



08, 09, 10 e 11 de novembro de 2022
ISSN 2177-3866

IMPACTS OF COLLAB BETWEEN STREETWEAR AND LUXURY BRANDS ON ATTITUDES AND INTENTION OF PURCHASE OF CONSUMERS

GABRIEL BRAGATTE

UNIVERSIDADE DE SÃO PAULO (USP)

MIGUEL ANGELO HEMZO

UNIVERSIDADE DE SÃO PAULO (USP)

LILIANA FUSCO HEMZO

UNIVERSIDADE DE SÃO PAULO (USP)

IMPACTS OF COLLAB BETWEEN STREETWEAR AND LUXURY BRANDS ON ATTITUDES AND INTENTION OF PURCHASE OF CONSUMERS

Abstract

The streetwear market has been gaining notoriety in Brazil, and with this the prominence of collabs among different brands in this segment. This factor added to the scarce scientific production around the theme motivated this study in order to explore the profile of consumers as well as measure the relevance of collab and its impact on consumers. Qualitative research was conducted with the purpose of exploring consumption habits, as well as some trends and insights on the profile of these consumers. Quantitative research tested the hypotheses on the impact of collab in terms of brand evaluation, purchase intention and perception of luxury. Respondents were equally divided into two groups, where one was exposed to a mix of products of only one brand (Nike in this case) and the other was exposed to another mix of similar products, resulting from a collab (Nike and Off-White). The results indicated a positive impact of collab on the scales of attitude towards the brand, attitude towards the brand (in fashion) and, mainly, on the scale of purchase intention, that is, there is evidence that the brand obtained advantages in terms of aesthetic perception and differentiation due to the presence of a second brand. However, the study has the limitation of having been analyzed only in relation to the two brands mentioned above and using convenience sampling.

Keywords: collab, streetwear, luxury.

1. Introduction

Consumers feel needs, that become desire for many different product and services-based solutions that he can get to fill this need (Bamossy et al, 2016). This link between the object of desire and the individual as a consumer is a cultural practice, a practice measured by symbology and meanings, socially based on "appearances" it materializes the position of the individual's social, perpetuates the elite and promotes social mobility - even if only superficial (Seixas, 2009). This aspect is even more in evidence when talking about the consumption of luxury goods that praises and highlights the "self", in a phenomenon that causes differentiation of the individual who consumes these goods before the others of his community (Hemzo; Fusco Hemzo, 2018). The human need goes beyond the desire for survival and subsistence, reaching higher levels of sophistication and complexity in their motivations such as possession, social image, prestige (Maslow, 1943; Galhanone, 2005, Berry, 1994, Lipovetsky, 1987).

Consumption as a human phenomenon is related to the feeling of need for something, and is fundamental to our own existence. Consumer rights (Deutch, 1994), the protection of the individual consumer can be considered as part of human dignity, in particular against unethical actions as cartels, monopolies, restrictive consumption access by unequal policies and legislation. Consumption leads to individual's prosperity, honor, and dignity, and society's wellbeing. The General Assembly of the United Nations (Harland, 1987) unanimously approved a set of general guidelines for consumer protection on 9 April 1985. These guidelines defend the right to physical safety, protection of consumers' economic interests, standards for the safety and, access to distribution facilities for essential goods and services, the right to redress, education programs, and specificities about food, water, and pharmaceuticals.

Luxury brands have a central role in identifying the origin and/or property of a particular object - by property this concept can be extended to the social belonging that the brand guarantees to those who use it (Blackett; Russell, 1999) - and to create the necessary symbolic content that the consumers value most. Branding is fundamental in creating a memorable impression on consumers that saves precious time in the search for the necessary information in order to evaluate and select the option that offers the best value, in terms of the balance of costs and benefits offered (Aaker, 2009).

In order to strengthen one brand, an alternative is the brand extension (Aaker; Keller, 1990), that is to launch a new product in a different category, using an existing and strong brand, whose brand equity can be leveraged to improve the launching and acceptance of this new product in the market.

Another alternative to strengthen brands and make them more attractive (Besharat, 2010) to their respective audiences is to join forces with a brand from a different company, in order that both companies can profit in a symbiotic way from the strong points to make their brand equities higher. This is called co-branding and is an interesting strategic alternative, as it does not require that the two brands that are coming together create deep legal ties (such as a joint venture) and even lose their individual brand personalities (ideally), adding essential competencies of each brand and integrating marketing resources (Choi; Shen; Chow, 2017).

There are two characteristics of co-branding, which are the creation of something new and the interdependence between brands. The collaboration of two brands goes beyond a simple sum of brand personalities, but rather generates a new concept resulted from this partnership, which makes

it difficult to predict what it would be like to reproduce the same effect if one of the parties left (Blackett; Russell, 1999).

