

The Effect of Brand Identity Extension through Inter-Industry Collaboration

The Case of a Fashion Brand and a Long-Lived Domestic Brand

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Abstract This study aims to investigate how fashion brands can strengthen or extend their brand identity using inter-industry collaboration with long-lived brands that are 30+ years old in their respective industry. In particular, this study explores the characteristics of fashion products created through inter-industry collaboration that reflect the expanded brand identity and the value they can provide to consumers. For this purpose, we conducted a qualitative multiple case approach and used Kapferer's brand identity prism model as a framework for our analysis. The sampling frame includes cases of inter-industry collaboration between fashion brands and long-lived brands from 2015 to 2022. Twenty-six cases were initially collected, and four cases were finally selected based on topicality, sales performance, and design expressiveness: 4XR × Gompoyo, Covernat × Jinro, Guess × Gas hwalmyeongsu, and Fila × Merona. The main findings of this study show that collaborated fashion products have six characteristics of originality, aesthetics, scarcity, playfulness, reliability, diffusivity, and provide consumers with four brand values: emotional, economic, self-expression, and social. This study identifies the practical benefits that fashion brands can gain from leveraging long-lived brands, which have implications for fashion companies' branding strategies.

Keywords Inter-industry collaboration, Long-lived brand, Brand identity extension, Characteristics of collaborative product, Customer value

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Introduction

In recent years, the market has witnessed an increasing number of "heterogeneous" M&As break the mold of predictable "homogeneous" M&As between industries and dismantle industry boundaries. As the number of successful inter-industry business models grow, inter-industry collaboration is making waves in the fashion market. Typically, inter-industry collaborations involve brands with similar targets that are commonly associated with each other.

However, recently, we observed collaborations between brands from different industries that are unrelated or lack commonality. By combining the disparate elements of two otherwise incongruous brands, heterogeneous brands can create a new, unique, and differentiated brand identity that attracts consumer attention (Alexander & Contreras, 2016; Park & Kim, 2020).

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Attributable to industry specificity, which is to continuously launch novel products while quickly reflecting the seasonal trend of every season, cross-disciplinary collaborations are more active in the fashion industry than in other industries. Brands that frequently appear as collaborative partners of fashion brands that foster change, paradoxically, long-lasting brands of food and pharmaceutical companies. Representative examples are Gompyo, Jinro, Saewookkang, Binggrae, and Nongshim. A long-lived brand is one that has survived in the market for a long time, has a high market share and remains a symbol of trust in their minds, and sustains its performance in the short and long (Kim & Kim, 2015). Broadly, long-lived brands maintain their identity consistently and actively embrace changes in the times and communicate with consumers to protect their positioning (Kang, 2019).

The recent neutro trend, which finds charm and value in the old and dated analog culture and enjoys its rarity and unexpectedness, further strengthens the role of long-lived brands in collaboration. Neutro is a combination of “new” and “retro,” implying that the generation that did not experience the past will become interested, rejuvenated, and reinterpret the attractive elements found in the past. Heterogeneous collaborations further enhance the appeal and value of collaborative products as the history and heritage of long-standing brands are naturally incorporated into such products (Yu & Kang, 2021). In particular, heterogeneous collaborations with long-lived brands, which have completely different genes from fashion brands, can maximize unexpectedness and playfulness, and thus secure high recognition (Kim, 2019).

Collaboration is a key tool in fashion brand management strategies because of its role in building brand identity. Collaborations fulfill a brand positioning function by reinventing or strengthening an existing brand's identity by borrowing the associations of the collaboration partner (Ahn, 2011). The importance of brand identity is often emphasized as it can provide consumers necessary values through collective associations (Aaker, 1996). From this perspective, a collaborative product becomes a medium for conveying a new identity formed by the combination of two brands, and consumers can receive new value beyond what

they had previously received. Collaborative products can have more distinctive characteristics than generic products because they share the unique identity of each brand (Ju & Koo, 2014).

Inter-brand collaborations that focus increasingly on product attention and sales are constantly emerging in the fashion industry (Kim, 2019; Park & Kim, 2020; Yi & Cho, 2021); however, there is lack of research on the mechanisms underlying the positive outcomes of collaborations. Previous studies have focused on the types of collaboration (Eom & Choi, 2012; Jeong & Kim, 2008; Kim, 2018; Yi & Cho, 2021), characteristics (Jang, 2021; Ju, 2012; Ju & Koo, 2014; Kim & Seo, 2020; Lee, 2020), and value of collaborative products (Jang, 2021; Ju & Koo, 2014; Lee & Kwak, 2017). There is limited research on how collaborations connect and extend the identities of two brands (Kim, 2019; Park & Kim, 2020), and fewer studies have approached inter-brand collaborations from the perspective of combining the identities of two brands (Jang & Park, 2012; Yu, 2010). Therefore, this study aimed to complement and extend the literature in three ways. First, by analyzing successful inter-brand collaboration cases, we seek to understand how fashion brands strengthen or extend their identities by combining long-standing brand partners from different industries. To accomplish this, we examine how specific brand elements of specific collaboration partners are utilized. This will provide fashion brands important concepts to plan inter-brand collaborative products. Second, we also identify the characteristics of inter-brand collaboration products that reflect an extended brand identity. Most previous studies on the characteristics of collaborative products have been conducted in the context of homogeneous collaborations. This study aims to further analyze and present new attributes of heterogeneous collaborations. Given that product characteristics are important antecedents of consumers' value perceptions of products (Hyun, Park, & Kim, 2020), characterizing heterogeneous collaborations may have important academic implications. Third, this study confirms what value the heterogeneous collaboration of fashion brands can provide to consumers via collaborative product characteristics. The differentiated experiences acquired in the process of interaction with heterogeneous collaborative

products generate various customer values or benefits (Kim, 2019; Lee and Kwak, 2017), which will ultimately increase the brand's sales as well as drive consumer loyalty (Hyun, Park, and Kim, 2020).

To fulfill these objectives, this study combines a literature review and case study. First, the literature review provides the theoretical foundation for this study. We discuss the concept and characteristics of collaboration, the concept and components of brand identity, and brand identity and value propositions. In particular, the brand identity prism model used for the case analysis is discussed in detail. For this case study, we investigated heterogeneous collaboration cases between fashion and long-lived brands in Korea from 2015 to 2022. Here, a long-lived brand refers to a brand that has survived in the market for a long period of time with public support, and the criterion for a long-lived brand is defined as 30 years or more, referring to previous studies (Kang, 2019; Lee & Cho, 2007). The data were collected from relevant academic papers, articles in major media outlets, the brand's official website, official SNS accounts, personal blogs, and SNS. Finally, four cases that met the inclusion criteria were selected for analysis.

