women designers and stylistic innovation. *The Journal of American Culture*, 22(1), 61-68.
- Crane, D. (2000). *Fashion and its social agendas: Class, gender, and identity in clothing*. Chicago: The University of Chicago Press
- Creswell, J. W. (1998). *Qualitative inquiry and research design*. London: Sage publications.
- Cui, G., & Lui, Q. (2000). Regional market segments of China: opportunities and barriers in a big emerging market. *Journal of Consumer Marketing*, 17(2), 55-72.
- Dean, D. H. (2009). Spatial visualization and the gender gap in videogame interest among young adults. *Young Consumers*, 10(3), 225-237.
- Delaunay, S.. (1986). *Sonia Delaunay: Art into fashion*. New York: G. Braziller.
- Dholakia, N., & Zhang, D. (2004). Online qualitative research in the age of e-commerce: Data sources and approaches [Electronic Version]. 5, 2. Retrieved from <http://www.qualitative-research.net/fqs/>
- Dive, S. (2006). *Prestige brands unite beyond luxury*. Retrieved from http://www.wgsn.com/members/business-resource/research/br2006sep06_017792
- Dlattner, S. (1996). *High art down home: an economic ethnography of a local art market / Stuart Plattner*. Chicago: University of Chicago Press.

- Donnelly, N. (Eds.) 2000. *Customized: Art inspired by hot rods, low riders and American car culture*. New York: Harry N. Abrams, Inc.
- Dooley, L. M. (2002). Case study research and theory building. *Advances in Developing Human Resources*, 4(3), 335-354.
- Drazen, P. (2003). *Anime Explosion!*. California: Stone Bridge Press.
- Duffy, J. A. M., Miller, J. M., & Bexley, J. B. (2006). Banking customers' varied reactions to service recovery strategies. *International Journal of Bank Marketing*, 24 (2), 112-132.
- Dusty. (2008). <http://www.dusty.com.hk/>
- Eaton, D. F. (2006). *Louis Vuitton Malletier against Whenu.com, Inc., Lushbags.com, and John Does 1-10*. Report and Recommendation to Judge Kaplan, United States District Court Southern District of New York, 1-19.
- Eisenhardt, K. M. (1989). Building theories from case study research. *The Academy of Management Review*, 14(4), 532-550.
- Eisenhardt, K. M., & Bourgeois, L. J. (1988). Politics of strategic decision making in high-velocity environments: Toward a midrange theory. *The Academy of Management Journal*, 31(4), 737-770.
- Erevelles, S., Stevenson, T. H., Srinivasan, S., & Fukawa, N. (2007). An analysis of B2B ingredient co-branding relationships (Publication no. 10.1016/j.indmarman.2007.07.002).
- Evans, C., Menkes, S., Polhemus, T., & Quinn, B. (2005). *Hussein Chalayan*. Groningen : Groninger Museum.
- Featherstone, M. (2007). *Consumer culture and postmodernism* (2nd ed.). Los Angeles: Sage Publications.
- Fernández, W. D. (2004). *The grounded theory method and case study data in IS research: Issues and design*. Paper presented at the Information Systems Foundations: Constructing and Criticising.
- Fernie, J., Moore, C., Lawrie, A., & Hallsworth, A. (1997). The internationalization of the high fashion brand: the case of central London. *Journal of Product & Brand Management*. 6(3), 151-162.
- Fielding, N., & Thomas, H. (2001). Qualitative interviewing In N. Gilbert (Ed.). *Researching social life* (pp. 122-144). London: Sage Publications.
- Fine, G. A. (2003). Crafting authenticity: The validation of identity in self-taught art. *Theory and Society*, 32(2), 153-180.
- Fineberg, J. (2000). *Art since 1940: Strategies of being* (2nd ed). London: Laurence King.
- Fink, A. (2006). *How to conduct surveys: A step-by step guide*. Thousand Oaks: Sage Publication.
- Foundation Cartier. (1999). *Issey Miyake making things*. Zurich: Scalo.
- Frank, T. (1997). *The conquest of cool: business culture, counterculture, and the rise of hip consumerism*. Chicago: University of Chicago Press.
- Gao, L., Norton, M. J. T., Zhang, Z. M., & To, C. K. M. (2009). Potential niche markets for luxury fashion goods in China. *Journal of Fashion Marketing and Management*, 13(4), 514-526.
