CELEBRITY–BRAND FASHION COLLABORATIONS IN A CANADIAN CONTEXT

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ABSTRACT

Celebrity branded collections are an interesting niche segment of the fashion industry and they have yet to be examined within a Canadian context. This research identifies factors that influence celebrity brand collaborations utilizing a mixed methods approach. Content analysis of merchandise featured on four websites of Canadian celebrities identified key features of celebrity branded product assortments. Interviews with a fashion broker and celebrity fashion editor unpacked the nuances of the design process. The evidence from this study suggests that the design process is negotiated, both the celebrity and the brand play vital roles in product development. The findings derived from the content analysis established the type of garments and accessories, fabrics, colours, patterns, motifs and slogans, logos, fit, sizes, and price points that are commonly used in celebrity fashion collections. Given the huge economic power of celebrity branded collections, this research outlines important practices for designers, product developers and celebrities.

Acknowledgements

This project was made possible with the support and encouragement of many people. I would first like to acknowledge the professors and students from the Ryerson School of Fashion MA program, specifically my devoted supervisor, Dr. Sandra Tullio-Pow: This paper owes much to your insights and valuable guidance. I would also like to thank my second reader, Osmud Rahman, for his support and discernment of my work. Lastly, I am thankful for my parents, sister, boyfriend, and roommates for being so patient, understanding, and encouraging, and for constantly cheering me on throughout this experience.

Dedication

To Deanne Kearney, my best friend, biggest support, and greatest work date.

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Chapter 1: Introduction

Celebrity culture is a significant part of the fashion industry. Celebrities are involved in the fashion industry in many ways; some celebrities take on key roles in the fashion industry as co-creators in designing fashion lines, other celebrities are involved in smaller ways, such as mentioning brands in lyrics or having products named after them (Okonkwo, 2006, pp. 2-3). Celebrities have the ability to bring instant name recognition and prestige to products and may strongly influence consumers' decisions regarding which products they buy (Belch, 2013, p. 370). This Major Research Project (MRP) explores Canadian celebrity–brand collaborations using mixed methods, including both quantitative and qualitative approaches, to identify which determining factors play a more influential role in celebrity collaborations within a Canadian context. This research is important because of the enormous influence celebrities have on the fashion industry, as celebrity branded collections have huge economic power and may become economically successful much faster compared with brands or collections that are not associated with a celebrity.

I begin this chapter by explaining my background and approach, followed by the purpose of the study. In order to better contextualize celebrity involvement in fashion, the next section defines celebrity and provides a brief history of celebrity involvement in fashion. The last sections of this chapter discuss the significance of the study and provide a conclusion and an overview of the remainder of the MRP.

Researcher Background and Approach

Maxwell (2012) explains the importance of a clear understanding of the goals motivating one's research work, some of which may be personal and include "the desire to change or improve some practice or situation that you're involved in, curiosity about a specific issue or

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event, or a preference for conducting a particular type of research" (p. 24). My personal goals for conducting this research are based on curiosity about celebrity involvement in fashion and Canadian identity. Considering this, it is important that I outline my motivation, background, and approach to this research so as to acknowledge how these factors may have shaped the study's design and how data were collected and analyzed.

I am a graduate of the BA program in dance at York University and I have danced since I was 5 years old. During my undergraduate degree, I started breaking (popularly known as breakdancing). In my senior year, I studied hip-hop fashion and styles worn by b-boys and b-girls (community terms for participants of breakdancing) in Toronto. The study of hip-hop lead to my interest in celebrity involvement, as this is an essential component of hip-hop fashion. Fashion and hip-hop celebrities have played an important role in the globalization of hip-hop and its evolution from grassroots subculture to a worldwide culture (Touslee, 2014, p. 4). Hip-hop celebrities have endorsement deals with brands such as Nike and Adidas, they rap about clothing items, and now hip-hop artists are designers who sometimes collaborate with luxury brands (see for example Kanye West and Louis Vuitton). Thus, celebrity presence is a vital part of hip-hop fashion and since starting my graduate degree in fashion at Ryerson University, I have become more and more interested in the role that celebrities play within fashion.

I am specifically interested in knowing more about the collaboration of Canadian celebrities, brands, and Canadian identity. I grew up in Happy Valley-Goose Bay, a small town in Newfoundland and Labrador, and moved to Toronto to pursue my dance degree in 2012. Happy Valley-Goose Bay and Toronto are very different, but yet both are Canadian. My experience living in both a small northern community in Newfoundland and Labrador and the biggest city in the country has piqued my interest as to the ways that the Canadian context may influence celebrity collaborations.

An important part of self-reflexivity is defining a researcher's relationship to the field they study. A researcher's social position may potentially affect the research, thus self-reflexivity within research is important for quality control (Berger, 2015, p. 219). As Berger explains, there are three researcher positions; when a researcher is: (a) an insider to their community, (b) in the process of entering the field as a participant, or (c) an outsider to their community (p. 219). In this research project, I view myself as an insider-outsider; I have no personal familiarity or experience with a large-scale collaborative design process, but I am relatively more familiar with the Canadian celebrities and culture than someone who is non-Canadian.

My insider-outsider position impacts me in several ways. As Berger (2015) explains, being an outsider may make it difficult to enter the field of study, and this in turn may influence information that participants are willing to share because respondents may be more willing to share their experiences with a researcher whom they perceive has had similar experiences as themselves (p. 220). On the other hand, my insider position affects the information respondents may be willing to share as well; respondents may have other concerns, such as conflict of interest, competition, and information leaking. Regardless of researcher position, it is important to capture the essence of the participants and let them speak for themselves (Pillow, 2003, p. 184). One way to capture the essence of the participants is to conduct research "with" rather than "on" one's respondents—to let the data and subjects speak for themselves (Pillow, 2003, p. 179). I agree with Pillow about capturing the essence of the participants and I aim to conduct my research "with" the participants I have interviewed.

Although I do see myself as an outsider to my field of study, I do have some experience with fashion and design, thus my research position is insider-outsider. In the first year of my graduate study, I created a graffiti jacket and graffiti bikini in one of my studio classes. Although

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limited in scope, this experience helped me develop a general understanding of design. For example, one of my interview questions asked participants about the prototyping process and how many prototypes were made of specific garments. I have little experience with prototyping, production, and manufacturing; however, I am able to relate to prototype development based on my experience making the graffiti jacket, for which two prototypes were made before executing the final jacket.

The accumulation of my life experience supports this research project. Having lived in a small northern community as well as Toronto formed my perspective on the Canadian context. This, combined with my knowledge of hip-hop fashion and understanding of design honed through my graduate study, are foundational to my research project, fostering a better understanding of the collaborative design process between Canadian brands and celebrities.

Purpose of the Study

The purpose of this mixed methods study was to explore Canadian celebrity collaborations. With a quantitative approach, I used a content analysis to examine the websites of four Canadian celebrity collections, including Avril Lavigne's Abbey Dawn, Celine Dion's Boutique, Drake's October's Very Own (OVO), and A Tribe Called Red's merchandise. Qualitative data was obtained through interviews with a fashion broker and a celebrity merchandise editor; both interviews took place in Toronto, Canada. The intent of this MRP is to identify the factors that influence celebrity collaborations and the effect of the Canadian context of those collaborations.

Definition of Celebrity

In order to better understand celebrity, the definition was explored through academic literature. Celebrity status may be defined in many ways. Okonkwo (2006), a writer and editor,

argues that celebrities are people who exert important influence in several areas of society, ranging from arts, music, movies and television, sports, culture, politics, and religion. Within the fashion realm, celebrities may include designers, their muses, models, and any prominent person involved in the artistic aspects of fashion such as make-up artists. Film and music celebrities are also popular in fashion collaboration because of the role fashion plays in these entertainment fields (Okonkwo, 2006, p. 1). Keel (2012) explains that the definition of celebrity has expanded due to reality television, YouTube, and blogs. The definition of celebrity has expanded to now include "ordinary" people from reality television who may "star" in their own video productions and become celebrities that way (Keel, 2012, p. 697).

Boorstin (1992), an American historian, defines celebrity as someone who is typically nothing greater than a more publicised version of us (p. 75). Rojek (2001), a professor of sociology and culture, argues that celebrities may be categorized into three groups: ascribed, achieved, and attributed. Ascribed status is based on bloodline; that is, from famous families. Achieved celebrity is determined by a person's accomplishments. Attributed celebrity status is achieved through the representation of an individual exceptional by cultural arbitrators (Rojek, 2001, p. 18). Rojek also explains that some celebrities are famous for being famous (p. 18). Baudrillard (1988) offers another view on celebrities:

> Celebrities are not something to dream about, they are the dream. The continuous search obsession, and desire to reach those dreams have created a celebrity culture. It engages new cultural meanings presented in an everyday life spectrum of values, where the celebrity is used and exploited as a commodity. (p. 56)

Baudrillard's explanation is important to celebrity culture and fashion because one way that celebrities become commodities is through fans purchasing clothing from their fashion

collections. It is evident from the academic literature that celebrity can be defined in many ways, and that celebrities are important to the fashion industry.

Fashion and Celebrity: A Brief History

Celebrities have been involved in fashion for many years. Pamela Church Gibson (2012), the principal editor of the journal *Film, Fashion & Consumption*, has published extensively on film and fashion. Church Gibson argues that over the last two decades, there have been dramatic changes in the relationship between celebrities and fashion. The relationship between fashion and celebrity is now a significant and pervasive part of the fashion world, from Kanye West to Mary-Kate and Ashley Olsen, and it seems that being involved in fashion is an integral part of being a celebrity today (Church Gibson, 2012, p. 1). Although the relationship of celebrities and fashion has changed over the last two decades, using celebrities as a marketing tool is not a new phenomenon.

For example, Agins (2014), a journalist who publishes books on fashion, tells the story of how in 1858, Napoleon III hired Charles Frederick Worth to create a wardrobe suitable for his wife, Eugenie (along with his mistresses, who he outfitted at the same time). Agins refers to Eugenie as the world's first supermodel (pp. 7-9). Charles Worth also understood the importance of linking celebrities to brands; Napoleon's investment and Eugenie's association with La Maison Worth contributed greatly to the success, status, and influence of this couture house (Okonokwo, 2006, p. 1).

Fashion literature jumps from the 19th century celebrity involvement in fashion to the film celebrities of the early 20th century. Agins (2014) describes a new type of celebrity that emerged when motion pictures pulled in millions of fans who were star struck watching beautiful people on screens who looked better in their clothes than anyone sitting in the theatre.

Throughout the 1930s and into the 1950s, dressmakers and beauty salons displayed stacks of the movie magazines so that customers could ask to be styled like the movie stars (Agins, 2014, pp. 7-9). Church Gibson (2012) explains that movie tickets were inexpensive and thus could be enjoyed multiple times per week, meaning that social class and lack of education were not barriers to participation. The studios developed strategies to make the fashions they showed on screen widely available ready-to-wear at retailers (Church Gibson, 2012, p. 50).

Since the 1990s, people's preferences in celebrity fashion has changed, with more interest focused on what celebrities are wearing off-screen rather than on-screen (Church Gibson, 2012, p. 53). When looking at celebrity magazines titles, words such as *More*, *Now*, *Closer*, *Look*, and *Reveal* are often used, making it clear that people are interested in learning about the personal lives of celebrities (Church Gibson, 2012, p. 44). Agins (2014) discusses Jessica Simpson's reality show and the success of her clothing line. Jessica Simpson needed her celebrity-stylist— someone who selects the clothing for a celebrity to wear, a job that didn't exist before the 1990s—in order to have a successful fashion line. The lines between celebrity and designer are sometimes blurred; people don't credit the designer or the stylist, they just see the celebrity (Agins, 2014, pp. 3-4).

Today, celebrities not only have fashion collections and endorsements but also create their own companies and brands. Lockwood (2015), the news director at *Women's Wear Daily* (*WWD*) writes about a new celebrity group for business developments. Marvin Traub Associates joined forces with Bruce H. Ross and John D. Goodman to launch Traub Celebrity Group, a business development firm dedicated to working and guiding celebrities and athletes toward global branded opportunities. Lockwood (2015) suggests that celebrities don't want to do licensing deals anymore; they want to create their own companies. Strugatz (2017), the beauty

editor at *WWD*, provides an example of a celebrity creating their own company: Kylie Jenner's

Kylie Cosmetics company. Kylie Cosmetics has achieved $420 million in retail sales in just 18

months (Strugatz, 2017). To compare this with other brands, Estee Lauder Cosmetics

Incorporated, owner of the Tom Ford Beauty brand, was said to have reached revenues of $500

million after a decade, and the brand is considered to be one of the fastest growing in Lauder's

portfolio. Kylie Cosmetics is proof of the economic power of celebrity branded products and

supports the significance of this study.