Literature Review

Inter-Industry Collaboration

Definition of Collaboration. Collaboration refers to joint planning and working together for a common business purpose. Specifically, it is a way for organizations or individuals with different values to create new value by complementing each other's deficiencies (Kim & Kim, 2018). Alternatively, it can be referred to as a strategic alliance (Lee & Hwang, 2013) that maximizes the benefits of each party by exerting positive synergy through mutual cooperation between homogeneous or heterogeneous parties. Collaboration creates the advantage of added value for both consumers and companies by effectively applying the partner brand's identity to own brand to expand the existing brand identity (Chun & Niehm, 2010; Eom & Choi, 2012). For example, a fashion company can diversify its identity by collaborating with partners having complementary strengths

to offer differentiated designs and products to consumers, conveying a fresh image. In some cases, it can also strengthen its existing brand identity by emphasizing the shared image with collaboration partners with similar identities. Eventually, brand collaborations can improve consumers' perceptual mind mapping by adding new brand associations. Thus, collaborations can provide consumers with the opportunity to encounter new brand images and values, and fashion companies to forge ahead into new markets beyond fixed industry boundaries (Kim, 2019).

Inter-Industry Collaboration Characteristics. Product attributes encompass the various associations that consumers have with a particular product and are a combination of several features of an object (Keller, 2003). They serve as important cues that influence a product's evaluation and purchase decisions (Zeithaml, 1988). Consumers purchase various product attributes, not the product itself, to fulfill their desires. Previous studies argued that collaborations differ from ordinary products in that they add value by sharing the unique characteristics inherent to each brand (Ju & Koo, 2014).

Previous studies, in different contexts, have suggested that the characteristics of collaborative products are important factors influencing consumers' perceived value and purchase intention for collaborative fashion products. Ju (2012) examined the characteristics of art collaborations and categorized them into originality, aesthetics, and rarity and verified the relationships between product characteristics and perceived value or purchase intention. Similarly, Cho's (2017) study on collaborations in cosmetics and Jang's (2021) study on textile collaborations proposed originality, aesthetics, and scarcity as the characteristics of collaborative products. Ju and Koo's (2014) study on art collaborations, Kim and Seo's (2020) study in the context of collaborations in sports brands, and Lee's (2020) study focusing on cosmetics brands suggested symbolism as a key characteristic, in addition to originality, aesthetics, and scarcity.

In summary, we believe that cross-industry fashion collaborative products should be original, aesthetic, and scarce. First, Originality is the addition of newness and novelty in a way that is different from what has been done

before (White & Smith, 2001). Through uniqueness, quirkiness, and unexpectedness, collaborative products provide differentiated value that other competing products cannot (Bai, Tan, Choi, & Au, 2009). Second, aesthetics refers to emotion-driven evaluative responses generated by the visual perception of an object. The aesthetic elements in the appearance of a collaborative product act as sensory stimuli to satisfy consumers' aesthetic needs (Jang, 2021). Aesthetic design in particular helps in expressing the identity of the user by symbolizing the distinctiveness or status of the consumer (Solomon, 1983). Third, scarcity refers to limited opportunities that are available to encounter an object, and it increases consumers' perception of value and their desire to own the object (Jun, Hur, & Kim, 2004). In the case of collaborative products, scarcity messages, such as announcing limited quantities or time, emphasize the restricted possibilities of purchase and induce consumers to make quick purchase decisions (Lynn, 1991).

Heterogeneous collaborative products created by combining fashion and long-life brands are predicted to have additional differentiating characteristics as well as the characteristics of general collaborative products. The first factor is playfulness. Collaborations with long-lived brands will utilize exaggerated or playful content to evoke past memories. The fact that a fashion product utilizes the identity elements of a long-lived brand is itself a parody; therefore, the expressive elements that appear here are bound to be satirical and playful (Kim, 2019). Therefore, heterogeneous collaborations will provide consumers a different kind of enjoyment through the unexpectedness of combining disparate things. Second, reliability is proposed as the main characteristic of heterogeneous collaboration. Long-established brands have consistently gained public trust and support by maintaining their craftsmanship, mostly through a stubborn commitment to quality (Kim & Kim, 2015). Therefore, heterogeneous collaborative products can inherit the high reliability of long-established brands (Kim & Kim, 2021). The third characteristic is diffusivity, which means that a particular product has a strong word-of-mouth effect within a short period of time. The uniqueness and dramatization of the contents or new elements of the long-lived brand in the heterogeneous collaborative product

can be spread through consumers' word of mouth and can play a key role in amplifying consumers' curiosity (Ji, 2021).

Fashion Brand Identity

Concepts and Components of Brand Identity. Brand identity refers to the idealized image or association that an organization wants to position in consumers' minds regarding its brand. Through brand identity, an organization seeks to demonstrate its value system, attitudes, goals, and meanings (Aaker, 1996). The abstract concept of brand identity can be made more tangible through the elements that make it up. Aaker (1996) stated that brand identity includes intangible and tangible elements, and that core and extended identities are formed through four components: product, organization, personality, and symbols. Upshaw (1995) defined identity as the integrated perception that consumers have of a brand by recognizing its positioning or personality in the marketplace. He argued that brand identity is built by brand name, logo and graphic scheme, marketing communications, sales strategy, promotion and merchandising, and product/service performance. Burmann, Riley, Halaszovich and Schade (2017) emphasized that brand identity can be derived from personal identity and listed six components of brand identity: origin, mission/vision, competencies, values, personality, and offer. Keller (2003) viewed brand identity as a holistic set of brand components and listed brand names, logos, symbols, colors, and characters as important components of brand identity. These brand components play an important role in building brand identity by making a product or service identifiable, evoking a unique and favorable image, and sometimes determining the first impression or value of a product.