This article explores the co-branding relationships between luxury brands and streetwear brands, and identify what are the effects of this union of two participating brands, whether or not it is positive for both brands and how the different attributes can enhance or deteriorate the co-brand image.

There is a certain scarcity of research in this specific subject, since most articles that explore the effects of co-branding between luxury brands and retailers are of the so-called fast-fashion, which is distinct from luxury, being a market characterized by low predictability, shorter products life cycle, high volatility in demand and based on impulse buying, where the speed of creating and offering something new to its customers is fundamental to stand out from the competition (Bhardwaj; Fairhurst, 2010).

2. Bibliographic Review

2.1. Luxury

New Luxury, as we know today began in the post-war period (Lipovetsky, 1987), with the so-called “Era of Individualism”, intensified from the 1970’s on, influenced by the social and institutional changes promoted by the Second World War, where a liberal society was constituted, characterized by a high fluidity, by the culture of excess, which demanded instant happiness, prestige and beauty (Kapferer, 2016). It has become not only an expression of a particular social class, but also a way to strengthen the individuality of those who enjoy it, admire one another, feel unique (Hemzo, Fusco Hemzo, 2018).

The idea of luxury is largely related to exclusivity and high price, but such factors are not enough to define a well as luxurious. This argument is used as a form of induction to consumption, and assumes that the good is highly desired by its target audience (Berry, 1994). The high price in luxury has a differentiated character, this can never be fully justified by the difference in the quality or performance of a product only.

One definition of luxury (Godin, 2009) as "needlessly expensive portrays well the false idea of the proportional relationship between high price / high quality occupied in the mind of the consumer by this segment, through this is recreated the meaning of quality for the consumer.

The concept of luxury (Hemzo, Fusco Hemzo, 2018) has evolved over the last millennia, is complex and multivariated, reflecting the evolution of human society. Luxury has developed different meanings over time that have influenced its current concept, making it hard to define without a wide historical, social, anthropological, economical, philosophical, political and theological perspectives. Today’s luxury market is fragmented into several segments that value in different ways nine dimensions: rarity, craftsmanship, symbolic content, high perceived value, status, complexity of acquisition, esthetic content, lifestyle and hedonism. The degree of perceived luxury of a brand depends on the intensity that each of these nine dimensions are perceived in the brand.

The perceived value (Florence, Kapferer; 2016) of the offer in this market is in the singularity built by intangible attributes, such as country of origin, history and tradition of the brand, association with celebrities, all related to an imaginary lifestyle.

Focusing specifically on apparel, it can be distinguished two level of luxury in this segment, the "Haute Couture", recognized for the avant-garde aesthetics, high quality of materials and execution characterized by manual work and tailored parts; and the "Prêt-à-Porter", term created by Pierre Cardin in the decade of 1950's, associated to mass manufacturing, which is uses the term "luxury", exploring the reputation of the haute couture products to obtain greater commercial success (Berry, 1994).

Fashion first fulfilled a social role of distinction between classes that were considered predestined to be superior and classes assigned to serve during the history that precedes the establishment of the fashion system at the end of the Middle Ages with the rise of the bourgeoisie, but if we shift the focus from the point of view of the symbolic struggle of classes within this field , it is possible to identify that it was the modern cultural values and meanings that enabled the creation of this system (Lipovetsky, 1987).

What revolutionized the fashion market in the 20th century was pioneering in the 1960s and 1970s of the ready-to-wear system, the combination of industrial production with the aesthetics of Haute Couture. Thanks to this phenomenon there was an approximation of the general public to Haute Couture, this was taken to the street. In addition to popularizing the aesthetics of Haute Couture, the prêt-à-porter also democratized a symbol of segregation in fashion, the brand. The large brands, previously unknown to the general public and little consumed, are exposed in advertising in the main communication channels (Lipovetsky, 1987).

Along this, emerged the trend change of "class" aesthetics to "young" aesthetics. With hedonic and exacerbated values arising from the postmodernity of the 1950s and 1960s, the search for the young look becomes the main focus of cultural consumption, especially in fashion, with this new connotation of the emancipation of the lifestyle, free of repression and developed based on the model of the time. What brought a total disruption from Haute Couture, which was seen as the "classic" becoming old-fashioned, and the new focus of this modern individualism was to look young (Lipovetsky, 1987).

With this expansion of the fashion market propitiated by the factors previously mentioned added to brands occupying large department stores, expansion to new markets (such as China, which with Europe and the Americas, became the main consumer markets for luxury items), access to these items, especially clothing and beauty, exceeded the limits of the more affluent social classes, and thus the inaccessible became increasingly accessible, with a kind of "intermediate luxury". What expresses a remarkable feature of this new marketing phase of luxury, that there is no longer a single kind of luxury, but several types of luxury coexist, each aimed at a different target audience (Lipovetsky, 2003).