Significance of Study

This mixed methods study is significant in both its use of methods and its contributions to

academic literature. Fashion and marketing studies have not focused on the garments and

accessories involved in a collection as a tool in studying celebrity collaborations. This MRP is

unique in its use of methods as it focuses on the products involved in celebrity collaboration

through its content analysis. Previous marketing research in celebrity branded collaborations have

focused on the use of celebrities in advertisements whereas fashion studies have concentrated on

the relationship between celebrity and fashion. Another way this research is significant is because

it begins to fill gaps within academic literature on celebrity–brand collaborations. Existing research

in fashion and marketing research on celebrity–brand collaborations does not focus on the level of

involvement of the celebrity. The interviews I conducted enhanced understanding of the level of

involvement of celebrities during collaborations with in a Canadian context; that is to say, fashion

Canadian celebrity collaborations.

Conclusion

The accumulation of my life experiences, the definitions of celebrity, the history of

celebrities involved in fashion, and the methods used for this mixed methods study support me to

have a better understanding of this research project. Content analysis and interviews together assisted in determining the factors involved in a celebrity collaboration as well as how the Canadian context affected the collaborations. Drawing from theoretical concepts related to habitus, fandom, and consumption practices support understanding of why celebrity collections are successful and why fans want to purchase celebrity branded garments. My research findings will mobilize knowledge relevant to designers who are looking to collaborate with a celebrity by affirming the factors that may affect a celebrity–brand collaboration. This research will provide original research on the nature of collaborations between Canadian celebrities and Canadian brands or companies.

Overview of the MRP's Structure

This MRP is structured into four chapters following this introductory chapter. Chapter 2 contains the literature review, which outlines the ways celebrities are involved in fashion, as well as the pros and cons of their involvement, how celebrities are matched with brands, and the level of involvement of celebrities during collaborations. Chapter 2 will then explore Canadian fashion, including Canadian identity present in fashion, the iconic television show *Fashion Television*, and successful Canadian brands and celebrities involved in fashion. Lastly, chapter 2 explores theoretical concepts, such as habitus, fandom, and consumption practices. Chapter 3 outlines the mixed methods used for this MRP, including content analysis and interviews, as well as information relating to data collection, research setting, recruitment, data analysis, ethical considerations, and research limitations. Chapter 4 presents the results of the content analysis and interviews and connects these results to the research questions: What factors influence celebrity collaborations? How does the Canadian context affect the collaborations? Chapter 5 concludes the MRP by connecting this research to the literature reviewed in chapter 2 and

explaining how this study contributes to knowledge, design practice, and theory. Finally, the

MRP's appendix section includes the interview questions.

Chapter 2: Literature Review

A literature review includes a critical assessment of relevant research with emphasis on fundamental findings and theoretical and methodological contributions related to the research question (Creswell, 2008, p. xxiii). My study examines the factors that influence Canadian celebrity–brand collaborations. In order to better understand the context of celebrity–brand collaborations, I begin the literature review by outlining the ways that celebrities are involved in fashion, as well as the pros and cons of their involvement to both brands and companies. Following this, I examine how celebrities are chosen for a particular brand, and how much celebrities are involved in the collaboration. In the next section, I examine literature pertaining to Canadian identity in fashion as defined by Palmer (2004) and portrayed in the fashion show *Canada 150 Fashion*, celebrating the country's 150th anniversary, as well as the influence of the iconic television show *Fashion Television* to further assess how Canadian fashion is portrayed by successful brands and celebrities. Lastly, I discuss theories relevant to celebrity branding collaborations, including those relevant to habitus, fandom, and consumption practices. Concluding this section, I highlight gaps in the literature.

The Range of Celebrity Involvement

In order to examine the range of celebrity involvement in fashion, I draw from academic literature and magazines that explore celebrities' roles in fashion. Celebrities are involved in fashion in many ways, which include marketing, promotion, and product placement in movies. Some celebrities become designers and merchandise curators, taking on key roles in the fashion industry; for example, Sarah Jessica Parker held the position of Inventor and Chief Creative Officer at Halston (Feitelberg, 2010). Celebrities sometimes become co-creators in designing fashion lines: H&M has collaborated with Madonna, Stella McCartney, and Karl Lagerfeld

(Molaro, 2017). Some celebrities are involved in product development; for example, Simon Cowell collaborates with Sony Music Entertainment Group to develop merchandise for X Factor, America's Got Talent, and Britain's Got Talent (Feitelberg, 2010). Brands will often sponsor celebrities; for example, Burton, a manufacturer of snowboards and outdoor clothing, has sponsored Shaun White, an American professional snowboarder since age 7 (Feitelberg, 2010).

Celebrities are an integral marketing tool. Versace has used Madonna, Demi Moore, and Halle Berry in its advertisements. Media producers incorporate product placement in movies and television, showcasing celebrity use of fashion and accessories. Celebrities are used in fashion magazine layouts that may feature spreads at different events and locations. They are also used in photographs, for which they may be paid or unpaid, using products from a specific brand. Music artists mention brands in music lyrics; for instance, hip-hop artists such as Nelly referencing the Nike brand, and Run DMC referencing the Adidas brand. Brands sometimes also name products after celebrities; for example, Hermes has named bags after Grace Kelly and Jane Birkin, with the Kelly and Birkin bags (Okonkwo, 2006, pp. 2-3).

Brands and celebrities may use many branding strategies to collaborate together, including co-branding, hybrid branding, cross-over branding, brand alliance, and brand extension. Keel (2012) discusses three types of branding options for celebrities: celebrity mono-branding, co-branded celebrity products, and noncelebrity-branded products. Celebrity mono-branding structures the brand around the celebrity's name in some way, for example dVb which stands for David and Victoria Beckham. Celebrity mono-branding is most beneficial when the provider brand does not have high brand equity or brand recognition (Keel, 2012, p. 695). Co-branded strategies use both the name of the celebrity and the name of the brand to promote products, such as the Nike Tiger Woods collaboration to create golf clothing and shoes, for

which both names were prominently displayed. Co-branded celebrity products are beneficial because a second brand may increase the perceived value of a product (Keel, 2012, p. 696). Noncelebrity-branded products are not named with either the celebrity name or the brand. An example is Lindsay Lohan's fashion line, called 6126, the birth date of Marilyn Monroe. Noncelebrity-branded products may benefit from branding a broad appeal product without their name (Keel, 2012, p. 697). It is evident from this section of the literature review that celebrities are a prominent part of fashion marketing and the relationship between celebrity and fashion can take on many forms.

Advantages of Celebrity Collaborations

Celebrity branded products are beneficial to both celebrity and brand for several reasons. Feitelberg (2010) emphasizes that celebrities bring instant name recognition and a pre-existing fan base to brands. Keel (2012) suggests that celebrities bring prestige to brands, encourage higher recall, and thus support brands as they enter new markets (p. 691). Celebrity branding may also influence consumers' decision-making processes (Belch, 2013, p. 370). Celebrity branded products are beneficial for achieving and maintaining attention and in creating associations that lead to brand knowledge and distinct brand images (Carroll, 2009, p. 150). This compilation of evidence supports the many advantages of celebrity collaborations.

Disadvantages of Celebrity Collaborations

While there are many benefits associated with celebrity branding, there are also inherent risks. Celebrities may become involved in professional or personal controversies and harm the brands they endorse (Okonkwo, 2006, p. 5). For example, British supermodel Kate Moss, the face of Burberry, made headlines following allegations of drug abuse. Fearful of the bad publicity, Burberry terminated her contract. Kate Moss's collection for Topshop was also met

with negativity; critics suggested that Kate's collection copied other people's designs that Kate had worn while modeling. The *New York Post* and others called the line "duplicate" and "bland" (Matharu, 2010, pp. 54-57). Celebrities may disappear from spotlight before the advertising campaign is over, or become overexposed by endorsing too many brands. Sometimes, celebrities change their image and no longer suit the brand they endorse. Relationships may be unpredictable, and brand reputation may be damaged if celebrities feel the company or brand treated them unfairly (Okonkwo, 2006, p. 5).

Agins (2014) shares another example of a case of a celebrity involved in fashion that didn't work out so well. Swiss watchmaker Raymond Weil sued Charlize Theron after she was photographed wearing two other watch brands (Dior and Montblac) at different public events. In court papers, Raymond Weil sought $20 million in compensation (Agins, 2014, pp. 36-37). Keel (2012) also provides examples of several celebrity branded products that have burned out, such as Jennifer Lopez's sportswear line, as well as collections by hip-hop artists Eminem and Snoop Dogg (Keel, 2012, p. 697). It is evident from this section of the literature review that there are disadvantages and risks involved in celebrity collaborations.

Matching Celebrities With Brands

In order to contextualize why certain celebrities are better suited to certain brands, I explore academic literature that explains factors involved in the matching process. There are different ways that brands decide which celebrities they would like to work with, and vice versa. To be truly effective, celebrities chosen as endorsers should be knowledgeable, experienced, and qualified in order to be perceived as an expert in the category (Ohanian, 1991, as cited in Carroll, 2009, p. 150). Two celebrity endorsement frameworks are used: source credibility and source attractiveness (Carroll, 2009). According to Carroll (2009), the source credibility model is based on the expertise and trustworthiness portrayed by the celebrity, whereas the source attractiveness

model is based on physical appearance. People generally respond positively to beauty, and therefore, attractive celebrities may be more successful generating purchase intentions (Carroll, 2009, p. 151). Keel (2012) provides a third model, the match-up hypothesis, which relies on the celebrity's image fitting nicely with the collaborative brand—the better the match, the more successful the advertisement or collaboration will be (pp. 691-692). Other important aspects of celebrity–brand collaborations include global appeal, and uniform power, meaning it is important that the celebrity doesn't overshadow the brand (Okonkwo, 2006, pp. 3-4). The exploration of research in this part of the literature review has explained the different theories related to celebrity and brand matching.

Celebrities' Involvement in Their Fashion Collections

In order to better understand how much celebrities are involved in their namesake fashion collection; this section of the literature review explores relevant academic research and grey literature. Information about the level of involvement between celebrity and brand collaborations is guarded. Some information in magazines and academic literature suggests that the most successful celebrity collections are when the celebrity is very involved. For example, Keel (2012) compares the involvement of Jessica Simpson and Victoria Beckham; the former does not design her collections whereas the latter has a hands-on approach to her fragrance and luxury fashion line (p. 695). Molaro (2007) provides other examples: Gwen Stefani wears pieces from her L.A.M.B line, which contributes to its success, whereas Beyoncé does not wear her brand, House of Dereon, which has had limited success (Molaro, 2007). Feitelberg (2010) quotes Neil Cole, chairman of Iconix, who said "Madonna's new job title is by no means celebrity designer. I really see Madonna as a partner, some things she will be involved with and some things she will not" (p. 1). The following section will unpack the level of involvement between Canadian celebrities and brands.

Canadian Fashion

While a few researchers have written about Canadian fashion, collaborations between Canadian celebrities and brands have not been examined. Palmer (2004), the Nora E. Vaughan Fashion Senior Curator at the Royal Ontario Museum, explains that the history of Canadian dress has received scant attention from academics and is still in its infancy. This raises complex issues of internationalism and globalization of fashion and Canada's role in that matrix. Canada is reliant upon the United States, while simultaneously allied to Europe and a colonial past (Palmer, 2004, pp.3-4). Palmer explains the problem was highlighted for her by an inquiry that asked her "what should we wear to represent Canada?" (Palmer, 2004, pp. 3-4). If Canadian celebrities are written about, the fact that they are Canadian is not focused upon. Keel (2012) uses Justin Bieber's proactive commercial as an example of celebrity endorsement where both the celebrity and brand are advertised; however, Keel does not focus on Justin Bieber's Canadian nationality (p. 693) .

In the fall 2017, Toronto Women's Fashion week included a runway presentation that celebrated 150 years of fashion in Canada (Tabora, 2017). This event featured Canada's most iconic designers. Canada 150 Fashion encompassed 150 pieces that were a reflection of Canadian fashion; key features of the celebratory line included signature maple leaf and tribal printed fall and winter pieces as well as statement party dresses (Tabora, 2017).

In 1998, Roots designed the clothing worn by the Canadian Olympic team in the opening ceremony; they wore alpine-skiing-meets-snowboarding uniforms that included a poor boy hat that became a fashion phenomenon. Pevere (1998) discusses how Roots displayed a mythical "Canada" (one that was unified) at the Japan Olympics. During this time, there was disunity because Quebec wanted to separate from Canada. Pevere explained that barely any French was spoken on the official tape for the Canadian Olympic Team pep-rally, which in turn triggered

accusations that the Canadian Olympic Association was insensitive to French-speaking Canadians (p.10). Another mythical representation of Canadian unity was presented at the 2010 Vancouver Olympics, but this time with First Nations peoples. In 2010, the Hudson's Bay Company (HBC) designed merchandise for the 2010 Vancouver Olympics, which included Cowichan sweaters. Shrumm (2017) argues that because the Cowichan people have an economic reliance on knitting, use of their design by HBC is appropriation, in that the HBC sweater misrepresents the Cowichan people as nationalistic and patriotic (Shrumm, 2017).

