

# A Study of Trends and Consumer Awareness through Cosmetics Branding and Artist Collaboration

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**Abstract:** *Background/Objectives:* The latest brands differentiate their products and provide more product value to consumers through artist collaboration. Artist collaboration is being used as a new marketing method. *Methods/Statistical analysis:* This study analyzed the cases of artist collaboration products for cosmetics brands and conducted a questionnaire survey about the products' design, consumer satisfaction with the artist collaboration, the products' visual effects, consumer psychology, and consumers' purchase intention, to examine the effect that artists' artworks have on consumers. Data from a questionnaire survey were processed statistically using the Statistical Package for Social Science (SPSS) v.25.0 after data coding and data cleaning. This study examined differences in consumers' brand recognition with existing products, and what effect collaboration had on consumers' assessment of product value. *Findings* This study found that marketing methods created by collaborations between artists and brands were able to produce new patterns in consumption culture and added value to the products. Furthermore, when an artwork's color, image, or concept was applied to make-up products, it had an effect on consumer psychology in that consumers perceived an increase in product performance, make-up color effects, and make-up durability. By performing a questionnaire survey on the subjective opinions of consumers who had come across artist collaboration products, this study found that design had a positive effect on consumer purchases. Artist collaboration products were more aesthetically appealing than ordinary designs, and the visuals of the product, which consumers felt were a means to express their own uniqueness, increased. Previous studies were significant because they analyzed the relationship between image and consumer perception based on the collaboration products' visual effects and other positive elements. Unlike previous studies, however, the present study analyzed consumers' psychological views and their actual experience with consumption patterns. It also compared the correlation between them to negative elements, which could provide different perspectives from commonly held ideas. By doing so, this study was able to present various views on marketing and suggest a better approach from a different point of view. *Improvements/Applications:* To ensure that collaboration has a positive effect on consumer purchases and society as to product design and public interest, brands need to employ artistic influence, not for promotional events.

**Keywords:** Cosmetics, Collaboration, Package Brand Image, Consumer, Trend Analysis, Art Marketing

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## I. INTRODUCTION

As consumers are becoming increasingly interested in art, the number of product collaborations with artists grows across many fields. Collaboration presents various images to consumers and helps widen a brand's limited image; it is one of the most useful marketing tools. In addition, as consumers want a trendy product, artist collaboration can fulfill consumers' need for satisfaction and originality regarding a product while a brand can demonstrate to consumers the product's uniqueness and specialness. If artist collaboration is combined with cosmetics packaging, one might ask, "What effect would collaboration have on consumers? What correlations might we find?"

This study examined collaboration cases between contemporary artists and leading beauty brands through research, analysis, and questionnaires, and investigated the effect collaboration had on the cosmetics consumption market.

In addition, we examined the genres, types, and characteristics of collaboration between artists and brands and analyzed the correlation between diversity, artistic value, and consumer value arising from the relationship and connection between design and art. As a result, this study examined the advances a cosmetics brand can make in the future through collaboration.

## II. MATERIALS AND METHODS

### 2.1. Research Questions and Methods

This study analyzed the different ideas consumers had about the cosmetics brands and artist collaboration products that have been sold so far, as well as how the collaboration affected consumers psychologically when they purchased products. By analyzing the content of recent artist collaboration cases for cosmetics brands, and by conducting a questionnaire survey on the subjective opinions of consumers who had contact with artist collaboration products, we investigated what effect artist collaboration had on consumers.

The following are research questions for this study:

I. What are consumers' perceptions and reactions about an artist collaboration cosmetics brand?

II. What consumption value do consumers think an artist collaboration cosmetics product has?



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III. Do consumers observe a correlation between artist collaboration and the product's artistic and consumer value?

### 2.2. Art Marketing and Consumption Pattern

Art marketing can be seen as borrowing artistic elements in culture and art for the styling, production, and marketing of a product offered to consumers in order to set the product apart from other products, transforming it into a product of art convergence, and to obtain market competitiveness. A well-known example is a product released using Coca-Cola and Andy Warhol's artwork, which arguably can be regarded as the origin of art marketing. Since then, artworks and collaboration design have gradually expanded into cosmetics brands. The reason artist collaboration garners the attention of consumers is that an artwork has a positive effect when consumers experience a product and an image is immediately conveyed to them.

Since consumers try to select and buy the product that can satisfy their needs and demands and suit their own personality, art marketing should ideally move them toward consumption.

For consumers whose interest in art is just starting to grow, when they purchase art products from displays or during travel or exhibitions, most are satisfied psychologically and end up buying one-off products, and they find there are limited choices in products.