One of the many proposed divisions, splits new luxury into Bespoke, Ultra High End, Superpremium, Premium core, Accessible core, Affordable Luxury and Everyday luxury.

A second one divides in Inaccessible, Intermediate and New Luxury (subdivided in Accessible Luxury, Accessible Superpremium and Masstige).

And this growth in size and value has piqued the financial interest of the market, leading to the financialization of the segment (Lipovetsky, 2003), resulting in the development of large

conglomerates of luxury brands, such as LVMH, that in 2017 generated sales around 42 billion euros (LVMH, 2017) and owns dozens of subsidiary brands, such as Louis Vuitton, Dior, Fenty and Kenzo.

2.2. Streetwear fashion

The emergence of streetwear takes place between the 1970s and 1980s in California, in a moment when Hip-Hop was spreading throughout the United States and Los Angeles' "street culture" was gaining a crucial component, skateboarding. In this scenario, Shawn Stussy creates the first brand of streetwear. Stussy was a surfboard merchant of boards that he manufactured himself. He decided to start signing his boards with his name, and later to stamp his signature on clothes and accessories, which popularized his brand throughout the country in the 1990s (Medici, 2018)

In this same period one can observe the emergence of other iconic brands for the segment - which continue to this day having a huge influence on the culture of hype. In New York the brands Supreme (1994), 10 Deep (1995), Staple (1997) and ALIFE (1999) enter this market, as well as those from other places, as the Japanese BAPE (1993), short for "A Bathing Ape", Undercover (1993) and WTAPS (1996) brands.

2.3. Attitudes and values

An attitude (Bamossy et al, 2016; Blackwell, Miniard, Engel, 2006) is a lasting general assessment of people - including oneself -, objects, advertisements, or questions. The functional theory of attitudes was developed in order to explain how attitudes facilitate social behavior, so according to this approach, attitudes exist because they have a function for the individual. That is, they are determined by the one's motives.

Within the functional theory of attitudes, we see a predominance of the function of value expression when dealing with the consumption motivations of this market. This function of attitude towards the product and/or brand performs the core values of consumer self-concept, not only for the objective benefits of the product, but for what the product says about themselves as people, is what shapes their social identity. People use consumer personal behaviors to support their judgments about the social identity of others (Bamossy et al, 2016). This factor is evidenced in the market in question, where there is an explicit judgment within social groups about the products that each individual consumes.

While values can be defined as an individual's beliefs about a desirable final state that transcend specific situations and guides to a behavior. They are usually different from attitudes that they do not apply only in specific situations (Bamossy et al, 2016).

We can see the reflection of these ideas in a theory of consumer values, that says that the value to the consumer is derived from his evaluation of a particular product in terms of the general benefit that the consumer may have consuming it. The value in question in consumption is much more tied to experience than the existing values of an individual (Bamossy et al, 2016).

Most contemporary psychographic research tries to group consumers from combinations of three categories of attitudinal variables - Activities, Interests and Opinions - known as the AIO model (SOLOMON et al, 2016). For this, the identification of heavy users of a given brand is fundamental, because through them it is possible to deeply understand how consumers relate to a brand (Bamossey et al, 2016; Brinkman, 2013; Kvale, 1994), particularly when it comes to the streetwear market, where the influence the heavy users is strong in a group behavior, when people seek social validation within his group.

Communication strategies used make good use of a marketing associated with the lifestyle that these products represent; this makes even the products less attractive to the public have some consumer appeal since they are an integral part of this desired lifestyle. The idea of merging products of different categories to express this style is at the heart of many of the consumer decisions in the category (Bamossey et al, 2016).

In companies of streetwear, the idea of co-branding is commonly referred as collabs, and when done with luxury brands, is an interesting strategy to attract new more affluent clients and strength the brand equity (Thornton, 2016).

2.4. Co-Branding

Luxury is associated with specific types of consumers and, it is these consumers who determine what degree of luxury they want and how much they would pay to get it. With this in mind, streetwear companies, after dominating this sector and positioning themselves well in the market, such as Supreme and Off-White, some of the leading leaders in the sector, seek to enter different markets and partner with different companies to seek even higher prestigious positions.

This phenomenon is known as hype in this segment. According to the Cambridge dictionary, hype can mean two things, as substantive is the information that makes something appear to be very important or exciting, or as a verb, would be the act of overestimating something, making it more interesting or important than it really is.

The practice of co-branding (Blackett; Russell, 1999) is widely used. Co-branding is a form of cooperation between two or more brands, both with recognized meaning by the consumer, in which the name of all participants is kept, that is, two brands are presented to the consumer as a new one. Virtuozo (2015) states that the union of brands with similar promises and values in the process of collaboration is essential so that intangible advantages that go beyond the financial aspect are achieved, abstract values and positive associations will be generated in front of the consumer.