Brand Identity Prism Model. Kapferer's (2008) "brand identity prism" is the most commonly used model for analyzing brand identity (Seo & Kim, 2014; Yu, 2010). Kapferer proposed six components of the brand identity prism model (hereafter referred to as the prism model): physical characteristics, relationships, user image, personality, culture, and self-image. In the prism model, a brand's physical characteristics and personality are concepts that define the sender (usually a company), which in turn defines the receiver (usually a consumer) by shaping user

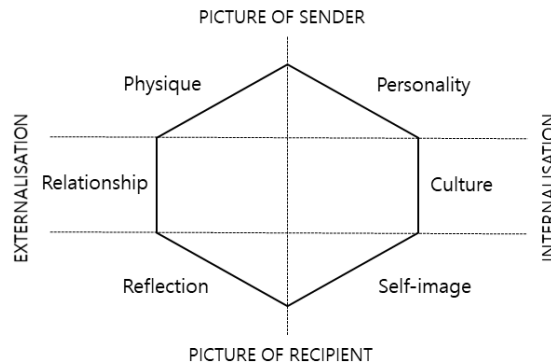


Figure 1. Brand identity prism model
Reprinted from Kapferer (2008, p. 183)

image and self-image. And then the receiver feeds back and redefines the meaning of the sender. Culture and relationships link the sender and receiver. Physique, relationship, and reflection are externalized concepts visible in the social world, whereas personality, culture, and self-image are internalized concepts integrated into the inner world of the brand. Therefore, building a strong brand identity indicates maximizing the link between the external and internal elements of the brand while creating a strong relationship between the sender and the receiver (Tökés, 2020). Kapferer (2008) describes the following six components of the brand identity prism (Figure 1):

First, physique refers to the sensory and objective features that become immediately apparent and underpin a brand: tangible characteristics, such as the brand name, colors, logo, symbols, characters, and specific materials. Second, personality refers to the set of human characteristics that are associated with a brand, indicating the type of person a brand is when compared to a person. Third, relationship can be defined as the way a brand behaves, which translates into the concept of what a brand can offer or promise in a transaction with a consumer. Fourth, culture refers to the philosophy, passion, and values that inspire a brand. Culture also influences consumer behavioral patterns by justifying a brand's existence. Fifth, reflection is the image of the customer that your brand wants to serve. This is distinct from the actual target because the customer image reflects who you want your customers to be by using your brand. Thus,

the user's image is an external mirror of the target. Sixth, self-image refers to the internal image that customers may visualize of themselves as a result of using a particular brand and is an internal mirror of the target audience.

Unlike other approaches to analyzing identity, this prismatic model utilizes multiple perceptions from both the corporate and consumer perspectives and provides a framework for systematic analysis by presenting culture and relationships as the building blocks that mediate between consumers and brands. Therefore, in this study, we believe that the brand identity prism model is appropriate for analyzing abstract and aesthetic concepts of identity in a more tangible way, and we use this framework for analyzing cross-industry collaboration cases.

Brand Identity and Value Proposition. According to Aaker (1996), the elements of a brand's identity can offer a certain value to consumers through a "brand identity system": functional, emotional, and self-expressive. Therefore, a fashion company that builds a strong identity can offer an array of values to consumers and induce loyal behavior, eventually creating a long-term relationship between the brand and customer (Aaker, 1996). Previous studies in the fashion industry have argued that collaborations, wherein two or more brands become associated, add value to consumers by maximizing the unique features of existing brands, such as their identity and philosophy (Hyun et al., 2020).

In the literature, the value of collaborative products has

several dimensions. Ju and Koo's (2014) study, which centered on art collaborations, identified emotional, economic, social, and intellectual attributes as the value of collaborative products. Similarly, in a study focused on the SPA brand collaboration context, Jin (2015) identified emotional, economic, social, and intellectual values. Conversely, Lee and Kwak's (2017) study on collaboration in cosmetics packaging design identified emotional and social values, and Jang's (2021) study on collaboration between technology and art identified functional, emotional, and aesthetic values as important aspects perceived by consumers.

Based on these studies, we can summarize the four important values that can be offered to consumers through collaboration, namely emotional, economic, self-expressive, and social. Emotional value refers to the perceived degree of emotional utility that consumers derive from the consumption of a product or service (Sweeney & Soutar, 2001). Heterogeneous collaborations with long-established brands can trigger emotions, such as childhood nostalgia, or help consumers enjoy the playful expression of heterogeneous elements through original content which reimagines something old and outdated (Yu & Kang, 2021). Second, economic value refers to the perceived degree of utility gained through a reduction in cost or an increase in performance or quality while consuming a product or service (Zeithaml, 1988). The scarcity of collaborative products can provide users with added value beyond cost, and the aesthetics of a unique appearance can increase the economic value of fashion products while securing the product's inimitability. Third, self-expressive value is related to the extent to which consumers can express their identity, values, and uniqueness through a brand or product (Bai et al., 2009; Han, 2022). Consumers will be able to distinguish between "me" and "others" and express their self-image while consuming the fresh and creative story created by combining the identities of two brands (Lee, 2020; Lee & Han, 2013). Fourth, social value is associated with whether a brand or product allows consumers to demonstrate a sense of belonging to their reference group or to show off for others. (Sheth, Newman, & Gross, 1991). The unique and attractive elements of collaborative products can quickly spread

through word-of-mouth catalysts and acquire social recognition, which can directly or indirectly increase consumers' new experience value and strengthen the bond between users (Lee, 2020).

Methods

Data Collection

The research methodology was a case study focusing on heterogeneous collaborations between fashion brands and long-lived brands from 2015 to the end of 2022, along with a literature review. Here, we define a long-lived brand as one that has received public support and maintained its trademark rights over a long period of time. Based on previous studies (Kang, 2019; Lee & Cho, 2007), we define the criterion of a long-lived brand as 30 years or more (as of end of December 2022). This seems appropriate given that while the average lifespan of Fortune 500 companies is 30 to 40 years (Kim, 2005), the average lifespan of domestic brands is 11.6 years (Korean Intellectual Property Office, 2021), and that a generation usually lasts 30 years (Kang, 2019; Lee & Cho, 2007).