As consumption patterns are becoming more diversified, many brands employ a marketing strategy to present art and products together to consumers. For art products, consumers' own satisfaction or fulfillment is more important than its mere economic value.

Consumers' purchasing habits are changing from consumption to choice. In other words, it is moving toward emotional value, not just usability value. In accordance with such changes in consumer behavior, brands are trying to highlight their products to consumers with a distinctive design. Young consumers who pursue emotional value consider establishing a product image to be important, which can affect consumption behavior.

### 2.3. Artist Collaboration Cases for Cosmetics Package Design

Collaboration is an effective means to improve brand image, and it introduces consumers to various new images through different designs. Among other collaboration methods, artist collaboration reflects an artist's thinking and philosophy only after the artist and the designer discuss the product and its brand during the product planning, production, and distribution stages, with the end result being applied to various products and areas.

Artist collaboration in cosmetics brands plays a role in creating a positive direction for products. An artist collaboration product is not just used and thrown away but can also deliver a brand's information. In addition to showing artists' works on cosmetics packages, artist collaborations evoke a desire in consumers to own a piece of art.

This section presents the meaning generated by collaboration with a cosmetics brand by studying and discussing the latest successful cases of collaboration between cosmetics brands and artists.

Shu Uemura showcases collaboration products with artists every year based on the brand philosophy "Art of Beauty." [Figure 1] shows the second collaboration product between

Shu Uemura and pop artist Takashi Murakami. It offers various types of products in addition to cosmetics and offers a good opportunity for consumers who want to have their own collection value.



Figure 1. Shu Uemura x Takashi Murakami, holiday collaboration, 2016

[Figure 2] presents a collaboration between Kiehl's and Jeremyville. It is inspired by Central Park in New York and displays warmth and energy through the artist's imagination. In particular, it is an example that demonstrates the artist's spirit of giving back to the social community and sharing the outputs of talent with the world.



Figure 2. Kiehl's x Jeremyville Holiday Collection, 2017

[Figure 3] is NARS brand's limited summer collection with original illustrations by contemporary artist Konstantin Kakanias. By using the artist's colorful story, different original illustrations are added to product packages depending on the product or color, which allows consumers to feel that they now own a piece of art. As the artist uses various colors on the make-up product package, it further highlights the product's association with color.



Figure 3. NARS x Konstantin Kakanias, 2016

As noted above, the number of successful cases that combine art with beauty products is increasing. Like the products examined above, the image of cosmetics brands that have collaborated with artists is connected to the product's concept in the context of a brand, rather than being simply related to the use of famous artwork. Such collaboration allows consumers to feel they are buying art products, not ordinary cosmetics. In addition, cosmetics brands launched as a limited edition through collaboration with artists often release not just cosmetics but also accessories and other items. Thus, consumers also purchase them to collect the items that feature famous artists' works and names, not just to buy cosmetics.

Furthermore, an analysis of the aforementioned cases suggests that artist collaboration has been performed often in make-up brands, which demonstrates that a product's concept and value increase together when colors and concepts in artists' works are included in product packages. For instance, the brand "INGA," which was created with inspiration from artists, collaborated with Russian tattooist GlebPesoc, and showcased a tattoo sticker that is strongly durable and can be attached like a real tattoo. Furthermore, cosmetics brands that have collaborated with artists often feature designs signifying social value and public issues rather than just selling products to consumers.

### III. RESULTS AND DISCUSSION

This study examined existing collaboration cases between artists and beauty brands and investigated their effect on and correlation with trends and the consumer market, by analyzing the directions of cosmetic products afterwards. In addition, this study investigated how cosmetics brands can advance in the future through artist collaboration. Toward this end, this study examined genres, types, and characteristics of artists' collaboration with brands, and analyzed the

correlation between diversity, artistic value, and consumer value that arise from the relationship and boundary between design and art. By analyzing the latest beauty trends and categorizing culture and art regions, we examined the correlation between new movements and consumption patterns.

Moreover, this study collected data by medium, concept, and type in a multi-faceted approach and then analyzed the effect of artist collaboration on cosmetics.

#### 3.1 Methods

To conduct an empirical investigation for this study's purpose, we administered a questionnaire survey to male and female designers, students with a design major, workers in the beauty industry, and students with a beauty major. Participants were in their 20s, 30s, and 40s, living in Seoul, Gyeonggi, and Daejeon. The survey was conducted from September 15 to 28, 2018.

In this study, data were processed using the Statistical Package for Social Science (SPSS) v. 25.0, after data coding and data cleaning. More specifically, the following analytical methods were used:

First, a factor analysis was conducted to identify participants' general characteristics.