There are several types of co-branding (Blackett; Russell, 1999), the one that is most commonly used in this sector would be the "Complementary Competence Co-Branding", where two powerful and complementary brands come together to produce a product that their attributes go beyond the mere sum of the parts, the result depending on the combination of a selection of key competencies of each party.

In the case of co-branding between a luxury brand and another of streetwear, this relationship is based on the integration of mostly intangible attributes, such as the presence of the brand itself and the design of the product. In a highly competitive market and full of brands with similar positioning

the use of co-branding has been increasing in importance for brand managers in recent years, the need to differentiate is increasing (Helmig; Huber; Leeftang, 2008). Washburn, Till and Priluck (2000) demonstrated that there is a direct relationship between brand equity and co-brand products, showing that a high brand equity of partner brands improves the perceived brand equity of the co-brand product and consequently generating a direct positive effect.

Park, Jun and Shocker (1996) also demonstrate that combining two well-recognized brands highlights the anticipated value of the co-branded product, which makes these products perceived much more favorably than a direct brand extension.

It is noteworthy that the practice of co-branding had already been adopted for this purpose in a similar scenario, with the brands Air Jordan + Nike, Comme des Garçons + Supreme / Vans / Nike, Supreme / Off-White + Louis Vuitton (which are objects of desire among consumers of hypebeast). Hypebeast (Widjaja et al. 2019) is a specific group of people with a specific culture, dedicated to buying exclusive, expensive, rare luxury products with the intention of impressing or showing off to others.

The strategy is explained by Arnault in an interview given to GQ magazine, where he states:

This will keep customers coming back to our stores. If you have one [suitcase], why would you buy another one? You're not going! Unless she has something nice to customize it or is completely new" (ARNAULT, 2018).

What theoretically would mean brands competing against each other in the same market (clothing and accessories), in fact it results in they coming together in collaboration, a phenomenon that has been discussed as "coopetition" (Brandenburger; Nalebuff, 1996), characterized by the reciprocity of gains of the complementary brands involved.

2.5. Competition and consumer motivations

Thanks to the complexity of the buying and consumption motivations in the luxury market, competition takes place at deeper levels of differentiation (Barth, 1996). Making the cut out for the analyzed niche market, one can see a break in some aspects of traditional competition, where the big brands come together to launch products in collaboration, and still make their audience consume them. Cooperation itself between companies is quite common, even in competitive markets, as when acting together in an industry union, joint ventures, technology sharing, etc.

As direct competitors of Supreme one can mention Palace, Bape and Off-White, because in addition to serving the same audience they offer a similar variety of products and have an equivalent price range. Vans is also considered a competitor, but its main focus is on the shoes of the brand, which has even produced products in partnership with Supreme itself and Comme des Garçons, similarly with the Stone Island brand, despite having a variety of similar products were launched pieces joining the two brands. And finally, Obey, which divides a common audience but has different price ranges, but has a much lower selling price compared to Supreme.

As for the positioning of each brand, these follow a similar line to have a brand memory in the mind of the consumer, including some of them share origin very similar to Supreme, which is the case of Palace, a brand focused on skaters and the urban youth of large centers. This also causes a similarity of sales squares, which end up being multi-brand stores specialized in this market and its own stores, and promotions of its products through channels and similar methods, always recounting the endorsement of many celebrities and artists who are accompanied by this audience, such as rappers.

Therefore, the competitiveness in the sector is mostly due to the aesthetic differentiation of brands, because "the high price in the luxury market serves as differentiating status among peers for the buyer" (Barth, 1996) being an inherent part of the product.

3. Hypotheses

The main hypothesis tested in this article is that in a specific co-branding strategy between a more popular brand linked to streetwear and a more luxurious one, respectively Nike and Off-White, the most popular brand will have real gains in terms of brand evaluation, attitudes and purchase intention.

4. Methodology

In order to evaluate the impacts of evaluation of each of the brands present in products fruits of a collab (specific between Nike and Off-White) qualitative and quantitative research was conducted.

4.1. Qualitative research

In-depth interviews were conducted with three heavy-user consumers of brands of the style studied and incorporated in this same universe. The interviews were based on a semi-structured script and aimed to explore the characteristics and attributions of brands specifically in collabs, with psychographic data collected in order to better describe their profile.

4.2. Quantitative research

In the quantitative stage, a descriptive survey was carried out, where consumption habits, socioeconomic profile and mainly, the evaluation of the Nike brand was evaluated from different stimuli where the interviewees were divided into two groups, one of them being exposed to images of Nike products and the other being exposed to images of collab products between Nike and Off-White.