Fashion Television played a significant role in the development of the identity of Canadian fashion. Fulsang (2004) discusses how the fashion-themed Canadian television show helped to establish fashion as an international hot commodity and changed the way media reported on fashion (p. 315). Fashion Television featured the world's most beautiful women and contributed to the development of the supermodel, celebrity photographer, and designer as superstar (Fulsang, 2004, p. 326). Some critics believed Fashion Television "killed Canadian fashion" (Fulsang, 2004, p. 325); viewers were seduced by the big international names they saw on television and wanted to dress in that worldly style. At the same time, others argued that Fashion Television actually contributed to expanding fashion inclusivity and accessibility in that fashion was no longer the arena of the privileged but a part of popular culture and entertainment (Fulsang, 2004, p. 335). The analysis of research presented in this section of literature review exposes that Canadian celebrity–brand collaborations in fashion have not been examined thus far.

Canadian Brands

To better examine Canadian brands, I explore both magazines and academic literature. In popular magazines, celebrities are discussed in relation to Canadian fashion when they wear Canadian brands. However, these celebrities are not Canadian; for example, Daniel Craig and

Kate Upton wearing Canada Goose (Denette, 2017). Founded 60 years ago in Toronto, Canada Goose has a reputation for making the warmest coats people can buy, favoured by both trekkers in Antarctica and fashionistas (Denette, 2017). Moose Knuckles is another Canadian brand that is similar to Canada Goose. Moose Knuckles was described as the scrappy, sexy, rude answer to Canada Goose (Bhasin, 2016). The brand is responsible for rapper 21 Savage's (non-Canadian celebrity) Christmas card (Hazelhurst, 2018). Roots is another brand that continues to use Canadian identity in their brand and lifestyle marketing. Co-founder and co-owner Don Green states that Roots were the first people to put "Canada" on clothing (Pevere, 1998, p. 9). Their clothing was designed to look like apparel that was worn at Camp Tamakwa in Ontario cottage country (Pevere, 1998, pp. 52-53). Roots has used celebrities to promote their brand from the very beginning, including Paul McCartney and Boyz II Men (non-Canadian celebrities). Roots became one of the most celebrity-smart clothing manufacturers of the era; they understood the importance of having clothes appear naturally on famous people (Pevere, 1998, pp. 117-119). This compilation of evidence explores the relationship between Canadian brands and celebrities.

Canadian Celebrities in Fashion

In order to investigate Canadian celebrities and their roles within the fashion world, I examine four Canadian celebrities with fashion lines. There are some Canadian celebrities who have fashion collections including Avril Lavigne's Abbey Dawn line, Celine Dion's Boutique, and Drake's OVO (October's Very Own). There are also aboriginal celebrities involved in fashion in Canada. For example, "Deejay NDN," a member of A Tribe Called Red (an Ottawa-based electronic crew) became one of Canada's most high-profile First Nations activists for wearing satirical sports shirts like the Cleveland Indians-mocking "Caucasians" T-shirt. Not

everyone understands satire, and some believed the shirt to be racist, leading to a boycott threat

to an Ottawa music festival (Ostroff, 2014).

Figure 1. A Tribe Called Red member wearing Caucasians T-shirt.[1]

Drake, a rapper from Toronto, released his first studio album *Thank Me Later* in 2010

and has been in the rap game ever since. His OVO clothing line began with a collaboration with

Roots in 2011. In 2013, Drake became the global ambassador of the Toronto Raptors

professional basketball team, and OVO also collaborates with the Raptors. Most recently OVO

has collaborated with Canada Goose. A number of Canadian celebrities have collaborated with

Canadian brands. This part of the literature review supports the importance of this study to more

closely examine the Canadian celebrities and their fashion collections.

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[1] A Tribe Called Red member wearing Caucasians T-shirt. Copyright 2014 by Huffington Post
Canada. Retrieved from https://www.huffingtonpost.ca/2014/06/11/a-tribe-called-red-racism-t-
shirt_n_5484229.html

Theory

Theory is integral to understanding why celebrity collaborations are successful and why fans want to purchase celebrity branded garments. This section explores theoretical terms that relate to celebrities and fashion. Barron (2007) and Hewer (2012) posit theories that focus on habitus, fandom, and consumption practices of fans and thus are applicable to my research topic. Barron questions Elizabeth Hurley's success and how her career became centralized around fashion. Barron uses Bourdieu's (1984) terms to help answer these questions. Bourdieu defines habitus as specialized techniques and embedded knowledge that enable people to navigate the different parts of life such as their taste for cultural goods and practices (Bourdieu, 1984, as cited in Barron 2007, p. 454). Clothes are a tool of habitus that may establish an appropriate "dress code" (Barron, 2007, p. 454). Elizabeth Hurley has an aspirational quality that she ascribes to her garments; purchasing her garments allows fans to symbolically share in the glamourous habitus or lifestyle (Barron, 2007, p. 457).

Hewer (2012) draws on a range of social theories around notions of consumption practices, celebrity brands, community, identity work, and consumption spaces to further understand marketing practices. Fandom is defined as the regular, emotionally involved consumption of a given popular narrative or text and suggests that consumers display fandom with their consumption practices (Hewer, 2012, p. 414). Fans engage in many consumption rituals, which include attending a "live" event, watching it on television, and buying a celebrity's merchandise. Hewer draws from Firth (1987) who suggests that pop stars generate emotional meaning, where fans are drawn into affective and emotional alliances with the performers and other fans (p. 37). Media stories about celebrities are often presented as aspiration for the consumer and a model of consumption practice. Celebrities function as role models to emulate, and they also provide a means to escape our everyday lives (Hewer, 2012, p. 416). The

exploration of research in this section of the literature review has argued for the relevance of habitus, fandom, and consumption practices of fans for this MRP.

Conclusion

In this review of literature, I have critically examined research studies that focus on three topics: celebrities in fashion, Canadian fashion, and theory related to celebrities in fashion. Celebrities are a prominent part of the fashion world and the relationship between celebrity and fashion can take on many forms. The research reviewed illustrated several advantages of celebrity–brand collaborations, as well as the inherent risks. Theories related to how celebrities are matched with brands were examined, as were the level of celebrity involvement in the brand collaborations. In addition, examples of Canadian celebrities with fashion collections and Canadian brands were highlighted. While a significant range of research has been done in Canadian fashion, Canadian celebrity–brand collaborations in fashion have yet to be examined. The theoretical concepts of habitus, fandom, and consumption practices are relevant to this MRP in order to better understand factors that influence Canadian celebrity–brand collaborations.

The findings presented in the literature review highlight two gaps. The first is directly related to the research question regarding the factors that affect the design process between the celebrity and the brand or company. The existing research on celebrity collaborations does not focus on the level of involvement of the celebrity. The second gap is within Canadian fashion, and this research is significant to further the knowledge and literature about celebrity collaborations in a Canadian context. Celebrity collaborations such as Celine Dion and Drake are not limited to the Canadian context, as they are global superstars and have many fans; however, they are still acknowledged as Canadian celebrities. The research will be relevant to designers who may want to collaborate with a celebrity by way of examining the factors that may affect a celebrity–brand collaboration.

Chapter 3: Methodology

In order to examine the factors that may influence Canadian celebrity–brand collaborations within a Canadian context, the research design utilized a mixed methods approach, involving both qualitative and quantitative data collected through content analysis and interviews. This chapter outlines my approach in detail; data were collected in three phases, beginning with a content analysis of four websites of Canadian celebrities' fashion collections, followed by an interview with a fashion broker and a celebrity merchandise editor. The chapter also explains recruitment criteria, data collection and analysis, as well as ethical considerations and the limitations of the study.

Research Design

A mixed methods approach was fundamental to the research design of this MRP. Johnson, Onwuegbuzie, and Turner (2007) argue that mixed methods research is used to ensure a better understanding of a topic, provide a fuller picture, and to enhance description (p. 112). Creswell (2013) defines mixed methods as a research methodology whereby the researchers collect, analyze, and combine both quantitative and qualitative data in a study to address their research questions (p.4), suggesting that two data bases be integrated together (p. 15). Both qualitative and quantitative approaches provide a distinctive type of evidence and used together they offer an influential resource to inform policy and practice (Ritchie, 2003, p. 38). Thus, mixed methods were used in my MRP to ensure a fuller understanding of the topic: celebrity–brand collaborations within a Canadian context.

To fully understand my approach, it is important to more closely define qualitative and quantitative methodology, given that mixed methods is a combination of both. Qualitative research covers a wide range of approaches and methods found within different research

disciplines (Snape & Spencer, 2003, p. 2). Key aspects of qualitative research include: the

importance of the participants' frames of reference; the quantity and richness of qualitative data;

the distinctive approaches to analysis; and the outputs that derive from qualitative research

(Snape & Spencer, 2003, p. 3). Crouch and Pearce (2012) define qualitative research as the study

of data that may include words, images, films or other artefacts to explore a topic with a deep

focus, whereas quantitative research provides data in numbers (pp. 68-69). Qualitative data

typically includes interview data, field notes, observations, cultural artefacts, and written texts.

Quantitative data includes scales, tests, observation checklists, and questionnaires and it reveals

statistical analysis to reveal patterns (Crouch & Pearce, 2012, pp. 71-72). Creswell (2013) states,

quantitative research "employ strategies of inquiry such as experimental and surveys, and collect

data on predetermined instruments that yield statistical data (p. 18) and this is helpful when

answering questions about large populations (Crouch & Pearce, 2012, pp. 68-69).

This MRP incorporates charts that categorize information collected from websites as

quantitative data, and interview transcripts as qualitative data, thus this study is mixed methods

in approach. Data collection was triangulated to avoid potential errors and biases inherent in any

single data collection/analysis method. Triangulation was first introduced as a technique to

overcome some of the weaknesses of qualitative research by taking the benefits of data collection

methods from different methodological traditions (Williamson, 2005, p. 8).

Research Questions

This study was designed to answer the following research questions:

1. What factors influence celebrity collaborations?

2. How does the Canadian context affect the collaborations?

To address these research questions, my study utilizes a mixed methods approach, to first

examine the product range of Canadian celebrity collaborations and then explore the factors that may influence a celebrity collaboration.

Data Collection Framework

Data collection began with an analysis of merchandise featured on the websites of four Canadian celebrities, including: Avril Lavigne's Abbey Dawn, Celine Dion's Boutique, Drake's OVO, and A Tribe Called Red. Understanding the range of merchandise typically included in celebrity websites provided a foundation to interview experts in the field: a fashion broker and a celebrity fashion editor. Data collection is illustrated in Figure 2.

Figure 2. Data collection for celebrity–brand collaborations.

Data Collection: Phase 1—Content Analysis

Drisko and Maschi (2015) explain content analysis as a research technique that typically samples existing information originally by others for purposes other than the current research; it is systematic, objective, and transparent (p. 3). Sometimes, when the research generates summaries and interpretations rather than word counts or numerical information, the content analysis is qualitative (Drisko & Maschi, 2015, p. 5). I conducted a content analysis of the clothing and accessories included on four celebrity fashion websites: Avril Lavigne's Abbey Dawn line (www.abbeydawn.com), Celine Dion's Boutique (www.boutique.celinedion.com), Drake's October's Very Own (OVO; www.octobersveryown.com), and A Tribe Called Red's (ATCR) merchandise (www.atribecalledred.com). The content analysis included investigation of the artifacts—clothing and accessories—featured on the websites. Artifact analysis is a useful tool for examining the material, aesthetic, and interactive qualities in order to compare specific aspects such as materials and manufacturing processes, colours, brands, and online presence (Martin & Hanington, 2012, pp. 14-15). Mida (2015) argues that the analysis of dress artifacts enhances and enriches research by providing primary evidence for studies that consider fashion and clothing (pp. 11-12).

The websites analyzed as part of this study did not offer a lot of objective information solely based on the visual representations on the websites, as I could not touch the garments, and colour shades appear different in photos compared with real life. However, the websites were helpful as I could zoom in closely on the websites to clearly view details of the products and some of the websites had detailed product blurbs that described fibre content and other details. The content analysis included the winter collection of each website; 45 items were included from the Abbey Dawn collection, 39 from Celine Dion's Boutique, 70 from Drake's OVO, and 12

from ATCR's Merchandise, for a total of 166 products analyzed. The content analysis allowed the research to distinguish a snapshot of each celebrity collection's designs, and brand identity. The categories I used for the content analysis chart included: garment category, accessory, gender, fabric, colour, pattern, logos, motifs/graphics, size, price, availability, and unique aspects. A chart was developed for each website. Another limitation in using the websites to conduct the content analysis is in the availability category; although the content analysis can recognize whether an item is sold out or available, it doesn't allow for the research to know why. There are several factors as to why a garment may be sold out—for example, quantity in stock, price markdown, and promotion. This phase of inquiry focused on determining the range of product included in the fashion collections of Canadian celebrities. An example of a chart developed is shown in Figure 3.

Website Recruitment for Content Analysis

Purposeful sampling of websites was used. Purposeful sampling is used for the selection of information-rich cases for the most effective use of limited resources (Patton, 2002, as cited in Palinkas, 2015, p. 533). This research utilizes stratified purposeful sampling, where the researcher wants to ensure that certain cases varying on preselected criteria are included which are informationally representative (Sandelowski, 2000, p. 250). To find relevant websites, I used a Google search to identify Canadian celebrities. I then searched using the celebrity name and the phrase "fashion line." Results yielded articles about how to get specific celebrity style or a celebrity's best outfits—for example Ryan Reynolds, Ryan Gosling, Rachel McAdams, Keanu Reeves, and Ellen Page. It also yielded results of Canadian celebrities with sportswear lines, such as Michael J. Fox and Dwayne Johnson.