- Galilee, J. (2002). Class Consumption: Understanding Middle-Class Young Men and Their Fashion Choices. *Men and Masculinities*, 5 (1), 32-52. DOI: 10.1177/1097184X02005001002
- Gap. (2003). Madonna and Missy Elliott get into the groove in new Gap TV spots. Retrieved from

- http://www.gapinc.com/public/Media/Press_Releases/med_pr_gapMadonnaMissyElliotTV.shtml
- Gap. (2004). Sarah Jessica Parker and Lenny Kravitz show us how they wear it in new Gap TV campaign. Retrieved from http://www.gapinc.com/public/Media/Press_Releases/med_pr_gapParkerKravitzTVcampaign.shtml
- Gap. (2008). Gap introduces artist editions T-shirts. Retrieved from http://www.gapinc.com/public/Media/Press_Releases/med_pr_Gapartisteditions051508.shtml
- Glaser, B. G., & Strauss, A. L. (1967). *The discovery of grounded theory: Strategies for qualitative research*. New York: Aldine Publishing Company.
- Gløersen, I., & Ip, P. (2006). Business models in Online Communities-a case study. Telenor R&I Research Note 11/2007. Retrieved from http://www.telenor.com/rd/pub/not07/n_11_07.pdf
- Gobe, M. (2001). *Emotional branding: The new paradigm for connecting brands to people*. New York: Allworth Press.
- Goldsmith, R.E., Moore, M.A., & Beaudoin, P. (1999). Fashion innovativeness and self-concept: a replication. *Journal of Product & Brand Management*, 8 (1), 7-18.
- Gorden, W.I., Infante, D.A., & Braun, A.A. (1985). Communicator style and fashion innovativeness. In Solomon, M.R. (Eds), *The Psychology of Fashion* (pp.161-75). Lexington, MA: Lexington Books.
- Graham, P., & Matthews, M. (2004). The changing face of luxury. http://www.knowledgenetworks.com/know/2004/spring/1-1_graham.html
- Guest, L. P. (1964). Brand loyalty revisited: a twenty year report. *Journal of Applied Psychology*, 48, 93-97.
- Gunter, B., Nicholas, D., Huntington, P., & Williams, P. (2002). *Online versus offline research: Implications for evaluating digital media*. Paper presented at the Aslib Proceedings.
- Hardy, T., Ogunmokun, G., & Winter, C. (2005). *The effect of strategic marketing planning practices on performance: a study of Australian private hospitals*. Paper presented at the Australian Business and Behavioural Sciences Association (ABBSA) Conference.
- Hata, K. (2004). *Louis Vuitton Japan: the building of luxury*. New York: Assouline.
- Hayes, S. G., & Jones, N. (2006). Fast fashion: A financial snapshot. *Journal of Fashion Marketing and Management*, 10(3), 282-300.
- Hebdige, D. (1979). *Subculture: the meaning of style*. London/New York: Routledge.
- Hollander, A. (1993). *Seeing through clothes*. Los Angeles: University of California Press.
- Hollander, A. (1995). *Sex and suits: The evolution of modern dress*. New York: Alfred A. Knope.
- Holmes, L. (2009, February 2). *Fashion v sport: designer and activewear collaborations*. Retrieved from http://www.wgsn.com/members/active-market/features/am2009feb27_087143
- Holstein, J., & Gubrium, J. (1997). The Active Interview. In D. Silverman (Ed.), *Qualitative Research: Theory, Method and Practice* (pp. 113—29). London: Sage Publications.

- Holt, D. B. (1998). Does cultural capital structure American consumption?. *Journal of consumer research*, 25, 1-25.
- Holt, D. B. (2002). Why do brands cause trouble? A dialectical theory of consumer culture and brand. *Journal of Consumer Research*, 26, 70-90.
- H&M. (2008). Business concept, goals and strategy. *Annual report 2008*. Retrieved from http://www.hm.com/us/investorrelations/financialreports/annualreports__investorannualreports.nhtml
- Hsu, C. K., & McDonald, D. (2002). An examination on multiple celebrity endorsers in advertising. *Journal of Product & Brand Management*, 11(1), 19-27.
- Intercity. (2008). *Art & Sole: Contemporary Sneaker Art & Design*. London: Laurence King Publishing.