Both groups answered the same questions, composed partially by three previously selected scales - brand equity (Verhoef, Langerak, Donkers; 2007), attitude towards the brand (Sengupta, Johar; 2002) and attitude towards the brand (trendy) (Kwon, Lennon; 2009). All three were composed of three 5-point Likert items.

In addition to these scales, 5 items of a scale of their own formulation were also asked before presenting the stimuli in order to better evaluate the attitude of the respondents in relation to the practice of collab and its results.

5. Results

5.1. Qualitative Research

Through qualitative interviews, it was possible to identify some trends of specific characteristics of consumers of this segment. There is a possible concentration of the market in a profile characterized by young urban consumer, linked to popular cultural movements such as hip-hop, skateboarding and sports related to brands, especially basketball. In general, the consumption of tennis seems to have more relevance in relation to other articles, this fact is corroborated from analyses of groups of the hypebeast universe in social networks. Regarding the variety of brands consumed there is a predominance of some brands (cited by all respondents) - Nike and Adidas - as the mainstream brands that generally feature important collabs and Off-White and Supreme as the highest standard brands.

It has also been observed that products resulting of collab have a narrative of its own, usually separated from the more mainstream brand, the partnership with a more exclusive brand breaks with the normal attributes of the original brand. This reflects in the fact that the collaborative product has more market value in resale, because it has its own unique identity. As we can see in the functional theory of values, especially the function of value expression of the product, because it does not take place objectively for the consumer (Bamossy et al, 2016). The use of these brands and products goes far beyond the objective attributes that surround them, the quality of the material, durability of the product and among other attributes in this category were little or even mentioned by the interviewees. This actually reinforces the idea of these companies efficiently executing lifestyle marketing related to these brands(Bamossy et al, 2016).

As for the negative cases arising from a collab, it was possible to identify a certain pattern, when a brand strays far from its original proposal or deviates too much from its core business in collaboration, its product is poorly evaluated in general (aesthetically undesirable).

5.2. Quantitative Research

The quantitative research was responded by 251 people. Among them, 138 received the stimulus of Nike products and 113 received the stimulus of Nike products with Off-White. Answers were collected for the questionnaire online between July 21, 2020 and September 13, 2020.

The vast majority of respondents declared themselves male (87%), which shows a predominance of gender in the category, in addition to more than half (55%) they live in the metropolitan region of São Paulo and have an average of 21 years.

Regarding income, 89% of the interviewees reported having a family income greater than R\$2,005.00, and 43.7% reported having an income greater than R\$8,641.00. In other words, it is

possible to propose that the profile of this public is of young men living in large urban centers of upper middle class.

About consumption habits, it was found that purchases mostly happen online (71.4% of respondents reported buying this way), followed by resale (55.5%) and in specialty stores (52.9%), lastly, but still relevant appeared the purchase from outside the country as the fourth most used option (33.6%).

As expected, because they are purchases of high monetary value, just over a third of respondents (36.6%) buy items of this kind once a year, and in fact buyers focus on the less frequent purchase installments (19.3% say they buy once every semester and 22.3% say they buy every two or three months). The number of items purchased at each purchase was also low, 90.8% declared that their purchases are from 1 to 2 items.

The most purchased items have a predominance of sneakers, with 86.1% of the interviewees, followed by a t-shirt with 81.5%. In addition to these two articles, the cap with 28.6% and pants with 18.5% stands out, the rest did not obtain more than 15% of the interviewees.

The cultural profile of the interviewees, in the aspect of hobbies, was very characteristic of other young people, and the main activities pointed out by the interviewees were to play video games (70.8%), go out with friends (75.4%), access social networks (70.3%) and watch videos on Youtube (71.2%).

As for the scales applied, it was necessary to discard the brand equity scale due to the low variance of the items. Nike has a very high brand equity independent of some collab with another brand like Off-White.

The other scales formed reliable constructs, as we can see below with the values of the commonalities of each factor as well as Cronbach's alpha above 0.6 (Tables 1, 2, 3, 4).

Rotated Component Matrix^a

	Component		
	1	2	3
FASHONABLE_2	,860		
FASHONABLE_1	,848		
FASHONABLE_3	,748		
ATITUDE_MARCA_3		,815	
ATITUDE_MARCA_2		,814	
ATITUDE_MARCA_1		,764	
@7.COLLAB_4			,850
@7.COLLAB_3			,812
@7.COLLAB_5			,806

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 4 iterations.

Table 1- Factors, variables and rotated component matrix

Source: Processed in SPSS by authors

Reliability Statistics

Cronbach's Alpha	N of Items
,754	3

Table 2- Reliability statistics for Brand Attitude

Source: Processed in SPSS by authors

Reliability Statistics

Cronbach's Alpha	N of Items
,813	3

Table 3- Reliability statistics of Attitudes towards the brand (in fashion)

Source: Processed in SPSS by authors

Reliability Statistics

Cronbach's Alpha	N of Items
,763	3

Table 4 - Reliability statistics for Collab preference

Source: Processed in SPSS by authors

The independent t-test was calculated (Table 5) to compare the means of each of these scales, where it was found that there was no significant difference between the groups in the construct of preference to collab, unlike the other scales, where there were statistically significant differences between the groups.