Garment Category	hoodie	zip hoodie	crew neck	sweatpant	shorts	polo	longsleeve
	t-shirt	flightpant	trackpant	trackjacket	hockey jersey	t-shirt	varsity jacket
	pullover	hat	cap				
Accessory	quick wipes	ash tray	phone case	lanyard	keychain	pin	
Gender	male	female					
fabric	cotton	cotton+ polyester	nylon+ polyester	polyester	wool, nylon, leather, viscose	wool, nylon, polyester, cotton	cotton fleece
	acrylic	ceramic	plastic	nylon	rubber	enamel	
color	grey	black	white	navy	red	blue	khaki
	green	yellow	pink	gold	charcoal		
pattern	camo						
logos	ovo						
motifs/graphics	owl	maple leaf	ovo crest	october firm	star	flags	
unique aspects							
size	xsmall	small	medium	large	xlarge	xxlarge	available in all
price (can funds)	$40						
availibility	available	sold out	on sale				
Website url	https://ca.octobersveryown.com/collections/shop-all/products/team-ovo-owl-t-shirt-navy						

Figure 3. Drake OVO owl T-shirt[2] content analysis chart (not complete).

The search results also included celebrities with fashion collections, merchandise, or

fashion collections in the process of creation, such as Justin Bieber, Celine Dion, Drake, Pamela

Anderson, Michael Buble, Avril Lavigne, Shania Twain, and A Tribe Called Red. Representations

of variety were considered in choosing which celebrities' lines were included. Avril Lavigne is

[2] Drake OVO owl T-shirt. Copyright 2018 by OVO. Retrieved from
https://ca.octobersveryown.com/collections/shop-all

from a small town in Ontario and her fashion line uses punk motifs. Celine Dion is French-Canadian from Quebec. Drake is a hip-hop artist from Toronto, Ontario. A Tribe Called Red is a First Nations electronic music group from Ottawa. Thus, using purposeful sample provided a diverse range of Canadian celebrity websites and rich data to inform my research question.

Methods Used in Marketing Research

The content analysis focused on garments and accessories in the celebrity's collection, a method that is not often utilized while researching celebrity–brand collaborations. Content analysis of Canadian celebrity collections was used to analyze the colour, fabric, and other aspects of the items used in collections featured on celebrity websites. Marketing research typically analyzes celebrity endorsement through advertisements; for example, Carroll (2009) examined Mui Mui featuring Maggie Gyllenhaal and Versace featuring Madonna, Keel (2012) studied Lebron James and Justin Bieber television commercials, and Belch (2013) reviewed magazine advertisements. Previous research on celebrity collaborations have not utilized content analysis of the garments and accessories, and this MRP highlights the garments and accessories included in celebrity fashion collaborations.

Data Collection: Phases 2 and 3—Interviews

Interviews are a fundamental research method used to collect personal accounts of experience and opinions from participants (Martin & Hanington, 2012). For researchers who are outside the field of inquiry, interviews are especially helpful with interpreting and understanding the experiences of others in order to allow others' voice to be heard in the research (Crouch & Pearce, 2012, p. 71). I conducted two interviews, one with a fashion broker and one with a celebrity merchandise editor, and both interviews took place in Toronto, Canada. Questions guiding my approach to inquiry included: How does the collaboration process work? How does the

relationship begin between celebrity and brand? What was the level of celebrity involvement during the design process? Table 1 summarizes the methods and the guiding approaches to inquiry.

Table 1

Summary of Methods and Guiding Approaches to Inquiry

Phase	Method	Detail	Guiding approaches to inquiry
1	Content analysis	Review four websites of Canadian celebrity fashion collections and merchandise, including Avril Lavigne, Celine Dion, Drake, and A Tribe Called Red	– What is the product range of celebrity collaborated collections? (garment type, accessory type, fabric, color, pattern, use of logos, use of motifs, and price)
2	Interview #1	Fashion Broker	– How does the collaboration process work? – How does the relationship begin between celebrity and brand? – What was the level of celebrity involvement during the design process? – Was Canadian fashion or identity considered during the design process?
3	Interview #2	Celebrity Merchandise Editor	– How does the collaboration process work? – How did the idea to have a celebrity fashion line begin? – What parts of the design process was the celebrity merchandise editor involved in? – Was Canadian fashion or identity important to the celebrity merchandise editor during the design process?

Recruitment for Interviews

College and university codes of ethics act as the fundamental bases for university policy and procedures and set basic beliefs of conduct for all of the academic community (Georgetown University, 2011, as cited in DeAngelis, 2014, p. 210). All research involving humans conducted by the Ryerson academic community must be reviewed and approved by Ryerson' Research Ethics Board (REB) prior to the start of their study (Ryerson University, 2018). Before recruitment for this MRP began, REB approval was granted. The participants were chosen through convenience and snowball sampling. Convenience sampling is defined as reliance on participants who are readily available and accessible to the researcher (Abrams, 2010, p. 542). With snowball sampling, the initial group of participants in the study reach out to other people who generally have similar characteristics and experiences (Palinkas et al., 2015, p. 541). I used convenience and snowball sampling because it was difficult to recruit participants who would speak on the record about celebrity–brand collaborations.

Inclusion criteria for participation in this study included three options: being (a) a Canadian celebrity with a fashion line, or (b) a representative of a brand or company that collaborated with celebrities to create fashion lines, or (c) a prominent person involved in Canadian celebrity's fashion lines. Recruitment was conducted through emails sent to potential interviewees and faculty in the School of Fashion at Ryerson University who could suggest or refer possible interviewees. The two participants in this study were contacted initially by Ryerson Fashion faculty, therefore the Ryerson Fashion faculty acted as a gatekeeper to the field. Participants signed consent forms. During the interviews, the participants were asked questions about the design process of the collaborations and the Canadian context. Table 2 summarizes the type and quantity of data used in the study.

Table 2

Data Type and Quantity

Phase	Data type	Quantity
1	Charts	27
	Photographs	166
2	Audio recording	38 min. 23 sec.
	Interview transcript	1
	X pages	13
	Memos	1
3	Audio recording	28 min. 32 sec.
	Interview transcript	1
	X pages	11
	Memos	1

Data Analysis: Phase 1—Content Analysis

The content analysis chart of celebrity websites used in Phase 1 was inspired by Mida's (2015) Appendix 1: Checklist for Observation for general observations (p. 216); the checklist is broad in scope, offering an overview of the key identifying features of the garment or accessory (p. 43). I created a separate chart for each website, with categories including: garment type, accessory type, gender, fabric, colour, pattern, logos, motifs/graphics, unique aspects, size, price, and availability. Once the chart was created, I prepared a detailed analysis of each garment and accessory, and then summarized totals in each category. This process began to demonstrate aspects of celebrity collaborations such as product range, colour, and fabric used. Next, I compared the findings from each website to summarize the most commonly featured garments (according to style and gender), accessories, fabrics, colours, patterns, and motifs. The content analysis was also helpful to qualitatively interpret the aesthetics of the celebrity collections; for example, Drake's OVO may be described as ready-to-wear fashion with a hip-hop style. Figure 4 provides an example of a garment and its content analysis chart from the data analysis.

Garment Category	hoodie	zip hoodie	crew neck	sweatpant	shorts	polo	longsleeve
	t-shirt	flightpant	trackpant	trackjacket	hockey jersey	t-shirt	varsity jacket
	pullover	hat	cap				
Accessory	quick wipes	ash tray	phone case	lanyard	keychain	pin	
Gender	male	female					
fabric	cotton	cotton+ polyester	nylon+ polyester	polyester	wool, nylon, leather, viscose	wool, nylon, polyester, cotton	cotton fleece
	acrylic	ceramic	plastic	nylon	rubber	enamel	
color	grey	black	white	navy	red	blue	khaki
	green	yellow	pink	gold	charcoal		
pattern	camo						
logos	ovo						
motifs/graphics	owl	maple leaf	ovo crest	october firm	star	flags	
unique aspects							
size	xsmall	small	medium	large	xlarge	xxlarge	available in all
price (can funds)	$40						
availibility	available	sold out	on sale				
Website url	https://ca.octobersveryown.com/collections/shop-all/products/team-ovo-owl-t-shirt-navy						

Figure 4. Drake OVO owl T-shirt[3] content analysis chart (complete).

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[3] Drake OVO owl T-shirt. Copyright 2018 by OVO. Retrieved from
https://ca.octobersveryown.com/collections/shop-all

Data Analysis: Phases 2 and 3—Interviews

Both interviews were audio recorded and then transcribed. The initial phase of data analysis began with familiarization, and each raw transcript was reviewed line by line with the audio recording to verify accuracy. My review of the transcripts included annotation, themes that were identified as a factor in celebrity–brand collaborations were highlighted using a word or phrase code and key text passages were underlined. Then the transcripts were used to write a memo in data analysis. Memos are used to write accounts of the way in which the data have been interrogated, categories have been developed, and relationships between them are formally logged as part of the interpretative process (Spencer, Ritchie, & O'Connor, 2003, p. 204). Transcripts were independently reviewed by myself and my supervisor, following this, code definitions were discussed and agreed upon.

Saldana (2009) refers to codes as an qualitative inquiry that is most often a word or short phrase that symbolically assigns a summary for a portion of the data (p. 3). Corbin and Strauss (1990) describe three types of coding: open coding, axial coding, and selective coding. Open coding is derived from events/actions/interactions in the data that are compared with others for similarities and differences and given a conceptual label (Cordin & Strauss, 1990, p. 12). An example of an open code included in the data collection was "product"; the properties for this open code were: examples of products in collaborations, their development, and importance. Examples of participants' words for the open code "product" were "we actually settled on a black polo" and "at the end of the day it's about the product." In axial coding, categories are related to their subcategories to identify relationships (Corbin & Strauss, 1990, p.13). Axial codes in my study included Canadian look, Canadian context, and Canadian identity, each relating back to the category Canadian Fashion. The last type of coding is selective coding, the

process by which all categories are unified around a "core" category (Corbin & Strauss, 1990, p. 14). All codes found in the interview transcripts related to the factors that may influence a Canadian celebrity collaboration. During the coding process, inter-coder reliability was completed with my supervisor. Inter-coder reliability involves comparing, discussing, and verifying codes, where the concern is whether different coders would code the same data in the same way (Campbell, Quincy, Osserman, & Pederson, 2013, p. 295). The interview transcripts were then examined a second time to further refine the themes and codes in the interview transcripts, and to identify quotes and group the quotes according to themes.

Ethical Considerations

On the consent forms, participants were advised of the potential risks, which were minimal. Participants may have felt uncomfortable answering questions about the nature of the collaborations between brands and celebrities. During the interviews, participants were worried that the interviews potentially could alter their standing in their community or at their jobs. This was the case while interviewing the celebrity merchandise editor whose collections were created about 10 years ago. The participant expressed that some of the interview questions were not relevant, as they did not view themselves as a designer, and didn't particularly enjoy the process of the celebrity collaboration. Participants were told they may skip answering a question or stop participation, either temporarily or permanently. Information from participants was kept confidential. Interviewees had the choice to use their real name or a pseudonym in published material. Both participants were specific in their responses that certain things were not to be identified in this MRP. The fashion broker was adamant about not including the clients' names and names of collections or products associated with the client in this MRP, as the fashion broker had signed non-disclosure forms and wanted to protect client privacy. The celebrity merchandise

editor was persistent in explaining they (the celebrity merchandise editor) was not involved in all aspects of the design process and suggested I direct certain questions to the manufacturer. The participants were offered the opportunity to review and edit their transcripts. Only one of the interviewees asked to review and clarify the transcripts. This technique, called member checking or respondent validation, provides a way to explore the credibility of results (Brit, Scott, Cavers, Campbell, & Walter, 2016, p. 1802).

Conclusion

This MRP uses a mixed methods approach with triangulated data to ensure a fuller understanding of Canadian celebrity–brand collaborations and to better inform policy and practice. Using triangulation, including the content analysis and interviews, has supported this research to avoid potential errors and biases. Content analysis was used to examine product range and interviews illuminated the factors that influence a Canadian brand collaboration. With both quantitative and qualitative methods integrated together, I achieved a greater understanding of the factors involved. I argued that this research is unique by placing focus on the garments and accessories included in celebrity fashion collections and the ways that the design process is collaborated. Data were analyzed, including charts and photographs from the content analysis, and transcripts from the interviews in order to achieve a greater understanding of the influences that affect Canadian brand collaborations. Lastly, I explained the ethical considerations and the use of member checking as a way of exploring credibility. The following chapter will focus on study results, elaborating on the product range involved in a Canadian celebrity collaboration and declaring the specific factors examined through this research that may influence these collaborations.

Chapter 4: Results/Discussion

This chapter presents the results of the website content analysis of four Canadian celebrity collections and interviews with the fashion broker and celebrity merchandise editor. The purpose of this study was to determine factors that influence celebrity–brand collaborations within a Canadian context. The results are categorized in four themes: product range, design process, lifestyle and fandom, and Canadian fashion.