Second, a factor analysis was performed to test the validity of consumer psychology and purchase intention. Cronbach's  $\alpha$  was used to analyze reliability.

Third, a multiple regression analysis was performed to examine the effect of types of design and visual effects on consumer psychology and purchase intention.

#### 3.2. Validity and reliability of the scale

##### 3.2.1. Validity test of consumer psychology

This study performed a factor analysis to test the validity of the consumer psychology scale for artist collaboration products. The factor analysis method used a principal component analysis; the varimax method was used for rotations.

The results of an exploratory factor analysis for consumer psychology are provided in Table 1. As a result of the factor analysis, two factors were categorized. These factors were proven adequate as the KMO coefficient, which indicates adequacy, was 0.598,  $\chi^2$  in Bartlett's test of sphericity was 56.151, the degree of freedom was 10, and p-value was 0.000. Factor 1 and Factor 2 were named uniqueness and impulse purchase, respectively.

Table 1: Results of the exploratory factor analysis for consumer psychology

Factor	Measured item	Factor loading	Community	Eigenvalue	Variance explanatory power
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Factor 1: Uniqueness	Collaboration products express my own uniqueness. It makes me feel confident when I use collaboration products. I want to show off collaboration products that I buy.	0.693 0.781 0.693	0.524 0.613 0.617	1.686	33.719
Factor 2: Impulse purchase	Collaboration products cause impulse purchase. I feel like purchasing collaboration products immediately because they might be sold out early.	0.789 0.789	0.627 0.630	1.325	26.491
Total				60.210	

Kaiser-Meyer-Olkin measure = 0.598; Bartlett's test of sphericity:  $\chi^2 = 56.151$ ; degree of freedom = 10;  $p < 0.001$

### 3.2.2. Validity test of purchase intention

To test what made consumers purchase artist collaboration products, a factor analysis was performed [Table 2], one

factor was extracted. The factor was proven adequate as KMO was coefficient 0.633,  $\chi^2$  in Bartlett's test of sphericity was 50.950, the degree of freedom was 3, and p-value was 0.000.

**Table 2: Results of the exploratory factor analysis for purchase intention**

Factor	Measured item	Factor loading	Community	Eigenvalue	Variance explanator y power
Factor 1: Purchase intention	I want to purchase collaboration products. I will purchase collaboration products if the price is the same. I am more satisfied with collaboration products than ordinary ones.	0.795 0.692 0.798	0.632 0.479 0.638	1.749	58.288
Total				58.288	

Kaiser-Meyer-Olkin measure = 0.633; Bartlett's test of sphericity:  $\chi^2 = 50.9501$ ; degree of freedom = 3;  $p < 0.001$

### 3.2.3. Reliability analysis of the scale

To examine internal consistency between measured items used in this study, Cronbach's  $\alpha$  was calculated. Cronbach's  $\alpha$  values are presented in Table 3. Uniqueness, impulse purchase, and purchase intention were all found adequate.

**Table 3: Reliability test results of each factor**

Factor	Sub-factor	Cronbach's $\alpha$
Consumer psychology	Uniqueness	0.605
	Impulse purchase	0.444
		0.444
		0.642
Purchase intention	Purchase intention	0.642

To examine the effect of four types of design on uniqueness, this study set four types of design (artist collaboration, illustration design product, celebrity image, and character use) as independent variables and uniqueness as dependent variable to conduct a multiple regression analysis. The analysis results are provided in Table 4.

Results showed that the image of an artist collaboration had a statistically, significantly positive (+) effect on uniqueness. In other words, artist collaboration ( $\beta = 0.185$ ,  $p < 0.05$ ) had a positive effect on uniqueness. Meanwhile, celebrity image ( $\beta = -0.076$ ,  $p > 0.05$ ), illustration design product ( $\beta = -0.068$ ,  $p > 0.05$ ), and character use ( $\beta = -0.063$ ,  $p > 0.05$ ) had no significant effect on uniqueness.

### 3.3. The effect of types of design on consumer psychology and purchase intention

#### 3.3.1. The effect of types of design on uniqueness

**Table 4: The effect of types of design on uniqueness**

Model	Unstandardized coefficient		Standardized coefficient	t	P-Value
	Model B	Standard deviation	Beta		
(Constant)	3.924	0.580		6.764	0.000
Celebrity image	-0.083	0.100	-0.076	-0.826	0.410



Illustration design product		0.105	-0.068	-0.747	0.457
Artist collaboration	0.119	0.059	0.185	2.005	0.047*
Character use	-0.051	0.071	-0.063	-0.708	0.480

\*p < 0.05

### 3.3.2. The Effect of Types of Design on Impulse Purchase

To examine the effect of four types of design on impulse purchase, this study set four types of design (artist collaboration, illustration design product, celebrity image, and character use) as independent variables and impulse purchase as dependent variable to perform a multiple regression analysis. The analysis results are presented in Table 5.