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
MEDIA_COLLAB	Equal variances assumed	,558	,456	-,489	249	,625	-,06248	,12765	-,31390	,18893
	Equal variances not assumed			-,494	245,918		-,06248	,12652	-,31169	,18673
MEDIA_FASHION	Equal variances assumed	13,148	,000	-2,378	249	,018	-,15782	,06638	-,28855	-,02709
	Equal variances not assumed			-2,425	249,000		-,15782	,06507	-,28598	-,02965
MEDIA_ATTITUDE	Equal variances assumed	8,361	,004	-2,063	249	,040	-,13524	,06557	-,26439	-,00610
	Equal variances not assumed			-2,114	248,395		-,13524	,06398	-,26126	-,00923
INTENCAO_COMPRA	Equal variances assumed	1,526	,218	-3,878	249	,000	-,919	,237	-1,385	-,452
	Equal variances not assumed			-3,916	246,368		-,919	,235	-1,381	-,457

Table 5- Independent Samples Test (significance of the four factors)

Source: Processed in SPSS by authors

There was a higher average of the scales of attitude towards the brand and attitude towards the brand (in fashion) (Table 6) in the group that was exposed to Nike's stimulus with Off-White, which shows a gain in perception of Nike in the aesthetic differentiation of the brand. However, the main difference between the groups was in the scale of purchase intention (the purchase intention was asked on a scale of 1 to 10), where the group exposed to Nike and Off-White averaged 8.91 while the group exposed to Nike-only products averaged 7.99.

Group Statistics

	GRUPO ESTIMULO	N	Mean	Std. Deviation	Std. Error Mean
MEDIA_COLLAB	Nike	138	2,6691	1,04520	,08897
	Nike Off-white	113	2,7316	,95624	,08996
MEDIA_FASHION	Nike	138	4,5000	,56707	,04827
	Nike Off-white	113	4,6578	,46390	,04364
MEDIA_ATITUDE	Nike	138	4,5580	,56980	,04850
	Nike Off-white	113	4,6932	,44352	,04172
INTENCAO_COMPRA	Nike	138	7,99	1,946	,166
	Nike Off-white	113	8,91	1,766	,166

Table 6 - Group statistics (differences in mean factors between groups)

Source: Processed in SPSS by authors

6. Conclusions

6.1. Conclusions of the study

Regarding the profile of consumers of streetwear products, it was confirmed some previous suggestions from qualitative research, such as that it would be mostly men (87% of the respondents declared themselves male), young (mean age around 22 years), residents of urban centers (around 55% reside in the metropolitan region of São Paulo and another 14% in Rio de Janeiro, Curitiba and Salvador) and middle class and upper middle class (43% reported having an income greater than R\$8,641.00, and 45% between R\$2,005.00 and R\$8,640.00).

About the consumption profile of this public was found a very great preference for sneakers, this being the most consumed article, besides being the strong point of many brands in the sector and, therefore, having a wide variety of models, which makes it the main object in the differentiation and feeling of exclusivity of each consumer. There was also a low frequency of purchase (36% declared to buy once each year and 19% once each semester) and a low number of items purchased per purchase (91% are limited to 1 or 2 items), which is consistent with the proposal of these products due to the scarcity, high price and uniqueness of them.

The initial hypothesis that collab between two brands with different luxury levels would leverage the evaluation of the most popular brand with its consumers proved to be partially true. On the one hand, Nike has strong brand equity and the resulting measure did not obtain variance

between the two groups, suggesting empirically that the brand itself presents a great evaluation, regardless of the products shown to respondents.

On the other hand, Nike had lower gains in other aspects, such as measuring the attitude towards the brand and the attitude towards the brand in fashion. The group that was stimulated by the images of co-branding products between Nike and Off-White evaluated Nike better in these two scales, which shows an improvement both in the attitude of the consumer towards the brand as a whole, as well as in the hedonic aspect of the brand, which is considered more modern, stylish and attractive by this group.

In addition, the group exposed to collab had the greatest difference in the scale of purchase intention, which represents perhaps its greatest advantage, because the purchase intention of the group exposed by Nike products was already relatively high (7.9 out of 10) and collab still managed to raise this average (to 8.9) showing that the increase in the scales of attitude towards the brand had reflected in a potential increase in evaluation and purchase intention over Nike.