The website content analysis helped to describe the product range in celebrity collections, including product assortment, commonly used colours and fibre content, and price points. The interviews highlighted aspects of the design process that may affect the celebrity–brand collaboration; for example, relationship building, levels of celebrity involvement, design development, and prototyping. Other factors discussed by the interviewees included marketing and the importance of knowing one's demographic. The information from the interviews contributes to the theories about lifestyle and fandom, as the fashion broker and the celebrity merchandise editor discussed the relationship to fans and the significance of selling a lifestyle. Lastly, both the content analysis and the interviews helped to describe the influence of the Canadian context, and the use of Canadian identity during the collaborations.

Product Range

The content analysis of celebrity websites provided insights into product assortment, which is one factor that may influence celebrity–brand collaborations. Four Canadian celebrity fashion collection websites were examined to better understand product range and associated details, including; type of garments and accessories, fabrics, colours, patterns, use of motifs and slogans, use of logos, fit, sizes, and price points. The Canadian celebrity fashion collections I examined were Avril Lavigne's Abbey Dawn, Celine Dion's Boutique, Drake's OVO, and A Tribe Called Red's collection.

Garment type. Each of the websites carried clothing in similar categories. The Abbey Dawn collection included six style categories: outerwear (1 baseball jacket); T-shirts (23 slouchy, boxy, regular, and baseball types); hoodies (7 lounge jacket and regular types); dresses (2); pants (1 lounge pant); and tank tops (6 racer back and regular types). The Celine Dion Boutique collection featured four style categories: T-shirts (18 regular, V-neck, and baseball types); hoodies (2 regular and zip hoodie types); tank tops (1); and polos (2). The OVO collection comprised seven style categories: T-shirts (13 regular and long sleeve types); hoodies (7 regular and zip hoodie types); pants (8 sweat-pant, flight-pant, and track-pant types); shorts (2); sweaters (6 crew neck and pullover types); and hockey jersey (4). The ATCR collection had three style categories: T-shirts (4); onesies (1); and hoodies (2 regular and zip hoodie types). The two most commonly used garment types in the Canadian celebrity collaborations examined were T-shirts and hoodies. The garment types chosen to be included in a collaboration may influence the celebrity–brand collaboration, as some garments are more commonly used compared to others. Figure 5 summarizes the garment types used in the Canadian collections.
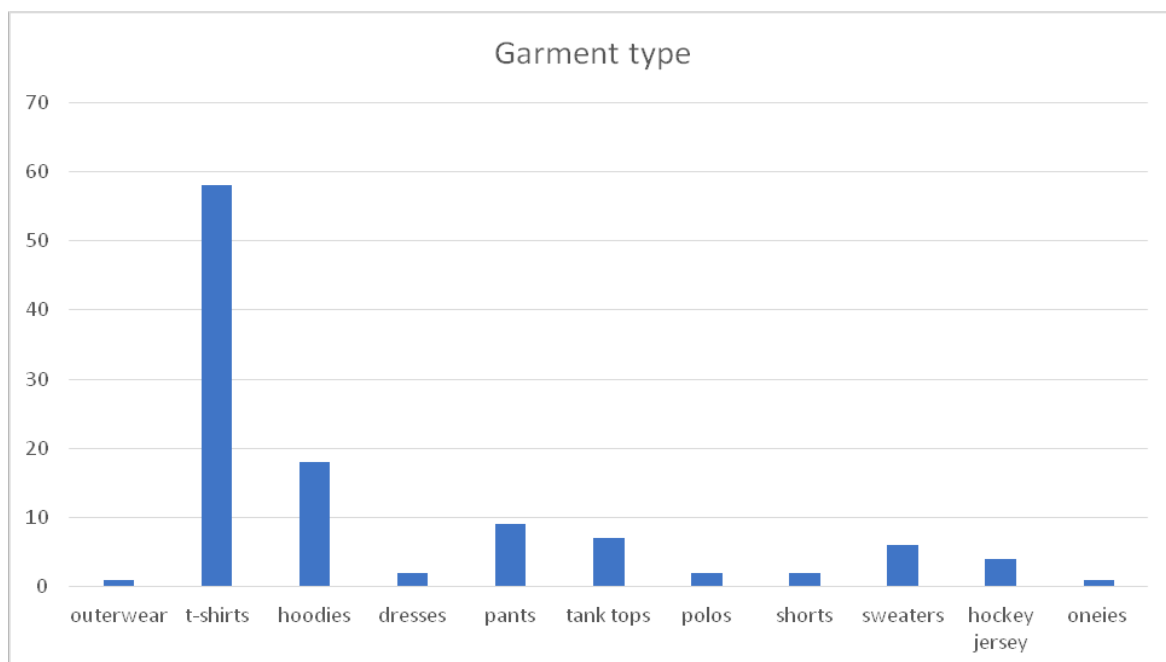
Figure 5. Garment types used in Canadian celebrity collections.

Accessory type. The range of accessories on the websites was more diverse than the clothing. The product categories included: hats, home accessories, bags, lanyards, keychains, and other miscellaneous items. Celine Dion's Boutique was unique as it included a collection of purses and wallets. The Abbey Dawn collection featured four accessory categories: hats (3 beanie and trucker hat types); home accessories (1 mug); bags (1 tote bag); and miscellaneous (1 set of stickers). Celine Dion's Boutique had five accessory categories: hats (3 caps); home accessories (2 mugs); bags (7 tote bags, wallets, and purses); lanyards (1); and keychains (1). The OVO collection included five accessory categories: hats (11 hats and beanie types); home accessories (4 ash trays); miscellaneous (3 phone cases, pins, and quick wipes for cleaning sneakers); lanyards (1); and keychains (1). The ATCR collection had three accessory categories: hats (1); bags (1 tote bag); miscellaneous (6 patch, character-action figure, and bandanas). A factor that may influence celebrity collaborations is the accessories featured; hats were the most commonly used accessory type in the Canadian celebrity collaborations examined. Figure 6 summarizes the accessory types used in the Canadian collections.
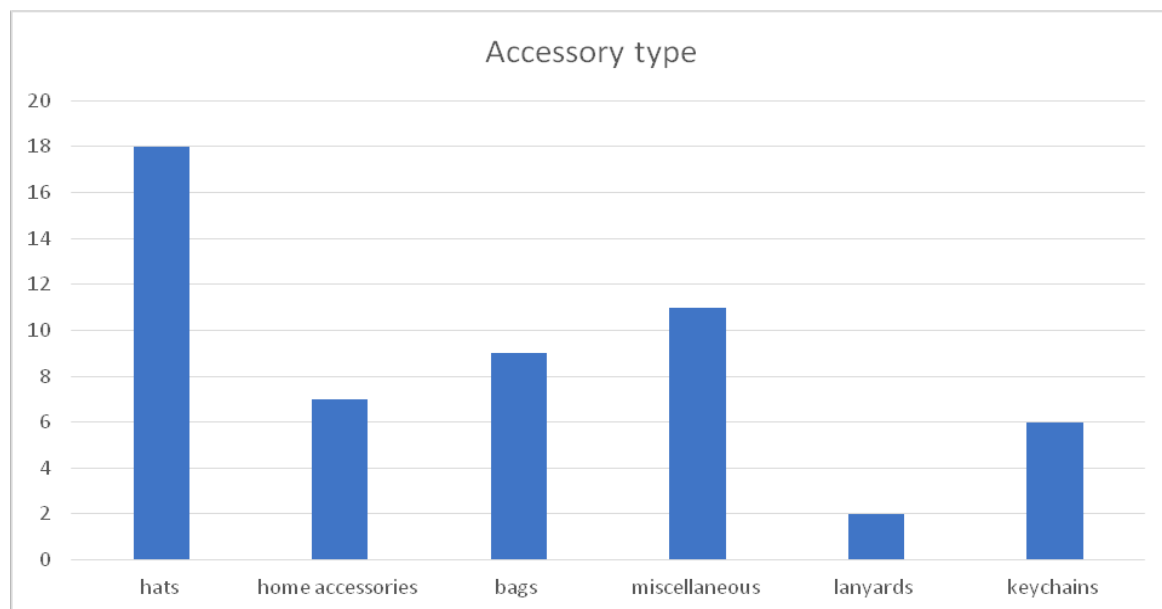
Figure 6. Accessory types used in Canadian celebrity collections.

Fibres. Analysis of fabric/fibre type was limited to the product description provided on the websites. Because the Abbey Dawn website did not state fibre types, my analysis was limited to the information derived from the photograph. The types of fibres used in fabrics in the Celine Dion's Boutique collection included: cotton, and mixes of cotton and polyester fleece, polyester and rayon, cotton and polyester, cotton and rayon, polyester and viscose, and cotton and spandex. In both Celine Dion's Boutique and the OVO collections, cotton was the most used fibre type. The other fibre types featured in the OVO collection were cotton, a cotton and polyester blend, polyester, acrylic, and nylon. The two fabrics used in the ATCR collection were cotton and cotton polyester blend. Another factor that may influence celebrity collaboration is the fibre types chosen, cotton was the most used fibre type. Figure 7 summarizes the fibre types used in the Canadian collections.
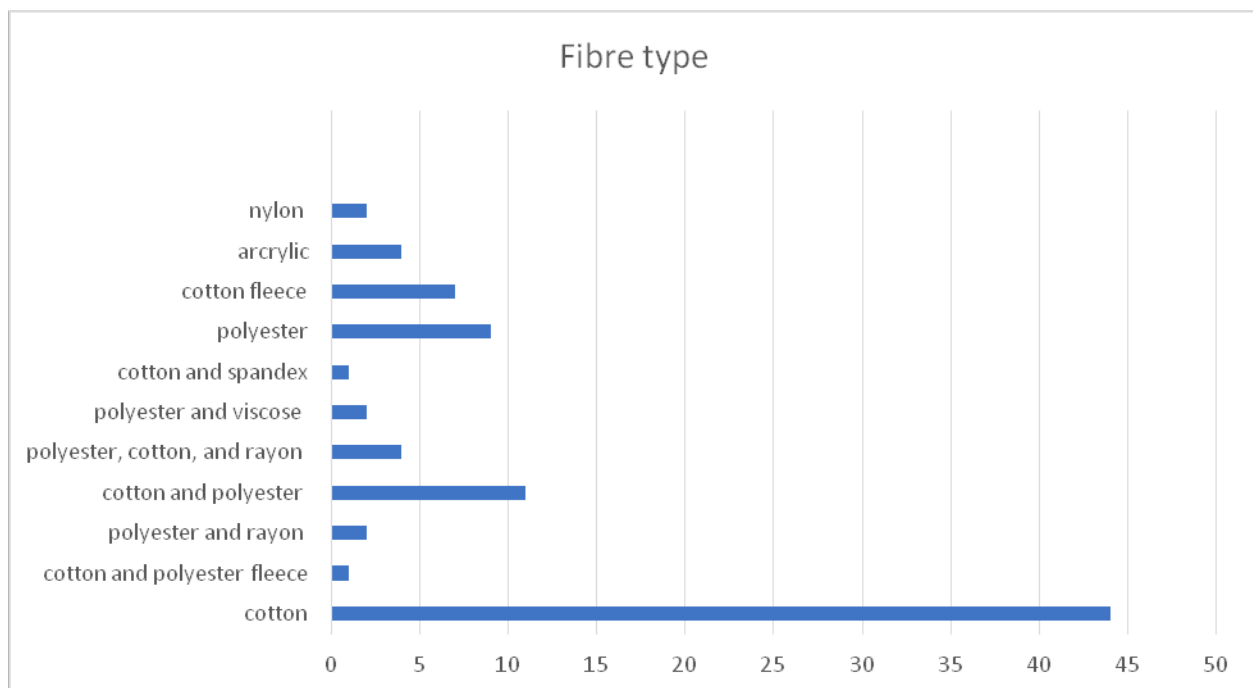
Figure 7. Fibre types used in garment assortment.