- Ilieva, J., Baron, S., & Healey, N. (2002). Online survey in marketing research: Pros and cons. *International Journal of Market Research*, 44(3), 361-376.
- Iwanow, H., McEachern, M. G., & Jeffrey, A. (2005). The influence of ethical trading policies on consumer apparel purchase decisions: A focus on The Gap Inc. *International Journal of Retail & Distribution Management*, 33(5), 371-387.
- Jang, E. Y. (2006). An analysis on cases of fashion collaboration strategy. *Journal of Fashion Business*, 10(6), 110-121.
- Job, H. (2004). Levi's partners with alife. Retrieved from http://www.wgsn.com/members/youth-market/bitesize/ym2004aug10_100804
- Job, H. (2007). *Warhol Factory X Levi's X Damien Hirst: spring 2008*. Retrieved from http://www.wgsn.com/members/trends-info/fast-track/features/ti2007sep25_081795
- Jones, R. A. (1995). *Research methods in the social and behavior sciences*. Sunderland, Mass: Sinauer Associates.
- Johnson, P. (2003). *Art: a new history*. Harper Collins Publishers.
- Jules C. (2008). *Sixpack*. Retrieved from <http://www.formatmag.com/features/sixpack/>
- Kaiser, S. B. (1990). *The Social Psychology of Apparel* (2nd ed). New York: Macmillan.
- Kan, H. (2007). *A study on the cultural traits of collaboration in the contemporary fashion*. Seoul: Sung Kyun Kwan University.
- Kaplan, B., & Duchon, D. (1988). Combining qualitative and quantitative methods in information systems research: A case study. *MIS Quarterly*, 12(4), 571-586.
- Kapferer, J. N. (1997). *Strategic Brand Management: New Approaches to Creating and Evaluating Brand Equity*. Kogan Page, Limited.
- Kawamura, Y. (2005). *Fashion-ology: an introduction to fashion studies*. Oxford; New York: Berg.
- Kelly, K. (1998). *New rules for the new economy*. London: Fourth Estate.
- Khatchadourian, H. (1978). Artistic freedom and social control. *Journal of Aesthetic Education*, 12(1), 23-32.
- Kiesler, S., & Sproull, L. (1986). Response effect in the electronic survey. *Public Opinion Quarterly*, 50(3), 402-413.
- Kim, S. B. (1998). Is Fashion Art?. *Fashion Theory: The Journal of Dress, Body & Culture*, 2(1), 51-72.
- Kivits, J. (2005). *Online interviewing and the research relationship*. Oxford: Berg.

- Kuzela, L. (1987). Electronic mail's surge: Employees get the message immediately *Industry Week*, 233, 53.
- Lash, S., & Urry, J. (1994). *Economies of Signs & Space*. London: Sage Publications.
- Law, K. M., Zhang, Z. M., & Leung, C. S. (2004). Fashion change and fashion consumption: the chaotic perspective. *Journal of Fashion Marketing and Management*, 8(4), 362-374.
- Lee, A., Neilson, J., Tower, G., & Zahn, J-L.W. M. V. D. (2007). Is communicating intellectual capital information via the internet viable?-Case of Australian private and public hospitals. *Journal of Human Resource Costing & Accounting*, 11(1), 53-78.
- Lee, S., Kim, W. G., & Kim, H. J. (2006). The impact of co-branding on post-purchase behaviors in family restaurants. *Hospitality Management*, 25(2), 245-261.
- Lehmann, U. (2000). *Tigersprung: Fashion in modernity*. London: the MIT Press.
- Lehnert, G. (2000). *A history of fashion in the 20th century*. Cologne: Konemann.
- Lenburg, Jeff. (1999). *The Encyclopedia of Animated Cartoons* (2nd ed). New York: Facts on File.
- Leonard, M. (2003). Interview schedule. In R. L. Miller & J. D. Brewer (Eds.), *The A-Z of social research: A dictionary of key social research concepts* (pp. 166-171). London: Sage Publications.
- Lewisohn, C. (2008). *Street art: the graffiti revolution*. New York: Abrams.
- Lipovetsky, G. (1994). *The empire of fashion: dressing modern democracy* (C. Porter, Trans.). Princeton, N.J. : Princeton University Press.