Finally, through a scale of the attitude towards collab practice (before the presentation of stimuli) was measured, where it can be observed that both groups do not have a previous selection for collab products to the detriment of products of only one brand, but they consider these products more expensive than normal and that positive characteristics of the participating brands are added to them, thus showing that collab influences another fundamental factor of luxury, inaccessibility.

6.2. Contributions of the study

For consumers, collabs offer a new opportunity to express their culture and lifestyle when using these brands.

For companies and brands, collabs are an interesting strategy to diversify the brand portfolio and attract new segments.

For society, collab offers more competition in the market, resulting in better quality and product satisfaction, with rentability for companies and the potential to increase investments in people and R&D, generating new jobs.

6.3. Limitations of the study

The use of convenience sampling limits the analysis and conclusions of the study to those interviewed and can not be generalized to the population. A small number of brands were analysed in the study.

6.4. Suggestions for future studies

Future studies should consider using aleatory sample in order to allow generalization of the results, as well more variety and number of brands. Another possible study could propose and validate a scale to measure the power of one brand to leverage other brands on different attributes.

7. Bibliographical References

- Aaker, D. A. (2009). *Managing brand equity*. Simon and Schuster.
- Aaker, D. A., & Keller, K. L. (1990). Consumer evaluations of brand extensions. *Journal of marketing*, 54(1), 27-41.
- Bamossoy, G. J., & Solomon, M. R. (2016). *Consumer behaviour: A European perspective*. Pearson Education.
- Barth, C. A. S. M. (1996). *Marketing de produtos de luxo: simbolismo, marcas e estratégias* (Doctoral dissertation).
- Berry, C. J., & Berry, C. I. (1994). *The idea of luxury: A conceptual and historical investigation* (Vol. 30). Cambridge university press.
- Besharat, A. (2010). How co-branding versus brand extensions drive consumers' evaluations of new products: A brand equity approach. *Industrial Marketing Management*, 39(8), 1240-1249.
- Bhardwaj, V., & Fairhurst, A. (2010). Fast fashion: response to changes in the fashion industry. *The international review of retail, distribution and consumer research*, 20(1), 165-173.
- Blackett, T.; Russell, N. (1999). *What is Co-Branding?* Co-branding, [s.l.]. Palgrave Macmillan UK. p.1-21.
- BRAZILIENSE MAIL. Learn about the history of supreme, a well-known brand that is already worth US\$ 1 billion. Available from: <https://www.correiobraziliense.com.br/app/noticia/economia/2018/06/22/internas_economia,690218/o-que-e-supreme.shtml>. Access: 09 Oct. 2018.
- Brinkman, S. (2013). Qualitative interviewing: Understanding qualitative research. NY, NY.
- Deutch, S. (1994). Are consumer rights human rights. *Osgoode Hall LJ*, 32, 537.
- Engel, J. F., Miniard, P. W., & E, R. D. (2006). Consumer behavior 10th Edition. Thomson South-Western. Mason. USA.
- FARIAS, Adriana. Hype movement: young people spend 3,000 reais on sweatpants and 6,000 on sneakers. They look for rare pieces from streetwear fashion brands and support the 'addiction' by reselling items with profits that reach 350%. VEJA SP, São Paulo, v. /, n. /, 15 Jun. 2018. Available at: <<https://vejasp.abril.com.br/consumo/movimento-hype-outfit-roupas-caras/>>. Access: 07 Sep. 2019.
- Galhanone, R. F. (2005). Luxury product marketing: symbolism, brands and strategy. In: SEMEAD, 8., 2005, São Paulo. São Paulo: Revista REGE-USP, 2005. p. 1 - 12.
- Harland, D. (1987). The United Nations guidelines for consumer protection. *Journal of Consumer Policy*, 10(3), 245-266.
- Heaf, J. (2018). Alexandre Arnault is luxury's new disruptor-in-chief. Available from: <<https://www.gq-magazine.co.uk/article/alexandre-arnault-rimowa-luggage>>. Access: 14 Jun. 2019.
- Helmig, B., Huber, J. A., & Leeftang, P. S. (2008). Co-branding: The state of the art. *Schmalenbach Business Review*, 60(4), 359-377.

Hemzo, M. A.; Hemzo, L. F. (2018). A general theory of luxury: How Magic, Power, Success and the Individualism shaped today,s luxury?. In: XXI SEMEAD, 2018, Sao Paulo, SP. Anais do XXI SEMEAD, 2018.

Husodo, Bianca. (2018). History behind the hype: Supreme and its supremacy. 2017. Available at: <<http://www.lifestyleasia.com/516382/supreme-history-behind-hype/>>. Accessed: 18 Nov. 18. 2018.

Kapferer, J. N., & Valette-Florence, P. (2016). Beyond rarity: the paths of luxury desire. How luxury brands grow yet remain desirable. *Journal of Product & Brand Management*.