Colours. Colours used in celebrity collections included neutral basics and fashion shades. The colours used in the Abbey Dawn collection included black (17), white (8), grey (9), pink (6), red (3), blue (3), and green (1). Black was a predominant colour in both the Abbey Dawn collection and Celine Dion's Boutique (20 of 40 items were black). The other colours included in Celine Dion's Boutique were white (8), grey (3), navy (2), red (2), pink (1), blue (2), purple (1), and teal (1). The colours used in the OVO collection also revealed similarities between the celebrity–brand collaborations, with black (28 of 70 items were black) being the most frequently used colour. The other colours used were: grey (9), white (13), navy (6), khaki (2), charcoal (1), red (4), blue (1), green (2), yellow (1), pink (1), and gold (1). The OVO collection included the only textile print used in all four websites examined: camouflage (this item was a phone case). Black was also the most prevalent colour used in the ATCR collection (7 of 12 items). The other colours used were: beige (1), grey (1), white (2), and red (2). Most of the products in all of the collections featured neutral colours: black, white, and grey. Printed textiles were not used with the exception of the camouflage phone case in the OVO collection. Koh and Lee (2012) examined the colours used in four ready-to-wear fashion collections (Fall/Winter 2010) from New York, London, Milan, and Paris. There was a total of 61% neutral colours, 31% chromatic colours, and 3% metallic colours (Koh & Lee, 2012, pp. 463-465). Choosing mostly neutral colours is a vital aspect of celebrity–brand collaborations. Figure 8 summarizes the colours used in the Canadian collections.
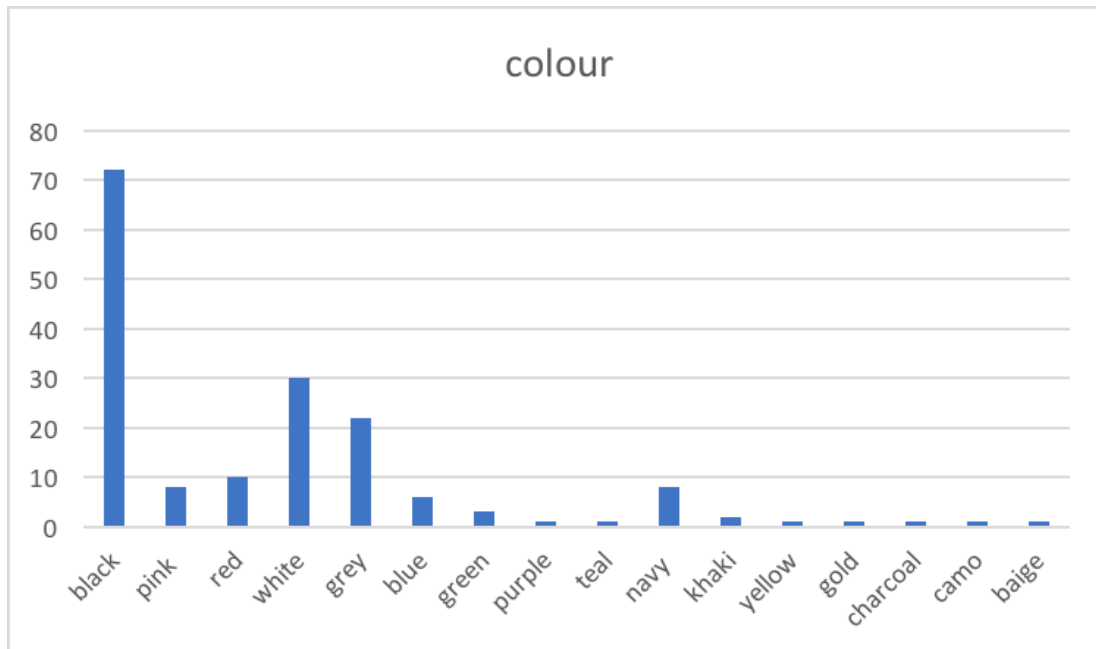
Figure 8. Number of colours used in the Canadian celebrity collection product assortment.

Motifs and logos. Logos are an integral component of brand identity. Motifs, decorative designs or patterns, are used to align the garments with the celebrity's image. Motifs used in the Abbey Dawn collection were symbolic of punk or rock and roll. Some garments included slogans; for example, "rock & roll" and "rebel" (Figure 9). Motifs included the Union Jack, safety pins (Figure 10), bones, skull, skeleton, and a tongue sticking out. Other motifs used may be described as feminine in nature; for example, hearts, ice-cream, and cupcakes (Figure 11). A graphic representation of Avril Lavigne's eyes was a unique motif in the Abbey Dawn collection (Figure 12). Each garment in the collection included the Abbey Dawn logo.

Figure 9. Abbey Dawn "Rebel" slogan[4]

Figure 10. Abbey Dawn safety pin.

Figure 11. Abbey Dawn cupcake.

Figure 12. Abbey Dawn Avril's eyes.

Celine Dion's Boutique collection included graphics of the pop star's face (Figure 13), a map of her 2017 live tour in Europe (Figure 14), and slogans "the show must go on" (Figure 15), and "my heart must go on" (Figure 16). Celine Dion's Boutique collection used the Celine Dion logo on each garment.

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[4] All photos copyright 2018 by Abbey Dawn. Retrieved from https://abbeydawn.fanfire.com/cgi-bin/WebObjects/Store.woa/wa/artist?artistName=Abbey+Dawn&sourceCode=ABDWEBWWUSD

Figure 13. Celine Dion's Boutique pop star's face.[5]

Figure 14. Celine Dion's Boutique 2017 live.

Figure 15. Celine Dion's Boutique "the show must go on"

Figure 16. Celine Dion's Boutique "my heart will go on"

The motifs included in the OVO collection were: owls (Figure 17), maple leaves (Figure 18), and the slogan "October firm" (Figure 19). The logos used included the "OVO" logo (Figure 20) and the Jumpman logo from a collaboration with the Nike brand Jumpman.

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[5] All photos copyright 2018 by Celine Dion. Retrieved from http://boutique.celinedion.com/en/

Figure 17. OVO owl.[6]

Figure 18. OVO maple leaf.

Figure 19. OVO "October Firm."

Figure 20. OVO logo.

The motifs used in the ATCR merchandise included: halluci nation (Figure 21), suplex (Figure 22), "guide to making indigenous music" (Figure 23), and the ATCR logo (Figure 24).

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[6] All photos copyright 2018 by OVO. Retrieved from
https://ca.octobersveryown.com/collections/shop-all

Figure 21. ATCR halluci nation.[7]

Figure 22. ATCR suplex.

Figure 23. ATCR "guide to making indigenous music."

Figure 24. ATCR logo.

Celine Dion's Boutique collection is the most obviously branded in relation to celebrity.

Celine Dion's Boutique uses the Celine Dion logo on each garment, the pop star's face on several garments (11 out of 40 products), and a map of her 2017 live tour. The Abbey Dawn collection is branded less obviously related to celebrity, as it uses the Abbey Dawn brand and not Avril Lavigne's name. However, Abbey Dawn uses motifs associated with the music star's image, uses the pop star's eyes as a motif, and uses the Abbey Dawn logo on each garment. The use of motifs and logos in the OVO collection is quite different than the other celebrity collections examined. The OVO collection featured the owl motif (58 out of 70) on more garments than the brand's logo (the OVO logo was used 10 times). Drake's OVO has used the owl motif since the brand started in 2013 and therefore, those who are fans of Drake, or even those who are fans of hip-hop, know when they see the owl that it is a garment from Drake's collection. ATCR used motifs associated with ATCR's albums and motifs connected to the electronic group. Lastly, the garments and accessories included in all of the Canadian celebrity collections all contained a logo or motif associated with the celebrity's fashion collection.

Price range. The product assortment within the collections examined allowed fans to purchase token pieces and more expensive items. The Abbey Dawn collection ranged from $19.95 for a T-shirt to $64.95 for the baseball jacket. Celine Dion's Boutique offered merchandise from $24.95 for a kid's T-shirt to $59.95 for a zip hoodie. Drake's OVO collection was distinct; T-shirts ranged from $40 to $58, and the highest-priced product was a track jacket for $168. Drake's OVO collection is the most expensive and exclusive of the four collections examined. This was evident because most of the garments on the website were either sold out or available in limited quantities and sizes, and new items are added to the website every few weeks. For the ATCR collection, the price ranged from $23 for a T-shirt to $50 for a hoodie. The choosing of price points is a aspect that may affect the collaboration.

The information derived from the interviews also highlighted the importance of price points. The fashion broker explained that a client's or celebrity's opinion on price points might not match the reality of what their price points need to be, explaining that many people have a "Wal-Mart" mentality of mass market (I-1 Interview, personal communication, December 14, 2017). A celebrity may want to make their product affordable to the masses, but not understand the logistics of production financing and stock replenishment. Alternatively, a celebrity may want to feature merchandise with a higher price point than their demographic is willing to purchase. This topic was also highlighted by the celebrity merchandise editor with reference to a situation where the price point of the collection was part of the demise of the fashion line. After two seasons, new owners took over the company that had been retailing the celebrity's label and it was deemed too expensive for their target market. Lowering price points would necessitate design and quality compromises that the celebrity would not endorse. Hence, the collaboration ended (I-2 Interview, personal communication, February 2, 2018). Price points in relation with the vision of the collection and the logistics involved in the production could be the reasoning behind the collaboration succeeding or failing.

Summary of product range. From comparing the four Canadian celebrity collaborations, concrete conclusions can be drawn about the most commonly used garment types, accessories, colours, and fabric fibres. T-shirts and hoodies were the two most commonly used garments. Hats were the most common accessory. Black, white, and grey were the most used neutral basic colours. Cotton, polyester, and a mix of cotton and polyester were the fabric fibres used most frequently. Lastly, all the garments and accessories included a logo or motif associated with the celebrity's fashion collection.

Importance of the black T-shirt or hoodie. Black was the most prevalent colour used in celebrity collections. The popularity of black in these type of merchandize was explained by the fashion broker: "We settled on black hoodies and polos with a very simple butterfly logo. Black hoodies, it doesn't matter if you're 5 years old or 55, everybody wears a hoodie" (I-1 Interview, personal communication, December 14, 2017). Choosing products is an essential phase in the collaborative process. The fashion broker worked with one client in developing a completely merchandised collection with lunch bags, pencil cases, hats, backpacks, luggage, T-shirts, hoodies, and polos. The fashion broker expressed concerns about the range of product: "let's see how wide spread this is going to be, who's paying for this, who is financing this program as well, so these were all key questions" (I-1 Interview, personal communication, December 14, 2017). Suggesting it was getting out of control, this brought questions about who was financing the collection to the forefront (I-1 Interview, personal communication, December 14, 2017).

I argue that the product assortment is important to the success of the collaboration, because this influences sales. Products do not have to be unique, innovative fashion items. Much of the product silhouettes examined on celebrity fashion websites were commodities, something that "everybody wears." What distinguished the product assortments were the unique logos, motifs, or slogans associated with the celebrity's brand. These transformed the garment from an everyday item to one desired by fans because it was associated with a celebrity and their lifestyle.

Design Process

Relationship building. Another factor that influences celebrity–brand collaboration centres on the building of relationships. The interviewees discussed how the relationship between a celebrity and a brand or company begins, and this may be initiated by either party. The fashion broker mentioned the importance of reputation in the fashion industry, stating that

"It very much is who you know, within the industry, it's making sure you have that name out there, that it is respected" (I-1 Interview, personal communication, December 14, 2017). The celebrity merchandise editor mentioned that one of the people they collaborated with was a dear friend (I-2 Interview, personal communication, February 2, 2018). It is evident that the celebrity merchandise editor was immersed within the fashion industry, and as such had an extensive array of connections, many of whom had become her "dear friends." The celebrity merchandise editor played a key role within the Canadian fashion world and had a highly respected reputation. Therefore, one factor that may influence the collaboration is networking and having your reputation respected within the fashion industry thus that others will want to collaborate with you.

Multiple opportunities. Celebrities may be involved in multiple fashion opportunities at one time and this influences celebrity brand collaboration. The fashion broker provided an example: A professional athlete had a sportswear endorsement but also wanted a black-tie deal; this way when the athlete is at black tie events, he wears suits from his fashion line (I-1 Interview, personal communication, December 14, 2017). Major athletes can develop deals with multiple opportunities, not just sportswear. It is important for brands to understand that celebrities are considered to be commodities and may be involved in several opportunities at one time. Therefore, a celebrity may represent multiple brands, and the brands' images may clash with each other. A celebrity may also choose to be more involved in one collaboration compared with another. These situations could result in a celebrity–brand collaboration failing.

Timing. Another aspect of collaborations that may play a small part but could affect the success of a celebrity fashion collection is timing. The celebrity merchandise editor discussed the moment when celebrity branded clothing was a popular trend: "It was just that moment a lot of celebrities were putting their name on clothing lines" (I-2 Interview, personal communication,

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February 2, 2018). Similar to the fashion cycle where styles and trends go in and out of style, celebrity branding also comes in and out of fashion, thus making timing a critical factor of celebrity collaborations.

Design development. After the brand or manufacturer has connected with the celebrity, design development begins. Design development is another factor that influences the collaboration. The fashion broker suggested the first phase of the design process is to set up a series of meetings with styling teams to figure out what the celebrity's visions are (I-1 Interview, personal communication, December 14, 2017). The celebrity merchandise editor also described a similar process whereby stylists would present ideas and show fabric samples. Styling teams would also discuss trends and recommend related clothing directions for the celebrity to consider using in the fashion line (I-2 Interview, personal communication, February 2, 2018). The celebrity would choose fabrics, colours, prints, and silhouettes or specific garment bodies and/or accessories. The celebrity merchandise editor provided examples of the type of decisions made during the collaborative process:

> I would say I really like that jacket but I don't like that collar, could you give me that coat with a zipper instead of buttons or let's make it shorter or let's, make it longer, let's make it out of wool or let's make it out of, cotton. (I-2 Interview, personal communication, February 2, 2018)

The celebrity merchandise editor was adamant about not being a designer, but rather a curator of styles specific to the collection. That is to say, the celebrity picked key pieces and suggested style modifications but was not involved in the actual design, or prototype creation of garments or accessories (I-2 Interview, personal communication, February 2, 2018).