To collect data, we utilized relevant academic papers, articles from major media outlets (e.g., <https://www.chosun.com>), official websites of brands (e.g., <https://www.4xr.co.kr>) and official SNS accounts (e.g., https://www.instagram.com/fila_korea), as well as content posted on personal blogs and user SNS. First, while collecting collaboration cases between fashion and other brands, we selected only collaboration cases involving long-lived brands. In this case, the long-lived brands were limited to domestic brands that sold tangible products so that equivalence was maintained in the basic characteristics of the collaborative brands. Therefore, service brands such as 'Daegwallyeong Sheep Ranch' were excluded from the analysis, even though they are longevity brands. Initially, a total of 26 cases were collected, including 10 cases of food and beverage brands (e.g., SPAO × Binggrae, Eight Seconds × Saewoockang, etc.) and 4 cases of instant noodle brands (Systemhomme × Ottogi, TNGT × Samyang Ramyun, etc.), 4 cases of alcoholic beverage brands (Guess × OB Lager, Covernat × Jinro, etc.), 4 cases of pharmaceutical companies (Guess × Gas hwalmyeongsu, 4XR × Urusa, etc.),

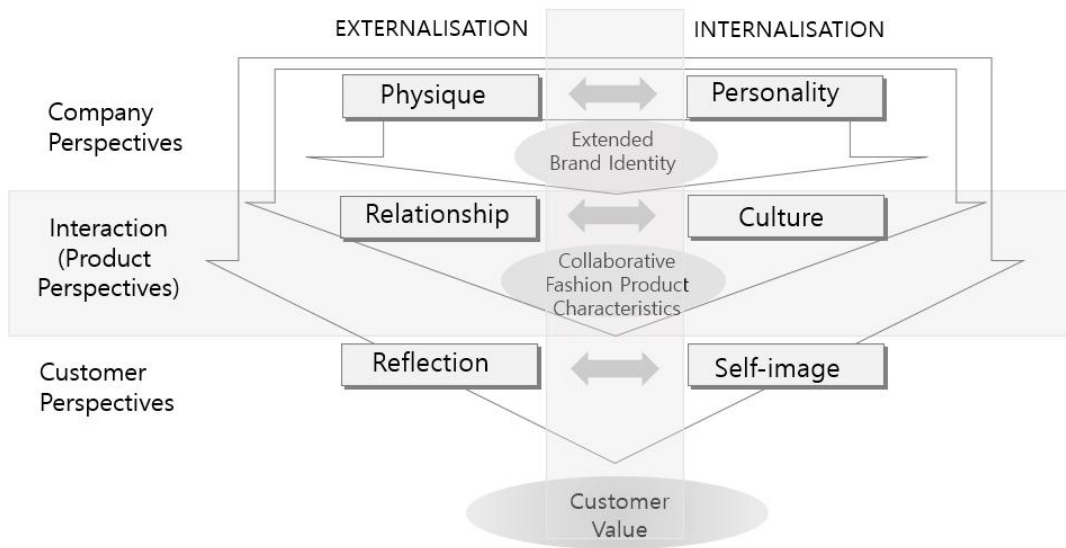


Figure 2. Analytical framework for case study

and 3 other cases (Edition Sensibility × Ilkwang Lightings, SPAO × Kyungdong Nabiene, 4XR × Cheonma Cement).

We used several additional criteria for the second round of case selection. First, to ensure the usefulness of the data analysis, we selected collaboration cases between fashion brands and long-lived brands that were highly topical. By topicality, we only selected cases with more than 50 mentions in official media outlets or other major sites through a Google search. Second, to exclude cases where the collaboration process was merely a publicity stunt designed to attract public attention, we selected cases where collaboration not only gained public recognition but also achieved significant sales. As it is difficult to verify sales results directly, we referenced major newspaper articles on this subject. Third, to analyze the detailed expressive elements of brand identity, we selected cases in which the characteristics of the collaborative products were communicated in the photographs. Through this process, the 4XR × Gompoyo, Covernat × Jinro, Guess × Gas Hwalmyeongsu, and Fila × Merona cases were selected. The four brands selected as long-lived brands—Gompoyo (founded in 1955), Jinro (founded in 1924), Guess (founded in 1897), and Merona (founded in 1992)—were all over 30 years old and satisfied the selection criteria.

Framework

Kapferer's (2008) brand identity prism model was used to analyze the four selected inter-industry collaboration cases. The analysis was conducted by separating the three areas of the prism model (corporate, interaction, and consumer), interpreting the implications that emerged from each area and placing them within the results. Thus, "physical characteristics" and "personality," which are factors controlled by the sender, the corporation, were used to interpret the tangible characteristics of the brand identity and its meaning. User image and self-image, perceived or acquired by consumers as recipients, were used as tools to analyze consumers' value-seeking tendencies. The components of culture and relationships, which are in the middle, reflect the interaction between companies and customers through fashion products. Therefore, it was included in the scale to identify the differentiating characteristics of collaborative products. However, these areas do not form meaning in isolation from each other, but rather, the identity pursued by fashion companies is reflected in fashion products and interacts with consumers, and through which consumers acquire the value they want. In other words, we conducted a detailed analysis based on the

logic that the meaning of a brand identity is created in a sequential inclusion relationship of these areas (Figure 2).

To derive the characteristics and value of heterogeneous collaborative products based on the prism model, three experts with master's and doctoral degrees in their respective fields conducted a content analysis of the case data collected individually. After several discussions through joint meetings of the three experts, the final results were derived based on the case-by-case analysis.

Results and Discussion

Results

4XR × Gompoyo. Gompoyo is a 67-year-old flour company with a long history and high corporate status. Notwithstanding its status, the brand is largely unknown to consumers in their 20s and 30s, which is a significant weakness. By contrast, 4XR is a men's plus-size apparel brand that was launched in 2011. Despite its success in the plus-size market, 4XR does not have much public recognition because of its online presence, which caters to the non-mainstream plus-size market. Its products have also not strayed far from the limited designs and items commonly offered to larger consumers. At this point, the collaboration between 4XR × Gompoyo became a reality with the goal of providing 4XR × Gompoyo its own unique color while maintaining the identity of each brand and resolving the limitations of the existing individual brands (Table 1).

In Kapferer's (2008) brand identity prism model, the success factors of the 4XR × Gompoyo collaboration can be categorized into extrinsic and intrinsic factors (Table 1). First, a major success factor is the universality of the BI and character, which is the "physique" of the extrinsic factor. The brand's three distinctive colors—white, yellow, and green—and the clunky font are characterized by a retro feel and applicable to any product. In addition, the bear character with a cuddly impression is simple and does not overemphasize its cuteness; therefore, it is highly complete as a graphic pattern in itself, creating an effect that is consistent with the lexical similarity of the big bear mark. 4XR actively embraces the Gompoyo's identity through a collaborative relationship with

the bear. By highlighting the outward similarity between the polar bear as a logo and the word "big," 4XR used it effectively to reinforce its own identity as a bigsize brand. The physicality of the prism model extends to the "relationship" nature of the prism model, making the 4XR × Gompoyo logo a successful collaboration by connecting the two brands' sculptural similarity of "big size" and creating a natural metaphorical match (Figure 3). The rustic gothic font, reminiscent of cubist art, and the "bear" writing in green were matched with the simple graphic character of the Shikin bear to evoke laughter, so that the extrinsic nature of the brand naturally induced the intrinsic nature.