- Lucesca, H. (February 27, 2009). Fashion v sport: designer and activewear collaborations. WGSN. Retrieved from http://www.wgsn.com/members/active-market/features/am2009feb27_087143
- Lords, E. (1999), "More women and fewer men participate in intercollegiate athletics, study finds", *The Chronicle of Higher Education*, 45(44), A40.
- Mackrell, A. (2005). *Art and fashion: The impact of art on fashion and fashion on art*. Malaysia: Batsford.
- Marisa. P. (2002). Style biters: the commodification and commercialization of youth culture. Individualized Studies Thesis INDV 4000. Retrieved from <http://www.princessmarisa.com/selection.html>
- Martin, R. (1998). *Cubism and Fashion*. New York: the Metropolitan Museum of Art.
- Martin, R. (1987). *Fashion and surrealism*. New York: Rizzoli.
- Martin, R. (1998). *Cubism and fashion*. New York: Metropolitan Museum of Art.
- Matthyssens, P., & Pauwels, P. (2000). Uncovering international market-exit processes: A comparative case study. *Psychology & Marketing*, 17(8), 697-719.
- Mcauley, C. (2003). Online methods. In R. L. Miller & J. D. Brewer (Eds.), *The A-Z of social research: A dictionary of key social research concepts* (pp. 217-220). London: Sage Publications.
- McDougall, G. H. G., & Levesque, T. (2000). Customer satisfaction with services: putting perceived value into the equation. *Journal of Services Marketing*, 14(5), 392-410.
- McQueen, R., & Knussen, C. (2002). *Research Methods for social science: A practical introduction*. Harlow: Pearson Education Limited.

- McRobbie, A. (1998). *British fashion design: Rag trade or Image Industry?* London: Routledge.
- Meamber, L. A. (2000). Artist becomes/becoming artistic: The artist as producer-consumer. *Advances in Consumer Research*, 27(1), 44-49.
- Mears, P. (2008). Exhibiting Asia: The Global Impact of Japanese Fashion in Museums and Galleries. *Fashion Theory*, 12 (1), 95-120.
- Meier, R. (1999). Photographs of the exhibition. In Foundation Cartier (Ed.), *Issey Miyake making things* (pp.67-103). Zurich: Scalo.
- Meyers-Levy, J., & Maheswaran, D. (1991). Exploring differences in males' and females' processing strategy. *Journal of Consumer Research*, 18, 63-70.
- Michael, D., Timothy, D., & L. Ralph. (2004). A comparison of web and mail survey response rates. *Public Opinion Quarterly*, 68(1), 94-101.
- Modern Museum. (2004). *Fashionation: Art and Fashion*. Retrieved from <http://www.absolutearts.com/artsnews/2004/09/27/32400.html>
- Morais, R. C. (2006). *The Rough End of the Business*. Retrieved from <http://www.forbes.com/forbes/2006/0619/134.html>
- Motion, J., Leitch, S. & Brodie, R.J. 2003. Equity in corporate co-branding: the case of adidas and the All Blacks. *European Journal of Marketing*, 37(7/8), 1080-1094.
- Muller, F. (2000). *Art & fashion*. London: Thames & Hudson.
- O'Shaughnessy, J., & O'Shaughnessy, N. J. (2002). Marketing, the consumer society and hedonism. *European Journal of Marketing*, 36 (5/6), 524-547.
- Pandit, N. R. (1996). The creation of theory: A recent theory application of the grounded theory method [Electronic Version]. *The qualitative Report*, 2(4). Retrieved from <http://www.nova.edu/ssss/QR/QR2-4/pandit.html>
- Pansiri, J. (2005). The influence of managers' characteristics and perceptions in strategic alliance practice. *Management Decision*, 43(9), 1097-1113.
- Parker, L. (1992). Collecting data the email way. *Training and Development*, 46(7), 52-54.
- Parker, S. R., Hermans, C. M., & Schaefer, A. D. (2004). Fashion consciousness of Chinese, Japanese and American teenagers. *Journal of Fashion Marketing and Management*, 8(2), 176-186.
- Parrish, E. D., Cassill, N. L., & Oxenham, W. (2006). Niche market strategy for a mature marketplace. *Marketing Intelligence & Planning*, 24 (7), 694-707.
- Peeta, S., & Ramos, J. L. (2006). Driver response to variable message signs-based traffic information [Electronic Version]. *IEE Proceedings*, 153(1). Retrieved from <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=1618949>
- Peters, M., Abu-Saad, H. H., Vydellingum, V., Dowson, A., & Murphy, M. (2003). Patients' decision-making for migraine and chronic daily headache management. A qualitative study. *Cephalalgia*, 23, 833-841.