Fabric, and the manufacturer. The celebrity merchandise editor also discussed production logistics regarding fabric yardage minimums. When ordering custom colours and textile prints, certain fabric minimums must be met, which in turn influences how many garment units may be manufactured. The company the celebrity editor was working with was also producing eight other different labels. The celebrity editor was creating a collection by modifying and expanding upon styles and fabrics from the other collections produced by the manufacturer. This allowed for economies of scale in that the celebrity collection could incorporate fabrics used in other collections, allowing for more diversity within the line. Borrowing from the fabric assortments of other labels produced by the same manufacturer provided a means to control costs and ensure variety. Margins on ready-to-wear fashion are slim, paying attention to fabric costs allowed the celebrity editor to ensure quality, and maintain reputation (I-2 Interview, personal communication, February 2, 2018).

The fashion broker highlighted the relationship between the brand and the manufacturer, in relation to the risk inherent in the global supply chain, discussing a client who was hesitant to take any financial risk (they wanted the factory to take all of the financial risks). This led to further discussion about the textile industry in Canada; there are not many large-scale textile mills here, thus celebrity collaboration may have to source fabrics from China or Bangladesh. This process may take an extended amount of time and become expensive (I-1 Interview, personal communication, December 14, 2017). The global supply chain is another factor that may affect a celebrity–brand collaboration, as there is a financial risk involved. The brand may assume that the celebrity will take the financial risk, while the celebrity may assume the opposite.

Celebrity involvement. The celebrity will be the face of the fashion line and hence it is important that they are involved as much as possible starting from day one. According to the

fashion broker, "You want to make sure that the celebrity is part of the decision making, but also making it clear to them that they don't have 100% control" (I-1 Interview, personal communication, December 14, 2017). Decision-making regarding the collection is thus negotiated between the celebrity and the brand. In this situation, the brand has more knowledge as to what is required to ensure the success of the collection. The brand has expertise in manufacturing, trends and silhouettes, sales margins, as well as market demographics and price points. Although each celebrity may want to have the best fabrics and styling details included in their collection, in the end, the same realities of the fashion system apply. Therefore, the brand will often make the final decision (I-1 Interview, personal communication, December 14, 2017).

The celebrity merchandise editor provided an example of decision-making regarding the final pieces included in the collection; they explained that sometimes the retailer is the one who decides. One season, flowered maxi dresses were very popular, and the retailer insisted they be included in the collection. The celebrity editor aimed to create a collection that included personal favorites. Flowered prints were not, and the idea of a flowered maxi dress was not met with enthusiasm. However, because it was a top trend and customers would expect to be able to buy them, the retailer demanded the celebrity editor include a flowered maxi dress in their collection (I-2 Interview, personal communication, February 2, 2018). This example illustrates the delicate negotiation required in celebrity brand collaborations.

Prototyping. After design development, which is a collaborative process during which time choices about fabrics, colours, and the type of garments or accessories included are made, the next phase is the prototyping. A prototype allows the brand to confirm fit and styling details. Prototyping is another factor that may influence the design process. The celebrity editor interviewed said they were not involved in the prototyping phase of the design process (I-2

Interview, personal communication, February 2, 2018). The fashion broker explained the process

of prototyping in relation to the Canadian context. Prototyping can be expensive; the fashion

broker stated that on average a fashion garment goes through seven prototypes before they ever

hit the market; therefore, if you are dealing with an overseas manufacturer the process could take

7 months to get a final sample approved. Prototyping is a critical phrase where the factory is

responsible for ensuring the sample is ready to go into production. Therefore, prototyping is an

important factor involved in celebrity brand collaborations; it may involve several iterations as

the product details the celebrity or brand desire in the final product may be different from what

the factory has produced, and therefore the process can involve several prototypes.

The fashion broker argued that domestic production eases the prototype development

process because of proximity, the brand and celebrity involved in the collaboration are able to

consult with the factory and monitor and approve each phase of product development. Overseas

production may be less expensive but the design and prototyping process takes longer. The

fashion broker mentioned that designers typically travel to Italy, France, or China to spend a

month at the factory just to avoid all of the complications or communication losses (I-1

Interview, personal communication, December 14, 2017). From the interviews I conducted, it

seems that the celebrity is usually not involved in the prototyping process of the collaboration,

but the brand or designer and the factory are very involved during this phase of the collaboration.

When asked about the prototyping process, the celebrity merchandise editor suggested I direct

my questions to the manufacturer, as the celebrity merchandise editor was not involved in the

prototyping process. Whether this is true of all celebrity collaborations, this study does not prove.

Aspirations. The alignment of the vision of the collection between the celebrity and brand is

another factor that influences collaborations. There are several reasons why a collaboration may

not work out or why a celebrity may choose to stop collaborating. The fashion broker explained

the potential influence of family members and the inherent tensions between the dream of a fashion collection versus reality:

> Unfortunately, the family were at odds about how the collection was going to look, how the management fees were going to be distributed, so unfortunately there was a lot of family politics that ended up bashing the deal (I-1 Interview, personal communication, December 14, 2017).

The celebrity merchandise editor provided other personal reasons for not wanting to continue with a collaboration:

> I got to a stage eventually where I just didn't want to do it anymore, it just wasn't lucrative … there's too many labels out there, too much fashion out there. You start to worry about sustainability and how good is this for the planet? (I-2 Interview, personal communication, February 2, 2018)

Hence, the celebrity merchandise editor was concerned with the role of their fashion collection within the fashion world and how it may affect the environment. Personal reasons and family politics are both examples of why a celebrity might stop collaborating with a brand. These issues may relate to the larger themes in the fashion industry such as sustainability.

Marketing. The interviews highlighted the importance of demographics and marketing as these factors impact the success of the collection. A number of marketing aspects are relevant, and these include budgeting for advertising campaigns because it is important to not rely solely on the retailer to market your products. While the retailer may feature the collection in prime spaces (e.g., window displays or within the store), after the first release, it is the brand's responsibility to market the celebrity's fashion line to the public (I-2 Interview, personal communication, February 2, 2018).

Demographic. The fashion broker explained the importance of knowing the

demographic that they are selling to: "One thing about celebrity management that is integral to

me and the brands, is I live by the mantra of know thy audience, who you are selling to" (I-1

Interview, personal communication, December 14, 2017). The fashion broker discussed that the

celebrity fashion lines that succeed are aware of their specific demographic. For example, if a

television star from the 1980s or 1990s is creating a fashion line, their demographic is now in

their 40s, 50s, and 60s. The television star's fashion lines and advertisements must therefore cater

toward that demographic (I-1 Interview, personal communication, December 14, 2017). The

celebrity merchandise editor's line was successful for several years, as it catered to a specific

demographic. The collections were made up of travel-friendly pieces that would work well

together, and work as a capsule wardrobe. The garments were geared towards women with active

lifestyles and women who traveled a lot, as the celebrity merchandise editor lived an active

lifestyle and was traveling a lot (I-2 Interview, personal communication, February 2, 2018).

Lifestyle and Fandom

The fashion broker discussed the importance of selling a lifestyle when working with a

celebrity: "We're actually selling and associating with somebody's lifestyle. They want to

associate with someone they look up to, for whatever reason" (I-1 Interview, personal

communication, December 14, 2017). The fashion broker also emphasized that the dream

situation is to collaborate with a celebrity they could potentially grow with, stating that a

celebrity and their fashion choices are different in their 20s, 30s, 40s, and 50s: "Well our fashion

is changing throughout our decades as well, our choices in where we travel have changed, our

choices in our trinkets, and the items that we buy change" (I-1 Interview, personal

communication, December 14, 2017). The fashion broker explained that a lifestyle could be

made up of what the celebrity wears, what products the celebrity buys, where the celebrity goes for holidays, and restaurants they enjoy. The message conveyed through the interviews was that products or services must be designed with a lifestyle in mind.

The celebrity merchandise editor mentioned similar aspects about the motivations to create a fashion line, it provided a way to get close and personal with their fans: "I felt like their girlfriend, their big sister, in many ways it was like a way to keep in contact with my fans" (I-2 Interview, personal communication, February 2, 2018). The celebrity also mentioned that the fashion line was a great marketing tool because it not only connected them with their fans but also got their name out in public for people who are not already fans of the celebrity (I-2 Interview, personal communication, February 2, 2018).

Canadian Fashion

Canadian look. Interviews highlighted the stereotypical concept of what a Canadian look may be, which lead to discussions as to whether it was important to present Canadian looking garments in the collections or not. As the fashion broker explained, defining the Canadian look is challenging: "How does something look Canadian besides the obvious red maple leaf all over a garment or the Canadian flag? I don't know if we actually have a distinctly" Canadian look (I-1 Interview, personal communication, December 14, 2017). The fashion broker described some stereotypical Canadian looks; for example, the toque, plaid, the colour red, fur, scarves, mittens, and the maple leaf. The Canadian looks created by Canada's top designers in the Canada 150 show were also discussed; for example, the Canadian tuxedo in denim, plaid outfits, the Mountie, and the use of the maple leaf. The idea was highlighted that functional clothing is important to Canadian fashion as Canadian winters are very harsh. They described Canadian clothing as sometimes more functional than fashionable and Canadian outerwear is form fitting, as opposed

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to skin tight. It is important to have functional form fitting Canadian clothing because the winters are very cold (I-1 Interview, personal communication, December 14, 2017).

Some Canadian celebrity collaborations implement the Canadian look and some do not. Results from the content analysis concluded that Drake's OVO incorporated a stereotypical Canadian look in the collection as is most evident by the hockey jerseys with maple leaves on the shoulders. This garment may be perceived as Canadian because stereotypically, Canadians love hockey. In addition to the Canadian motifs on this product, it was also priced in Canadian dollars and it was made in Canada, as many of the products on the OVO website are. Figure 25 shows the hockey jersey.

Figure 25. Drake OVO hockey jersey.[8]

The other celebrity collections analyzed in this study did not use the maple leaf or other stereotypical Canadian fashion motifs that were described by the fashion broker. The celebrity merchandise editor was not concerned with presenting typical Canadian motifs within their

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[8] Drake OVO hockey jersey. Copyright 2018 by OVO. Retrieved from
https://ca.octobersveryown.com/collections/shop-all

collection; for example, it was not important for them to have a parka included in the collection, just because they were Canadian. Their focus was to look at the fashion industry from a global point of view (I-2 Interview, personal communication, February 2, 2018). Thus, the evidence suggests that Canadian symbols are usually not involved in celebrity fashion collections, and Drake is unique in his use of Canadian symbols in his clothing line.

Canadian identity. Canadian identity was highlighted by both the fashion broker and the celebrity merchandise editor; likewise to the Canadian look, the Canadian identity is difficult to distinguish. The celebrity merchandise editor discussed the Canadian identity in relation to the fashion industry: "I think that international borders have long since dissipated in fashion" (I-2 Interview, personal communication, February 2, 2018). The fashion broker described Canadian identity as our politeness, and acceptance of cultures. The discussion on Canadian identity also included how Canadian fashion is viewed globally. They explained that globally Canadian fashion is known for quality products, stating that our products have to be quality because of the harsh winter weather, and therefore the rest of the world views Canadian commodities as quality products.

Canadian context. The fashion broker spoke to the Canadian context within their own experience working in the fashion industry in Toronto. They described that there is a willingness to share names and contacts in Toronto, as people in the fashion industry want each other to succeed on a global stage. They described the networking community as quite strong in Toronto (I-1 Interview, personal communication, December 14, 2017). The celebrity merchandise editor described another aspect of the Canadian context where they compared the nature of collections in Canada to the United States:

> Celebrities have clothing lines for, in the case of the United States of America, because
> they can make a lot of money, as well as, international celebrities. In Canada, if you're

only selling your collection here, you are really never going to make that much money.

(I-2 Interview, personal communication, February 2, 2018)

Often the Canadian celebrities who succeed with a fashion collection are those who are considered international celebrities such as Drake and Celine Dion. The difference between the U.S. context and the Canadian context was also evident in the content analysis. Abbey Dawn's collection and Celine Dion's Boutique were priced in U.S. dollars, proving that for a celebrity collaboration to be a success it is important that the collection must be sold outside of Canadian borders. Although Drake's OVO was priced in Canadian dollars on the website, the collection was also priced in the U.S. and the U.K.

Conclusion

Factors that may affect a Canadian celebrity collaboration are product range, the design process, lifestyle and fandom, and the Canadian context. Aspects of the product range include garment type, accessory type, fibre, colour, motifs, logos, and price points. The most commonly used garment in celebrity collaborations is the black T-shirt, and all garments must include a logo or motif associated with the celebrity. There are many aspects to the design process that may affect Canadian celebrity collaborations; for example, relationship building, multiple opportunities, timing, design development, fabric, the manufacturer, celebrity involvement, prototyping, aspirations, marketing, and demographic. Another factor that may influence celebrity collaborations is lifestyle and fandom; fans want to purchase celebrity branded items in order to associate with a specific lifestyle. Lastly, the Canadian context affects the collaborations through the ways the garments look and the Canadian identity. The following chapter, the conclusion, will further explain the results presented in this chapter and connect those results to

the literature reviewed in chapter 2, and also will provide information on how this study

contributes to knowledge, design practice, and theory.