The 4XR × Gompoyo mark padding with the bear-shaped graphic is reminiscent of a flour sack, creating an evocative image of a large size, leading to the diffusion of the two brands, ostensibly indicating that they were products of a single company. Bigsize's teddy-bear padding, which seemed a rather tacky and awkward design for the older generation, became desirable for those in their 20s and 30s, forming a "reflection," and emerging as a key item for the so-called MZ (collectively to the Millennials and Generation Z) generation. The subsequent t-shirts that were released with the bear logo continued the myth that all products with the bear logo padding were sold (Baek, 2021). The 4XR × Gompoyo fashion products were perceived by MZ consumers as an unfamiliar brand with a simple and clunky design, and succeeded in stimulating the psychology of MZ, who sought to be different from others. The new image of the two brands spread rapidly as Gen MZ consumers were enthusiastic about 4XR × Gompoyo, taking photos of themselves wearing 4XR × Gompoyo products and sharing them on social media.

Thus, the extrinsic characteristics of the teddy bear were transferred to the intrinsic elements of the 4XR × Gompoyo, creating a brand-extension effect. The Gompoyo brand has the tradition and credibility of a long-lived brand, and the bear-shaped frying pan with the cute character of 4XR × Gompoyo, which captures the white and cozy image of a polar bear, conveys an attractive image of innocence and affection to consumers. Gompoyo's brand identity of honesty and trustworthiness naturally merged into the 4XR × Gompoyo collaboration products. The 4XR × Gompoyo collaboration continued the positioning similarity of the 4XR



Figure 3. 4XR x Gompyo products
 Adapted from (4XR, n.d.-a; 4XR, n.d.-b) <https://www.4xr.co.kr>

Table 1. Brand identity analysis of 4XR x Gompyo

Components of brand identity prism model		4XR x Gompyo
External-isation	Physique	big size polar bear logo, retro
	Relationship	convenience, friendly, sense of belonging memories, pleasures, wit, friendliness
	Reflection	diversity, trendy, unique Generation Z, young, trendy, young, newtro
Internal-isation	Personality	individuality, active, emotion, tenacious, companion
	Culture	customer-centric mind, functional change, innovation, retro, basic principle, tradition
	Self-image	fashionable, easy going, healthy, desirable life differentiated and individual lifestyle

brand by emphasizing the outward similarity of Gompyo and “big.” This provided 4XR, as a new brand, the opportunity to acquire a new and positive identity through a unique and playful product characteristic that it did not have before. Specifically, the new image of a brand that is easily accessible to consumers of all ages, attributable to the familiarity with the bear character, enabled the 4XR brand to expand into new markets that target large men. Essentially, the 4XR x Gompyo collaboration products derived the product characteristics of originality, aesthetics, and playfulness based on physical elements such as logo, size, and text, whereas tradition and reliability based on the history of the long-standing brand created additional derivative effects such as playfulness and diffusion while engaging with the new culture of young consumers.

Covernat x Jinro. In 2019, Hite Jinro, with its dominant position in the domestic soju market, launched the Jinro Easeback to reflect the neo trends of a diversified consumer base. To reflect the brand’s authenticity and communicate its freshness to the younger generation, it restored past package designs, such as bottle shape, bottle color, and label size, but

with a contemporary design. Meanwhile, Covernat aims to incorporate an ongoing style that interprets motifs from vintage wear, such as military, outdoor, and workwear, using modern materials and looks. A street vibe that emphasizes unisex, oversized, and logo play is at the core of the design. The brand’s name, Cover, denotes “cover” and Nat represents “Needle and Thread.”

The Covernat x Jinro offers Covernat, which targets young consumers online, an opportunity to expand its offline market by leveraging the brand’s basic perception and popularity of Jinro, a brand synonymous with the soju market. At the same time, it provides Jinro the opportunity to establish a young and energetic identity for its brand (Table 2). The Covernat x Jinro products range from apparel items, such as hoodies, crew necks, and T-shirts, to accessories, such as tambourine cross bags, ball caps, necklaces, and phone cases. The combination of the prism model’s physique, relationship, and reflection of the user created an excellent combination of the newly restored identity of Jinro and the vintage sensibility of Covernat, and a neutro sensibility was expressed in the Covernat x Jinro products (Figure 4).



Figure 4. Covemat × Jinro products
Adapted from Kim, 2020. <https://www.earlyadopter.co.kr>

Table 2. Brand identity analysis of Covemat × Jinro

Components of brand identity prism model		Covemat × Jinro
External-isation	Physique	vintage wear, young casual, street style, toad mascot, Korean & Chinese character, blue
	Relationship	young, convenience, friendliness, belonging memories, pleasures, wit, play, friendliness
	Reflection	young, trendy, unique diversity, normality, trendy, young, trendy perfume, cheap, ordinary
Internal-isation	Personality	individuality, activity, young, emotion, easy going, common, friendly
	Culture	customer-centric mind, 10's and 20's young, functional, Generation Z, change, basic principle, innovation, retro, middle-aged consumption
	Self-image	young, fashionable, active easy going, convenience

By utilizing the physique of the external elements of the prism model, the Covemat × Jinro product changed the positioning of Jinro from standard soju to low-sugar soju, and the mascot, a toad, was also drastically changed to a character that symbolized cuteness rather than bulkiness. Covemat has extensively utilized the fresh image of the toad character in various collaborative items, the most prominent being the “Journey Hooded Zip-up.” The color is reminiscent of a blue toad, and the zipper goes all the way up to the top of the head to create the toad character. The character adds a neutro twist to Covemat’s street style, which can be somewhat clichéd, and sets it apart from competing brands. In addition, most Covemat × Jinro items use Jinro's blue color to highlight Jinro’s youthful identity. In the logo, “Jinro” is represented by Chinese characters and “Covemat” by Korean characters to capture the brand’s newness.

In the Covemat × Jinro collaboration products, details of the Covemat design were emphasized to enhance the completeness of the collaborative products. For example, for

a tambourine bag, which is shaped like the bottle cap of Jinro soju, a wire was inserted between the zippers to create bottle cap art. The result is a unique, aesthetic, and rare design that has become popular on social media. The Covemat × Jinro collaboration products were not only successful in terms of sales but also created a familiar and popular image of Covemat, transcending age and gender boundaries. Thus, the Covemat × Jinro collaboration created the effect of building the brand personality of a more youthful Jinro with items resembling the toad character.