Kvale, S. (1994). *Interviews: An introduction to qualitative research interviewing*. Sage Publications, Inc.

Kwon, W. S., & Lennon, S. J. (2006). Development of an online brand image measurement for multichannel apparel retailers. In *Annual Meeting of the International Textile and Apparel Association*,(November). San Antonio, TX.

Lipovetsky, G.; Roux, E. (2003). *The Eternal Luxury: from the age of the sacred to the time of the marks*. 6. Ed. São Paulo: Companhia das Letras, 2003.

Lipovetsky, G. (1987). *The Empire of the Ephemeral: Fashion and Its Destiny in Modern Societies*. LOUIS VUITTON. VIRGIL ABLOH. (2018). Available at: <<https://eu.louisvuitton.com/en-el-la-maison/virgil-abloh#>>. Accessed: 08 May 2019.

LVMH, Financial Statements 2017, 2018

Maslow, A. (1943). Maslow's hierarchy of needs. Index of DOCS/Teacing {sp} Collection/Honolulu, 1943.

Medici, C. After all, what is streetwear? (2018). Available at: <<https://streetwearbr.com/2018/07/afinal-o-que-e-streetwear.html>>. Accessed: 21 Oct. 2019.

Nalebuff, B.; Brandenburger, A. (1996). *Co-petition*. Rio de Janeiro: Rocco, 1996.

Pereira, N., Teixeira, A. (2018). Motivation Factors in the Consumption of Luxury Items. *Revista Brasileira de Marketing*, 17, May. 2018. Available in: <<http://revistabrasileiramarкетинg.org/ojs-2.2.4/index.php/remark/article/view/3719>>. Access: 03 Oct. 2018.

Red, D. (2019). How Alexandre Arnault is revolutionizing Rimowa, a 120-year-old handbag brand: Heir to Bernard Arnault, president of the LVMH group, is adapting the German label to the digital age with jaw-dropping collabs. 2019. Available at: <<https://gq.globo.com/Noticias/noticia/2019/02/como-alexandre-arnault-esta-revolucionando-marca-de-malas-alema-de-120-anos.html>>. Access: 14 Jun. 2019.

Seixas, A. P. (2009). Brand this: I use luxury brands! An analysis of the consumption of griffes products by individuals from popular classes. 2009. 121 f. Thesis (Master) - Sociology Course, Federal University of Minas Gerais, Belo Horizonte, 2009.

Sengupta, J., & Johar, G. V. (2002). Effects of inconsistent attribute information on the predictive value of product attitudes: Toward a resolution of opposing perspectives. *Journal of Consumer research*, 29(1), 39-56.

SETH'S BLOG. *Luxury vs. Premium*. Available from: <<https://seths.blog/2009/05/luxury-vs-premium/>>. Accessed: 14 Nov. 2018.

- Shen, B., Choi, T. M., & Chow, P. S. (2017). Brand loyalties in designer luxury and fast fashion co-branding alliances. *Journal of Business Research*, 81, 173-180.
- Silva, R. M. (2019). *Bernard Arnault. The French billionaire who defines the taste of millionaires all over the world*. Available from: <<https://observador.pt/especiais/bernard-arnault-o-bilionario-frances-que-define-o-gosto-dos-milionarios-do-mundo-inteiro/>>. Access: 15 Jun. 2019.
- This IS MONEY. Luxury that goes through the crisis. Available from: <<https://www.istoedinheiro.com.br/luxo-que-atravessa-crise/>>. Access: 10 Oct. 2018.
- Thornton, C. E. (2016). *COLLAB CULTURE: A Study on Influencer Marketing within the Fashion Industry* (Doctoral dissertation, Doctoral dissertation, Baylor University). Retrieved from <https://static1.squarespace.com/static/57fc4f24197aea4a8e854465>).
- Verhoef, P. C., Langerak, F., & Donkers, B. (2007). Understanding brand and dealer retention in the new car market: The moderating role of brand tier. *Journal of retailing*, 83(1), 97-113.
- Virtuozo, M. L. A. Valuable partnerships: co-branding with Karl Lagerfeld as a driver of Melissa's brand value. Federal University of Rio Grande do Sul. Faculty of Librarian and Communication. Social Communication Course: Qualification in Advertising and Advertising. Porto Alegre, 2015. Available in: <www.lume.ufrgs.br/handle/10183/135401>. Accessed: 15 Nov. 2018.
- Washburn, J. H., Till, B. D., & Priluck, R. (2000). Co-branding: Brand equity and trial effects. *Journal of consumer marketing*.
- Widjaja, A., Afiat, S., & Leksmono, D. L. (2019). The Phenomenon of “Hypebeast” among Young People in Indonesia. In *International Conference on Language, Literature, Culture and Education* (pp. 7-15).