**Table 5: Effect of types of design on impulse purchase**

Model	Unstandardized coefficient		Standardized coefficient	t	P-Value
	Model B	Standard deviation	Beta		
(Constant)	3.433	0.515		6.666	0.000
Artist collaboration	-0.006	0.089	-0.006	-0.069	0.045
Illustration design product	0.144	0.093	0.144	1.555	0.123
Celebrity image	0.021	0.053	0.037	0.397	0.692
Character use	0.015	0.063	0.021	0.229	0.819

An analysis of the effect of product design from artist collaboration on consumer psychology and purchase intention revealed that images featuring artist collaboration and artists' artworks had a significant effect on Factor 1 (uniqueness), and consumers' satisfaction remained high even after purchase. Types of design, however, had no large effect on Factor 2 (impulse purchase).

In other words, when images featuring artists' artworks in artist collaboration products are satisfactory, the products can express one's uniqueness, make oneself confident, and make one want to show off the product that he/she buys, as in Factor 1. Moreover, purchase intention was found to increase when such products are satisfactory.

### 3.4. Impact of visual effects on Consumer Psychology and Purchase Intention

#### 3.4.1. Effect of visual effects on uniqueness

**Table 6: Effect of visual effects on uniqueness**

Model	Unstandardized coefficient		Standardized coefficient	t	P-Value
	Model B	Standard deviation	Beta		
(Constant)	1.516	0.839		1.807	0.073
Good design	-0.005	0.106	-0.004	-0.046	0.964
Attractive	0.159	0.106	0.129	1.504	0.135
Normal	0.120	0.071	0.151	1.687	0.094
Unique	0.105	0.113	0.085	0.933	0.353
Special	0.226	0.079	0.267	2.867	0.005**

\*\*p < 0.01

#### 3.4.2. Effect of visual effects on impulse purchase

To examine the effect of five visual effects on impulse purchase, this study set five visual effects for artist collaboration products (good design, harmonious, normal, unique, and artificial) as independent variables and impulse purchase as dependent variable to perform a multiple

Results showed that artist collaboration ( $\beta = -0.006, p > 0.05$ ), illustration design product ( $\beta = 0.144, p > 0.05$ ), celebrity image ( $\beta = 0.037, p > 0.05$ ), and character use ( $\beta = 0.021, p > 0.05$ ) had no significant effect on impulse purchase.

To examine the effect of five visual effects on uniqueness, this study set five visual effects of artist collaboration products (good design, harmonious, normal, unique, and artificial) as independent variables and uniqueness as dependent variable to perform a multiple regression analysis. The analysis results are shown in Table 6.

Results showed that an special design of artist collaboration products had a statistically, significantly positive (+) effect on uniqueness. In other words, special design ( $\beta = 0.267, p < 0.01$ ) had a positive effect on uniqueness. By contrast, good design ( $\beta = -0.004, p > 0.05$ ), attractive ( $\beta = 0.129, p > 0.05$ ), normal ( $\beta = 0.151, p > 0.05$ ), and unique ( $\beta = 0.085, p > 0.05$ ) were found to have no significant effect on uniqueness.

regression analysis. The analysis results are presented in Table 7.

Attractive design of artist collaboration products had a statistically, significantly positive (+) effect on impulse purchase, and normal had a statistically,

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significantly negative (-) effect on purchase intention. In other words, attractive ( $\beta = 0.219$ ,  $p < 0.01$ ) had a positive effect on impulse purchase and normal ( $\beta = -0.246$ ,  $p < 0.01$ ) had a negative effect. Meanwhile, good design ( $\beta = 0.068$ ,  $p >$

0.05), unique ( $\beta = 0.152$ ,  $p > 0.05$ ), and special ( $\beta = -0.042$ ,  $p > 0.05$ ) had no significant effect on impulse purchase.

**Table 7: Effect of visual effects on impulse purchase**

Model	Unstandardized coefficient		Standardized coefficient	t	p-value
	Model B	Standard deviation	Beta		
(Constant)	2.582	0.704		3.668	0.000
Good design	0.072	0.089	0.068	0.812	0.418
Attractive	0.236	0.089	0.219	2.670	0.009**
Normal	-0.171	0.060	-0.246	-2.874	0.005**
Unique	0.165	0.094	0.152	1.745	0.083
Special	-0.031	0.066	-0.042	-0.475	0.635

\*\* $p < 0.01$

### 3.4.3. Effect of visual effects on purchase intention

To examine the effect of five visual effects on purchase intention, this study set five visual effects (good design, attractive, normal, unique, and special) for artist collaboration products as independent variables and purchase intention as dependent variable to perform a multiple regression analysis. The analysis results are shown in Table 8.