The Covemat × Jinro collection, sold out immediately after launch, were retailed at resale prices in various communities, indicating the characteristic of scarcity (Kang, 2020). Moreover, the difficulty in repurchasing limited-edition items led to buying that were not intended for use but for possession, further enhancing customers' loyalty toward each brand. This is a successful case because the cultural characteristics inherent in the prism model indicate credibility based on the tradition and history of the long-lived

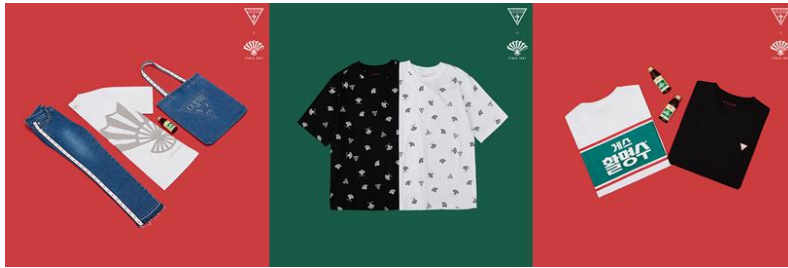


Figure 5. Guess × Gas Hwalmyeongso products
Adapted from Musinsa, 2018. <https://www.musinsa.com>

Table 3. Brand identity analysis of Guess × Gas Hwalmyeongso

Components of brand identity prism model		Guess × Gas Hwalmyeongso
External-isation	Physique	denim, triangle logo, GUESS, verabal play, triangle scalloped logo, red, white & black GAS
	Relationship	passionate, sexy, adventurous, memories, friendliness, refreshing
	Reflection	unisex, memories, newtro, costliness, history, friendliness, newtro, low-price
Internal-isation	Personality	healthy, active, mania, individuality, emotion, middle-aged, serious, longevity, mania
	Culture	customer-centric mind, activity, convenient, valuable, functional, valuable, durable, trust, faith, confidence, consistency, tradition
	Self-image	sexy, healthy, young, assurance, fashionable, adventurous, energy, rational, wit, fun, cool, refresh

brand, playfulness through character image changes, and diffusiveness centered on MZ consumers.

Guess × Gas Hwalmyeongso. Developed by Donghwa Pharmaceutical in 1897, it is the oldest brand in Korea, with a history of more than 120 years, and currently holds a 70% share of the digestive health products market (Jeon, 2015). The key to the brand's longevity is its strategy to launch a variety of new products that quickly respond to consumer preferences while reflecting changing market conditions. Examples include carbonated Cass sparkling water and female-targeted beauty sparkling water. Meanwhile, Guess has maintained a consistent brand image of "sexy, youthful, and adventurous" over 40 years since its launch in the 1980s. Beyond denim's inherent attributes of durability and comfort, Guess has created its own line of figure-flattering jeans that reflect women's desire to be fashionable and sexy.

The Guess × Gas Hwalmyeongso collection, created by combining these two powerful brands, has become a focus point in both the fashion and pharmaceutical industries because it is a collaboration between the two leading brands while maintaining the tradition between Guess, a global

denim brand pioneer, and Gas Hwalmyeongso, Korea's oldest brand. The Guess × Gas Hwalmyeongso collection included T-shirt, denim pants, and denim bags and was designed with a street-inspired design that utilized Guess's unique triangle logo, Donghwa Pharmaceutical's fan symbol, and Gas Hwalmyeongso's brand colors of green and red to create a sense of completeness and freshness (Figure 5). The Guess × Gas Hwalmyeongso line of collaborative products, which utilize external elements between the two brands, reinvigorates items that could otherwise appear to be ordinary by sharing the colors of each brand while maintaining their characteristics. The Guess × Gas Hwalmyeongso collaboration incorporates the physique of both brands—triangular logo and fan shape, colors, and fonts—to create the uniqueness, aesthetics, and scarcity of limited-edition products (Table 3).

The Guess × Gas Hwalmyeongso lively collection drew on the intrinsic elements of the prismatic model by leveraging the linguistic similarities between the two brands, creating the neologism "Guess Lively." The linguistic playfulness of the two brand names triggered the MZ generation's humor code and clearly showed the "self-image"



Figure 6. Fila × Merona products

Adapted from Iboon Shopping, 2017. <http://magazine.shopping.daum.net>

Table 4. Brand identity analysis of Fila × Merona

Components of brand identity prism model		Fila × Merona
External-isation	Physique	red and navy color, sportive, valuable, fruit, melon green color, square, fresh, lanky
	Relationship	friendliness, play, activity, convenience, sense of belonging, flex, memories, pleasures, fun, wit, play, friendliness, flex
	Reflection	trendy, young, easy going, unisex, newtro, convenient, unique, childish, newtro, memorable
Internal-isation	Personality	sportive, activity, easy going, individuality general, cheap, easy going
	Culture	freedom, reasonable, activity, fashionable, tradition, functional, freedom, comfort, cheap, general
	Self-image	easy, anyone of any age, fashionable, active, refresh, flex, easy, everyone, cool, common, flex

of MZ customers. In fact, online commentary reactions such as "I wish they would release Hutguess along with Hutgaesoo," and internet memes using the old warning ad copy of "If it doesn't have a hand fan logo, it's a fake Hwalmyeongsu" have been created (Choi, 2018). An extrinsic similarity between the two brands is that both use triangular logos. In addition to the inverted triangle, Guess added a design flair by sensitively arranging its own logo and the fan-shaped logo of Hwalmyeongsu on its t-shirt. Guess borrowed elements of the brand's identity by actively using the Gothic font and red and green colors in the product. Thus, the extrinsic and intrinsic elements of the prism model mutually influenced each other, strengthening the impact of collaboration.

Collaboration between these two brands, which share a common identity of a long-lived brand that has survived for decades, allowed Guess to further strengthen its cultural attribute of being a trustworthy brand. In addition, it strengthened its intrinsic attributes by enhancing brand value by emphasizing its self-image, such as "adventure" and

"youth," through unconventional attempts to surpass its own domain. These attempts became contagious as they attracted the attention of each brand's enthusiasts and general consumers, creating an opportunity to attract not only existing customers but also new customers across generations.