- Pettigrew, A. (1988). *Longitudinal field research on change: Theory and practice*. Paper presented at the National Science Foundation Conference on Longitudinal Research methods in Organizations, Austin.

- Phau, I., & Lo, C.C. (2004). Profiling Fashion Innovators : A Study of Self-Concept, Impulse Buying and Internet Purchase Intent. *Journal of Fashion Marketing and Management*, 8 (4) , 399-411.
- Polonsky, M. J., & Macdonald, E. K. (2000). Exploring the link between cause-related marketing and brand building. *International Journal of Nonprofit and Voluntary Sector Marketing*, 5(1), 46-57.
- Pomerantz, S., Currie, D. H., & Kelly, D. M. (2004). Sk8er girls: Skateboarders, girlhood and feminism in motion. *Women's Studies International Forum* 27, 547-557.
- Pontbriand, C., & Asselin, O. (Interviewers) & Shusterman, R. (Interviewee). (1999). *Interview in Parachute: 'Art and Self-Fashioning'* [Interview transcript]. Retrieved from <http://www.artsandletters.fau.edu/humanitieschair/parachute.html>
- Porter, M. (1998). Clusters and the new economies of competition. *Harvard Business Review*, 76(6), 77-90.
- Postrel, V. (2003), *The Substance of Style: How the Rise of Aesthetic Value is Remaking Commerce, Culture, & Consciousness*, HarperCollins Publishers, New York.
- Radford, R. (1998). Dangerous Liaisons: Art, Fashion and Individualism. *Fashion Theory: The Journal of Dress, Body & Culture*, 2 (2), 151-163.
- Radón, A. (2004). *The paradoxical relationship between the exclusiveness of luxury goods and profit maximization*. Working paper, School of Business, Stockholm University, March 25th.
- Rao, A. R., & Ruekert, R. W. (1994). Brand alliances as signals of product. *Quality Sloan Management Review*, 36(1), p.87-97.
- Rao, A. R., Qu, L., & Ruekert, R. W. (1999). Signalling unobservable product quality through a brand alley. *Journal of Marketing Research*, 36 (May), 258-268.
- Reichardt, J. (1997). Pop art and after. In S. H. Madoff (Ed), *Pop art: a critical history* (pp. 14-18). Berkeley: University of California press.
- Reja, U., Manfreda, K. L., Hlebec, V., & Vehovar, V. (2003). Open-ended vs. Close-ended Questions in Web Questionnaires. *Advances in methodology and statistics (Metodološki zvezki)*, 19, 159-177.
- Resnick, R. (1994). Hitching a ride into cyberspace. *Nation's Business*, 66-68.
- Ritchie, J., Lewis, J., & Elam, G. (2003). Designing and selecting samples. In J. Ritchie & J. Lewis (Eds.), *Qualitative research practice: A guide for social science students and researchers* (pp. 77-108). London : Sage Publications.
- Rocha, M. A. V., Hammond, L., & Hawkins, D. (2005). Age, gender and national factors in fashion consumption. *Journal of Fashion Marketing and Management*, 9 (4), 380-390.
- Rodrigue, C. S., & Biswas, A. (2004). Brand alliance dependency and exclusivity: An empirical investigation. *Journal of Product & Brand Management*, 13(7), 477-487.
- Rogers, E. M. (1983). *Diffusion of innovations* (3rd Edn) . New York: Free Press.
- Sarkozy, N. (2008, June 3). Frail genius who put women first. *China Daily*, E17.
- Schaefer, R., & Dillman, D. (1998). Development of a standard email methodology: Results of an experiment. *Public Opinion Quarterly*, 62(3), 378-397.
- Schiaparelli, E. (1954). *Shocking life*. New York: E.P. Dutton & Co., Inc.

- Schouten, J. W., & McAlexander, J. H. (1995). Subcultures of Consumption: An Ethnography of the New Bikers. *The Journal of Consumer Research*, 22 (1), 43-61
- Seock, Y. K., & Sauls, N. (2008). Hispanic consumers' shopping orientation and apparel retail store evaluation criteria: An analysis of age and gender differences. *Journal of Fashion Marketing and Management*, 12(4), 469-486.