Chapter 5: Conclusion

Celebrity–branded collections are an interesting niche segment of the fashion industry. Given that celebrities are marketing powerhouses, they have huge economic power within the fashion industry. Celebrity–branded fashion collections provide a way for fans to show their loyalty. This chapter concludes my examination of celebrity–brand collaborations within a Canadian context. I begin by connecting the findings from the content analysis and interviews to the literature review. The following provides a summary of this MRP's contributions to knowledge and design practice. The last section outlines the limitations of this study and suggests directions for future studies in celebrity–brand collaborations.

Celebrity Involvement

In this study, I investigated the level of celebrity involvement during fashion collaborations. This information is often protected with non-disclosure agreements. Some information published in popular magazines and academic literature suggests that celebrity collections are most successful when the celebrity is very involved (Keel, 2012; Molaro, 2007). Sometimes celebrities are designers for their fashion collections and sometimes they are not (Feitelberg, 2010). In my research, personal excerpts from the fashion broker and the celebrity merchandise editor provide information on the level of celebrity involvement. The celebrity editor was not involved in designing the garments and accessories or the prototyping process. The celebrity editor's role was to make decisions regarding which garment silhouettes would be included in the collection, as well as colour palette and fabric choices. The fashion broker explained that the celebrity will be the face of the fashion line and it is important that they are involved in the decision-making process during design development, to decide which garments will be included in the collection. However, the fashion broker emphasized that the celebrity

does not have 100% control; given the industry knowledge of the brand representative, the final decision often remains with the company the celebrity is collaborating with (I-1 Interview, personal communication, December 14, 2017). The celebrity merchandise editor's experience provided information on the types of decisions made by the celebrity during the design development; for example, the celebrity will choose colours and fabrics. These decisions harness the celebrity's taste level and personal style. Alternatively, sometimes the brand or company will make the final decision. An example of when the celebrity did not get to make the final decision was when a garment they didn't want to include was incorporated in the fashion collection because the brand had decided it was important to include in the collection, as it was a top trend for the season (I-2 Interview, personal communication, February 2, 2018).

The examples discussed by the celebrity merchandise editor and the fashion broker provided tangible evidence regarding the level of celebrity involvement. This is one way that this research contributes to knowledge; this information enhances understanding as to the design process for celebrity brand collaborations. The design process is negotiated, there is give and take between the celebrity and the brand involved. The celebrity's taste and personal style is an important factor in the design process, and the brand provides industry expertise in manufacturing, trends, silhouettes, sales margins, market demographics and price points. Therefore, both the celebrity and the brand play vital roles in the collaboration.

Canadian Fashion

In this study, I also examined Canadian celebrity fashion collaborations within the Canadian context. In chapter 2, I highlighted Palmer's (2004) identification of the difficulties inherent in defining and representing Canadian dress (pp. 3-4). The information gleaned from the interview with the fashion broker highlighted this issue through discussion about the range of

design details that may be defined as "Canadian," that being the obvious red maple leaf or the Canadian flag placed strategically on the garment. The fashion broker also discussed global perceptions of Canadian fashion and stated that Canada is recognized for producing high-quality fashion products (I-1 Interview, personal communication, December 14, 2017). The celebrity merchandise editor emphasized that international borders have long since dissipated in fashion, suggesting that portraying Canadian identity in a fashion collection is irrelevant (I-2 Interview, personal communication, February 2, 2018).

Popular magazines discuss celebrities when they wear Canadian brands, however, these celebrities are usually not Canadian (Denette, 2017; Hazelhurst, 2018). If Canadian celebrities are discussed, their Canadian nationality usually is not emphasized. The research I have completed focused on Canadian celebrity's collections within a Canadian context. The information derived from the content analysis of websites belonging to three Canadian celebrities suggests that Drake's OVO is unique in its use of stereotypical Canadian looks. Over the years, Drake's OVO has used the maple leaf and other signifiers of Canadian identity as part of their branding. OVO has also collaborated with Canadian brands, for example, Canada Goose, Roots, and the Toronto Raptors professional basketball team. In the future, I hope to more closely analyze Drake's OVO, as the fashion collection is noteworthy in its success and in its use of stereotypical Canadian symbols.

This MRP has contributed to literature on Canadian fashion by forming a better understanding of how stereotypical Canadian looks, Canadian identity, and the Canadian context may affect the design process for Canadian celebrity collaborations. The celebrity merchandise editor described that the Canadian context is different from that in the United States, as celebrities are more likely to make a large amount of money selling products in the U.S.

Fandom and Lifestyle

This research relates to the theoretical terms: habitus, and fandom through the information from the interviews. Bourdieu (1984) defines habitus as specialized techniques and embedded knowledge that enable people to navigate the different parts of life such as their taste for cultural goods and practices (as cited in Barron 2007, p. 454). Bourdieu's definitions of habitus directly relate to the definition of lifestyle derived from the fashion broker, who explained that a lifestyle could be made up of what the celebrity wears, the products the celebrity buys, where the celebrity goes for holidays, and restaurants they enjoy (I-1 Interview, personal communication, December 14, 2017). The idea expressed through the interviews was that selling an association with someone's lifestyle—or to use Bourdieu's terms, habitus—is an integral part of selling celebrity branded products.

Fandom is the term used when consumers display loyalty with their consumption practices. Fans engage in consumption rituals where they are drawn into affective and emotional alliances with the celebrities (Hewer, 2012, p. 414). An interesting discovery during the interviews was that not only does the fans feel close to the celebrity via purchasing the products, but the celebrity in return feels closer to the fans. The celebrity merchandise editor mentioned aspects about the motivations to create a fashion line; it provided a way for them to get close and personal with their fans, stating they felt like their fan's girlfriend, or big sister (I-2 Interview, personal communication, February 2, 2018). Celebrities function as role models to emulate, and they model consumption practices (Hewer, 2012, p. 416); however, celebrities are also affected emotionally by the consumption practices of their fans, and this in turn allows the celebrity to feel closer to their fans. The evidence in my study has expanded the concept of fandom in that it is not just uni-directional from fans to celebrity. Fashion collections also provide a means for

celebrities to feel closer to their fans.

Product Range

The product range included in Canadian celebrity collaborations also relate to the ideas of lifestyle and fandom. The evidence from the content analysis established the design attributes that transform a regular garment into clothing that is capable of representing a specific habitus, and bringing feelings of attachment to both the fans and the celebrity. From the review of websites featuring celebrity fashion collections, it is evident that the assortment of garments is similar to those in ready-to-wear collections. The most commonly used garments were cotton T-shirts and hoodies in neutral basic colours (black, white, and grey) are strong commodities. In addition, each garment featured a logo or motif associated with the brand. For those venturing into celebrity–brand collection development, it is important to note that products do not have to be unique, innovative fashion items to convey meanings of lifestyle and bring feelings of closeness. Products are distinguished by the logos, motifs, or slogans that are unique to the celebrity. The evidence derived from the content analysis contributes to knowledge through establishing the types of garments and accessories, fabrics, colours, patterns, motifs and slogans, logos, fit, sizes, and price points that are used most commonly for Canadian celebrity fashion collaborations.

Design Practice

This research mobilizes knowledge that is relevant to designers, product developers, brand managers, and new celebrities embarking upon a fashion collaboration by highlighting the factors that influence the design process. The evidence from this research suggests a number of best practices. One important practice is networking and having your reputation respected within the fashion industry. Another important practice is to be aware that celebrities can be involved in several opportunities at once and may value one collaboration over another. A best practice to

deal with this situation is to use contracts that limit a celebrity to your collection exclusively or clearly outline how you want the celebrity to be involved within the collection. Celebrities may also license their name to a fashion company to create and produce the products, therefore, celebrities can choose to not be involved in the design process and operation process. Another best practice is to be aware of when celebrity–branded products are in style, as celebrity–branded garments come in and out of style.

The interviews also spoke to the process of prototyping and the relationship with the manufacturer. Sample development and approval is an important practice, as it may involve several prototypes and thus many meetings between the brand and celebrity to review, revise, and approve. The relationship with the manufacturer is another aspect to be aware of, as there is a financial risk, and the brand may assume the celebrity will provide capital and thus take the risk, and the celebrity may assume the opposite. Sample development that is done domestically is easier than off shore; although off shore may be cheaper, on average it takes up to seven prototypes, and thus domestic sample development requires less time. Another best practice that assists in cost reduction is highlighted through the practice of borrowing from the fabric assortments of other labels produced by the same manufacturer. This is less expensive as it provides a strategy to avoid placing order that comply with fabric minimums and thus allows for more product diversity and quality in the collection.

Two other significant practices to consider when creating a celebrity fashion collection are marketing and demographics. It is important to budget for advertising campaigns, as the brand is responsible for the advertisements. Demographics are important because the celebrity fashion lines that succeed cater to a specific demographic. If a brand or celebrity is hosting an event for their products, such as a product launch or a fashion show, a technique to cater towards their demographic is to invite people from their specific demographic to the event. Another way

to cater towards the specific demographic is to create the garments and accessories with the demographic in mind.

The Canadian context is another factor that may affect the collection. The interviews discussed celebrity fashion collections in Canada and highlighted aspects specific to the Canadian context. The manufacturer will most likely be overseas, which typically means high product minimums, which therefore is another factor that influences Canadian celebrity collaborations. Through focusing on the factors that influence Canadian celebrity–brand collaborations, this MRP outlines the important practices and aspects to be aware of for designers and celebrities interested in creating a celebrity fashion collaboration.

Summary of Contributions

This research contributes to knowledge and design practice. One way this MRP contributes to knowledge is through its exploration of the level of celebrity involvement during a brand collaboration and the ways in which the celebrity is involved. The information obtained from the interviews provided examples of the level of involvement of celebrities during collaborations. The second way this MRP contributes to knowledge is through the Canadian context, Canadian looks and Canadian identity was analyzed in the celebrity–brand collaborations studied. This research demonstrates how the Canadian context may affect a Canadian celebrity collaboration. This research contributes to design practice, because it is relevant to designers and celebrities or others involved in a collaboration by highlighting the factors that influence celebrity–brand collaborations.

Limitations and Future Studies

A major challenge in this research project was recruiting participants who would speak on the record about celebrity–brand collaborations. There were a number of reasons for this. I

was an insider-outsider to the field, and therefore it is possible that industry professionals were hesitant to share information with me. In addition, there are a limited number of Canadian celebrity fashion collections, and this generally restricted the number of possible participants. Also, the people involved in celebrity fashion collaborations sign non-disclosure agreements and many people who were approached to request an interview refused to participate due to possible legal issues involved in doing an interview with me, even though anonymity and confidentially were guaranteed. With these constraints, data from brand representatives or manufacturers of celebrity fashion and accessories are not included because I was unable to recruit anyone from this group. Through this research, I have learned that sometimes during collaborations the company or brand plays a major role and, regretfully, this perspective is not represented in this MRP. Thus, inclusion of this stakeholder group is important to future studies of celebrity–brand collaborations within a Canadian context. An additional voice that future studies should include is the voice of the fans who purchase the garments. Collecting data from the fans or consumers would generate a better understanding of why fans like to purchase celebrity branded collections. Another research limitation of this project is the amount of data obtained through the content analysis. The content analysis only included one season of garments and accessories from four celebrity collections. In order to increase the data reliability, future studies should analyze the online data over a longer period of time, and/or include more celebrity collections to create a substantial amount of data.

Although recruiting participants was a limitation in this study, the two interviews conducted were rich in information and supported this research to explore the level of celebrity involvement in Canadian celebrity collaborations. This is a niche topic, as no one has examined celebrity–brand collaborations within a Canadian context. The information-rich interviews

combined with the content analysis allowed for this research to contribute to knowledge and

design practice through defining the factors that may influence a Canadian celebrity

collaboration.

Appendix A: Interview Questions

Interview questions for fashion broker
General Question:
What is your role as a fashion broker?

Collaboration questions:
Describe how the idea to collaborate with xxx came to be? Have you collaborated with any other Canadian celebrities?
How did the relationship between you and xxx begin?
Tell me about the garments and accessories that have been collaborated on?
Described the design process, what were the phases? How was Canadian identity used during the design process?
Tell me about the process for prototype development and approval?
What was the length of time from design concept to final prototype? To product launch?
Describe Justin Bieber's involvement in the collaboration decisions?
Is the product assortment different for markets beyond the Canadian one? If yes, how so?
If you were to collaborate with a different celebrity, what would you do differently?

Canadian Questions:
How do you define your Canadian customer?
Describe if or how the garments look Canadian?

Interview questions for celebrity merchandise editor
Collaboration questions:
Describe how the idea to have your own fashion line came to be? And how did the idea to collaborate with companies such as xxx, and the xxx came to be?
How did the relationship between you and the other companies begin?
Tell me about the garments and accessories that you designed for your fashion lines?
Described the design process, what were the phases? Was Canadian identity used during the design process?
Tell me about the process for prototype development and approval?
What was the length of time from design concept to final prototype? To product launch?
Describe the company's involvement in the collaboration decisions?
Is the product assortment different for markets beyond the Canadian one? If yes, how so?
If you were to collaborate with a different company or brand, what would you do differently?

Canadian Questions:
How do you define your Canadian customer?
Describe if or how the garments you have designed look Canadian?

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