Fila × Merona. Merona is a bar-shaped ice cream launched by Binggrae in 1992 and was the first product to be launched in Korea using a melon, synonymous with a high-quality fruit during that time. Fila was founded in Italy in 1911 and was acquired by Fila Korea in 2007. Fila, with strong demand in the both domestic and international markets, experienced sales decline in the early 2010s owing to consumer downturns and changing trends. In response, the company attempted to reposition its marketing strategy, which centered on the 4050s, as an affordable brand aimed at the MZ and Z generations. The Fila × Merona collection has played a major role in this approach.

The Fila × Merona collection features Fila's Court Deluxe and Drifter slippers in Merona's color (Figure 6). The

Court Deluxe Merona is a coat shoe that emphasizes a fresh and light feeling by applying the melon color palette to the simple and stylish design of the existing Court Deluxe. The refreshing feel of the melon green color attracted the attention of the students in their 10s and 20s, and the initial batch was sold within two weeks of its release (Kim, 2017). The Drifter Merona was even more successful as a slipper with a cute image that resembles the pastel-colored Merona. By utilizing a highly visible item used by students in middle and high school classrooms, Drifter Merona has created a new trend in slippers for expressing a student to express his/her uniqueness within the school confines. The brand's youthful and energetic image was also reinvented as it quickly caught the attention of consumers in their 20s and 30s (see Table 4).

The Court Deluxe Merona product created by Fila × Merona utilized the physical characteristics of the prism model's externals (physique), relationship (relation), and user image (reflection) appropriately. The existing Court Deluxe is characterized by a classic tennis-inspired design that recreated the fashionable sense of the 90s with a white background and a red and navy logo play. Here, Court Deluxe Merona adds a fresh twist to what could otherwise be a monotonous design. Fila swapped out their signature red and navy logo with Merona brand color, and added a cute embroidery of a meron on the back tab where Fila's F-box logo should be with a touch of fun. The shoe's insole also features a Merona ice-cream motif and a melon pulp print, creating a vibrant and unique feel. The packaging for the sneakers was also creative, using the design of a Merona thermos bag to further engage teenagers. This is an example of a successful collaboration in which the brand's extrinsic elements, such as Drifter Merona's design, which suits the sensibilities of Generation Z perfectly, elicited an explosive response representing the self-expression needs of teenagers online. Meanwhile, the intrinsic elements of the prism model, such as the personality, culture, and self-image of consumers in their 20s, were precisely targeted. As such, Fila × Merona products showed a diffusion effect that centered on enthusiasm by providing trust in the completeness and quality of the products based on the tradition of Fila's existing deluxe coat and drifter items and also infused a

diffusion effect by actively acquiring Generation Z customers through products that fulfill teenagers' demands and styles.

Discussion

Characteristics of Inter-Industry Collaboration. This study examines four cases of successful cross-brand collaborations between fashion brands and long-life brands. The results of the case analysis show that the heterogeneous combination of long-life brands, which have maintained a consistent identity for a long time, and fashion brands, which need to quickly reflect changing trends every season, creates unexpectedness and topicality, and elicits a positive response from consumers. In addition, the extension of brand identity created by the combination of fashion and long-life brands enriches the attributes of the collaborative products and provides multiple values to consumers.

In addition to the existing collaboration characteristics of originality, aesthetics, and scarcity, the heterogeneous collaborations with long-lived brands analyzed in this study have additional attributes of trustworthiness, playfulness, and diffusion. The details are as follows.

First, originality. In this case, originality is not created through the fashion brand's unique identity, but by "making unfamiliar" the identity of a long-standing brand that is already familiar to the public through imitation, recreation, historical reversion, etc. This is called uniqueness, freshness, and newness. The 4XR × GOMPYO padding is reminiscent of the familiar GOMPYO flour package, which has been transformed into an innovative padding (outer). The Fila × Merona package also showed the ingenuity of using the ice cream package as the design of a Merona bag.

Second, aesthetics. Heterogeneous collaborative products are not "beautiful" in the sense of universal beauty, but carry aesthetic qualities such as the unexpectedness of an unlikely meeting. The hoodie collective, which incorporated a toad character with an unconventional path into the design of a somewhat ordinary cover note, is a versatile example of utilizing the unexpectedness of disparate elements as an aesthetic element of design. Guess × Gas Hwalmyeongsu also utilized Gas Hwalmyeongsu's fan-shaped logo, reminiscent of Guess's inverted triangular logo, as a pattern for a T-shirt, creating a rather hilarious design.

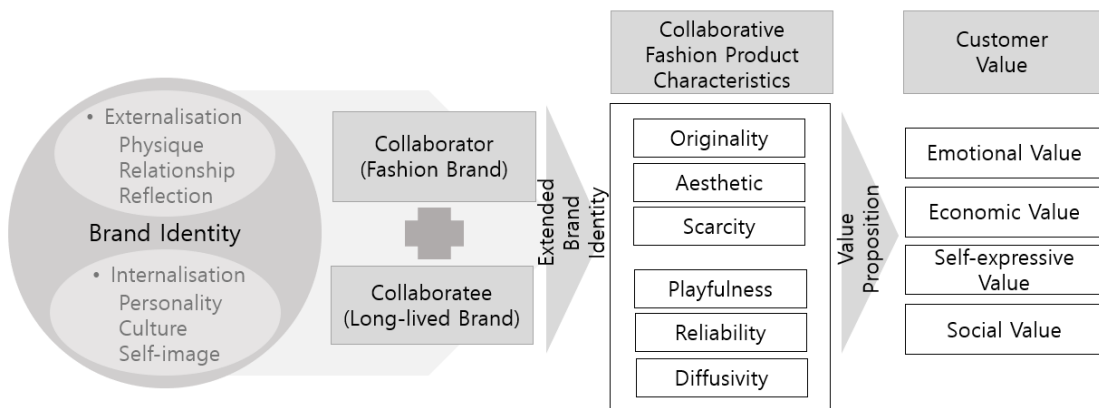


Figure 7. Effects of brand identity extension through inter-industry collaboration

Third, scarcity. Heterogeneous collaborative products that sell limited styles in limited quantities over a limited period are sufficient to stimulate young consumers' consumption psychology. In particular, products presented in limited editions contain the core values of fashion brands and are often evaluated as works of art, arousing the MZ generation aspiration to emphasize taste consumption. Most products, such as Covernat × Jinro's hooded zip-ups and tambourine bags, were sold immediately upon launch and were later traded in various communities with attached resale prices.