- Shani, D., & Chalasani, S. (1992). Exploiting niches using relationship marketing. *The Journal of Services Marketing*, 6(4), 43-52.
- Sherman, C. (2006). *Cindy Sherman* (J. Rouart, Ed., L. Roger, Trans.). Paris: Flammarion.
- Sharet, K. (2004, January 27). *Gap: the new casual*. Retrieved from http://www.wgsn.com/members/retail-talk/features/rt2004jan27_008808
- Shiner, L. (2001). *The invention of art: a cultural history*. Chicago : University of Chicago Press.
- Simmons, R. (2001). Questionnaires. In N. Gilbert (Ed.), *Researching social life* (2nd ed., pp. 85-122). London: Sage Publications.
- Sixpack France. (2009). About Sixpack. Retrieved from <http://www.sixpack.fr/shop/content/4-a-propos>
- Skinn, D. (2008). *Comic art now: the very best in contemporary comic art and illustration*. New York: Collins design.
- Smoodin, E. (1993). *Animating culture: Hollywood cartoons from the sound era*. New Brunswick, New Jersey: Rutgers University Press.
- Snyder, J., Carpenter, D., & Slauson, G. J. (2007). MySpace.com—A Social Networking Site and Social Contract Theory. *Information Systems Education Journal*, 5 (2). Retrieved from [http://isedj.org/5/2/ISEDJ.5\(2\).Snyder.pdf](http://isedj.org/5/2/ISEDJ.5(2).Snyder.pdf)
- Spreng, R. A., & Mackoy, R. D. (1996). An empirical examination of a model of perceived service quality and satisfaction. *Journal of Retailing*, 72(2), 201-14.
- Stern, R. (2004). *Against fashion: Clothing as art, 1859-1930*. London: The MIT Press.
- Stewart, M. L. (2005). Copying and Copyrighting Haute Couture: Democratizing Fashion, 1900–1930s. *French Historical Studies*, 28(1), 103-130.
- Stokstad, M. (1999). *Art history* (Revised ed. Vol. 2). New York: Harry N. Abrams, Inc.
- Strauss, A., & Corbin, J. (1990). *Basics of qualitative research: Grounded theory procedures and techniques*. Newbury Park, CA: Sage Publications, Inc.
- Szmigin, I. (2006). The aestheticization of consumption: an exploration of "brand new" and "shopping". *Marketing Theory*, 6(1), 107-118.
- Tai, H. C., & Tam, L. M. (1996). A lifestyle analysis. *Journal of International Consumer Marketing*, 9(1), 25-42.
- Taylor, C. (1991). *The Ethics of Authenticity*. Cambridge, MA: Harvard University Press.
- Taylor, M. (2005). Culture transition: Fashion's cultural dialogue between commerce and art. *Fashion Theory: The Journal of Dress, Body & Culture*, 9(4), 445-460.
- Tensen, B. L. (2004). *Research strategies for a digital age*. Boston: Michael Rosenberg.
- Tih, S., & Ennis, S. (2006) Cross-industry analysis of consumer assessments of internet retailers' service performances. *International Journal of Retail & Distribution Management*, 34 (4/5), 290-307.

- Troy, N. J. (2003). *Couture culture: A study in modern art and fashion*. Cambridge, MA: The MIT Press.
- Todeva, E., & Knoke, D. (2005). Strategic alliances and models of collaboration. *Management Decision*, 43(1), 123-148.
- Tomkins, C. (1996). *Duchamp: a biography*. New York : Henry Holt.
- Tungate, M. (2005). *Fashion brands: Branding style from Armani to Zara*. London: Kogan Page.
- Tokatli, N. (2008). Global sourcing: Insights from the global clothing industry—the case of Zara, a fast fashion retailer. *Journal of Economic Geography*, 8(1), 21–38.
- Turner, D. (1996). Couture de force. *Artforum*, 116, 15-17.
- Tuten, T. L., Urban, D. J., & Bosnjak, M. (2002). Internet surveys and data quality: A review. In B. Batinic, U.-D. Reips & M. Bosnjak (Eds.), *Online social sciences* (pp. 7-26). Seattle: Hogrefe & Huber Publishers.