Fourth, reliability. The image of a long-lived brand that has been valued over a long time by consumers that insist on maintaining quality and a consistent image, was transferred to fashion brands that collaborated, forming the image of a reliable hip product. In other words, the combination of disparate design elements made it appear somewhat dangerous and childish, but it provided fun and was perceived as a reliable product. For example, the hoodies and padded outerwear items similar to 4XR × Gompoyo's flour bags were suggested as reliable quality fashion items that were created by the honesty of the product and the trustworthy corporate image of Gompoyo.

Fifth, playfulness: Inter-industry collaboration products stimulate the playfulness of each brand's fan base and general consumers by making unconventional attempts in terms of design or marketing. Moreover, fashion brands make full use of the disparate brand identity elements of long-standing

brands to provide humor and fun. For example, the Guess and Gas Hwalmyeongsu which was created based on linguistic similarities, was inspired by the verbal playfulness of the MZ generation. Verbal play is often an effective marketing tool because it is direct, catchy, and easy to remember and pass on.

Sixth, diffusibility is a property created by the above five characteristics of cross-industry collaboration. By creating collaborative content that fits the consumption culture patterns of Generation MZ and utilizing appropriate social media platforms to communicate, fashion brands have successfully attracted support from Generation MZ, which enjoys a flexible culture. The success of Fila × Merona is based on an understanding of the teenage culture that instinctively like the unusual fashion and ultimately shares it. Merona slippers, with their adorable pastel melon colors and cute image reminiscent of Merona, are uniquely different from conventional slippers and have sparked sharing behavior on social media among teenagers.

Value Propositions of Inter-Industry Collaboration. We found that cross-brand collaboration with established brands provides consumers with an array of emotional, economic, self-expressive, and social values, based on the attractive attributes gained through identity extension.

The first is the emotional value. The association between identity elements that are heterogeneous in the original product, such as the bear and massive size, and the triangular logo of the Gas Hwalmyeongsu, induced a sense of

whimsical excitement by creating a new commodity. These playful elements evoked the emotional value of Generation MZ by emphasizing the “cost-effectiveness” of fun, enjoyment, emotion, and satisfaction rather than the “cost-performance ratio,” which compares price and quality.

Second, we consider economic value. By borrowing brand identity elements such as characters and logos from well-known and long-standing brands, fashion brands can differentiate their collaborative products and increase the scarcity of their products through the restricted market for limited editions. Exotic collaborative products sold in limited quantities can also encourage consumers to repurchase products based on the “now or never” perception. Therefore, heterogeneous collaborative brands, comprising limited editions, create economic value by increasing product scarcity.

Third, we consider self-expression value. Collaborative products created by fashion brands with long-lived brands reflect a timeless neutro trend, providing consumers with new and exotic preferences. Consumers actively utilize these products to express their personalities, ostentate, and create a sense of connection with other users. Covernat’s zip-up jacket in the shape of a toad is more than just a clothing item; it is a content tool that allows people to actively express and share their tastes and self-image.

Finally, we examined the social value. Generation MZ’s buying behavior is not only influenced by peer groups, but they also want their final choice to be accepted by their peer group, especially teenagers, who always follow the same trends and try to emulate each other, thus creating a strong bond. Fila × Merona slippers are a typical example of successful marketing campaigns that leverage a product’s social visibility, teenagers’ need for self-expression, and peer group affiliations.

Conclusion

Inter-industry collaborations are an innovative form of brand communication because they offer unique products that blend the identities of two brands. Focusing on this perspective, this study sought to understand how fashion brands can

extend their brand identity through cross-collaborations with long-lived brands and the outcomes accomplished (Figure 7). We selected four successful cross-brand collaborations and conducted a case analysis using the Kapferer’s (2008) brand identity prism model. We summarize the case analysis results of this study and draw the following academic implications.

First, we used Kapferer’s (2008) brand identity prism model to systematize the analysis of identity extension effects in collaborative products. The prism model is useful for analyzing identity because it utilizes multiple perspectives, including corporate and consumer perspectives and intrinsic and extrinsic aspects. For example, “physical characteristics” and “personality,” which are factors controlled by the sender or the company, are used to interpret the tangible characteristics of brand identity and its value, while “user image” and “self-image,” which are acquired by the receiver or the consumer, can be used to interpret consumers’ value-seeking tendencies. In addition, the components of culture and relationships that reflect the interaction between companies and customers can be used as measures to identify the differentiating characteristics of collaborative products.

Second, successful cross-brand collaborations reveal the identity elements of long-standing brands that fashion brands use effectively to offset for their weaknesses and accentuate their strengths. We found that fashion companies successfully demonstrated “strangeness through familiarity” by actively utilizing the physical characteristics of their collaborative partner brands, such as brand names, characters, logos, symbols, colors, and packaging. In addition, they transfer the intrinsic attributes of long-standing brands, such as credibility, bonding, authenticity, and cultural heritage.

Third, fashion brands expand their brand identity through heterogeneous collaboration to strengthen or expand the differentiating characteristics of existing collaborative products. In addition to the uniqueness, aesthetics, and scarcity of existing collaborative products, heterogeneous collaborative products include credibility, playfulness, and diffusiveness.

Fourth, fashion brands provide emotional, self-expressive, social, and economic value to consumers through heterogeneous collaborations with long-lived brands.

The unexpectedness and playfulness of collaborative products allowed consumers to enjoy emotional and affective consumption, whereas the scarcity of product designs and limited sales provided economic value. In addition, factors such as originality and aesthetics provide self-expressive value by allowing consumers to express their own personalities through products, and the diffusiveness of collaborative products increases social value by facilitating social recognition and product approval and bonding users.

This study is a limited comparative analysis of only four cases of heterogeneous collaborations between fashion brands and heterogeneous collaborations from 2015 to 2022. It is not possible to extend these results to general heterogeneous collaborations. In addition, the study analyzed the identity expansion effect of the fashion brand as a collaborator but did not verify the expansion effect that the partner brand, i.e., long-lived brands, can achieve. Therefore, it would be interesting to compare the identity expansion effect between the two parties in the future. In the fashion industry, collaborative marketing with long-lived brands is somewhat disorganized due to the overuse of neutro trends; therefore, research on the failure factors of cross-brand collaborations should also be conducted. Finally, in future research, we expect that a quantitative study centered on the characteristics and value of collaborative products will be conducted based on the qualitative data of this study and that an in-depth analysis will be attempted from various perspectives.

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