- Usugrow. (2009). <http://www.usugrow.com/bio/bio.html>
- Vieira, V. A. (2009). An extended theoretical model of fashion clothing involvement. *Journal of Fashion Marketing and Management*, 13(2), 179 - 200.
- Voss, C., Tsikriktsis, N., & Frohlich, M. (2002). Case research in operations management. *International Journal of Operations & Production Management*, 22(2), 195-219.
- Voss, K. E., & Gammoh, B. S. (2004). Building brands through brand alliances: Does a second ally help?. *Marketing Letters*, 15(2-3), 147-159.
- Wakeford, N., Johnson, K. O., & Jungnickel, K. (2006). Using the internet. In N. Gilbert (Ed.), *From postgraduate to social scientist: A guide to key skills* (pp. 26-42). London: SAGE Publications.
- Walker, J. A. (1975). *Art since Pop*. London : Thames and Hudson.
- Walsh, G., Henning-Thurau, T., Wayne-Mitchell, V., & Wiedmann, K. (2001). Consumers' decision-making style as a basis for market segmentation. *Journal of Targeting, Measurement and Analysis for Marketing*, 10(2), 117.
- Wang, H., & Xu, D. (2001). *Collaborative Multi-agents for Workflow Management*. Paper presented at the 34th Hawaii International Conference on System Sciences.
- Webb, B. (2007). Retail brand marketing in the fashion industry. In T. Hines & M. Bruce (Eds.), *Fashion marketing: Contemporary issues* (2nd ed., pp. 107-129). Oxford: Butterworth-Heinemann Ltd.
- Weyland, J. (2005). Pineapple and all those guys. In A. Rose & C. Strike (Eds.), *Beautiful losers: Contemporary art and street culture* (pp.111-140). New York: D.A.P. : Iconoclast.
- WGSN. (2004). *Levi's closes last US production plants*. http://www.wgsn.com/members/news/dailynews/200401/09/540_2004jan09
- WGSN. (2005a). *Levi Strauss set for annual sales growth as Q3 proves strong in US and Asia, despite profits fall*. http://www.wgsn.com/members/news/dailynews/200510/12/20_2005oct12
- WGSN. (2005b). *New Warhol-linked Levi's line debuts at Magic*. http://www.wgsn.com/members/news/dailynews/200508/30/180_2005aug30
- WGSN. (2009). <http://www.wgsn.com/?q=Overview>
- Whiteley, N. (1994). High art and the high street: The 'commerce-and-culture' debate. In R. Keat, N. Abercrombie, & N. Whiteley (Eds.), *The Authority of the Consumer* (pp. 119-137). London & New York: Routledge.

- Wilson, E. (2000). *Bohemians: The glamorous outcasts*. London: Rutgers University Press.
- Wicker, O. (2008, February 29). Marc Jacobs: "We have the same references". *Liberation*.
- Wilcox, D.L. & Cameron, G.T., 2006. *Public relations: strategies and tactics*. 8th ed. Allyn & Bacon.
- Wilson, E. (2003). *Adorned in dreams: Fashion and modernity* (2nd ed.). New Jersey: Rutgers University Press.
- Wong, N. Y. & Ahuvia, A. C. (1998). Personal taste and family face: luxury consumption in Confucian and western societies. *Psychology and Marketing*, 15 (5), 423-441.
- Worth Global Style Network Limited. Retrieved from http://www.hoovers.com/company/Worth_Global_Style_Network_Limited/rfrysr-i-1.html
- Wu, M. Y., & Taylor, M. (2003). Public relations in Taiwan: roles, professionalism, and relationship to marketing *Public Relations Review*, 29(4), 473-483.
- Yin, R. K. (1989). *Case study research: design and methods*. Newbury Park, Calif: Sage Publications.
- Zhang, Z. M, Li, Y., Gong, C., & Wu, H. D. (2002). Casual wear product attributes: a Chinese consumers' perspective. *Journal of Fashion Marketing and Management*, 6(1), 53-62.
- Zelenko, L. S. (1981). Is fashion art?. *American Artist*, 87-88.
- Zikmund, W. G. (1997). *Exploring marketing research* (6th ed.). Fort worth: The Dryden Press.
- Zikmund, W. G. (2000). *Exploring marketing research* (7th ed.). Orlando: The Dryden Press.
- Zikmund, W. G., & Babin, B. J. (2007). *Exploring marketing research* (9th ed.). Australia: Thomson South-Western.