Results indicated that attractive design of artist collaboration products had a statistically, significantly positive (+) on purchase intention, and normal had a

statistically, significantly negative (-) effect on purchase intention. In other words, attractive design ( $\beta = 0.226$ ,  $p < 0.01$ ) had a positive effect on purchase intention, and normal ( $\beta = -0.191$ ,  $p < 0.05$ ) had a negative effect. In the meantime, good design ( $\beta = 0.094$ ,  $p > 0.05$ ), unique ( $\beta = 0.115$ ,  $p > 0.05$ ), and special ( $\beta = -0.207$ ,  $p > 0.05$ ) had no significant effect on purchase intention.

**Table 8. The effect of visual effects on purchase intention**

Model	Unstandardized coefficient		Standardized coefficient	t	p-value
	Model B	Standard deviation	Beta		
(Constant)	3.021	0.601		5.023	0.000
Good design	0.088	0.076	0.094	1.154	0.251
Attractive	0.215	0.076	0.226	2.845	0.005
Normal	-0.117	0.051	-0.191	-2.304	0.023
Unique	0.110	0.081	0.115	1.368	0.174
Special	-0.136	0.056	-0.207	-2.403	0.018

\*\* $p < 0.01$ , \* $p < 0.05$

This study examined the correlation of consumer psychology (Factors 1 and 2) and purchase intention with visual effects in artist collaboration. The findings were special visual effects had a significant effect on Factor 1 (uniqueness), whereas attractive designs had a positive effect on Factor 2 (impulse purchase) but normal designs had no effect. In other words, special design increases Factor 1 (uniqueness), and consumers' Factor 2 (impulse purchase) increases when design feels attractive. By contrast, normal design decreases customers' impulse purchase for collaboration.

### 3.5. Correlations with Artist Collaboration Products

This study analyzed statistics based on a questionnaire survey, and found that brand image and value were maximized when a new product featuring collaboration with an artist was launched and succeeded in terms of marketing. The success of the product served as a background in the creation of a new trend, as consumers were hugely affected by the product's concept and advertisements. The public's

perception changed because of the effect or function of the collaboration, which created a new consumption pattern and could be understood as a cultural phenomenon one not limited to superficial changes in cosmetics products or product design and packaging.

As a negative factor, there was an opinion that the existing brand image's traditional identity was gone, which could feel disappointing to consumers. This may indicate that blind expectations and hypotheses based on positive factors are not always accurate.

Even if a brand collaborates with a recognizable artist, consumers might not be as satisfied with the product as expected; this effect was lessened if the product design was based on sufficient market research and surveys of potential consumers. Consumers' desires and tastes could be gleaned through continuous research about various concepts and effective visual images.



#### IV. CONCLUSION

The following is an analysis of collaboration cases and the results of a questionnaire survey on the effect of artist collaboration on consumers when applied to cosmetic products, in accordance with changes in consumer trends:

First, collaboration between artists and brands had an economic effect based on consumption combined with a cultural and artistic aspect; it did not merely maximize the improvement in brand image among the consumer group.

Second, artist collaboration products can form a trend among the consumer group, similar to each brand's current icon, and can be perceived sensitively. These phenomena can expand into various cultural movements or issues after they continue for a certain length of time. The public's reaction and consumption behaviors can vary depending on the region, the group's perception, and the environment, and they sometimes lead to another beauty trend or form of fashion.

Third, recent collaborations between companies and art can be classified under many different approaches, which can serve to create a new consumption culture pattern directly or indirectly, in a complex way. In addition, artist collaboration products can create a unique and idealized fantasy for consumers.

The simple collaboration between artists and brands can be exciting and interesting for consumers. However, since such collaboration does not always deliver good outcomes, it is necessary to accurately analyze the tendencies of the targeted consumers from various directions beforehand.

In the future, it will be more difficult for an artist collaboration brand that has had many previous collaborations to create a new product with collaboration as its only draw. Hence, a more progressive and subtle attempt will be needed to make consumers react more positively. In addition, brands and related artists should not pursue the idea of commercial value only, but should make an effort to invest in true collaboration in the development of ideas.

Collaborative artists will also need to collaborate more actively between an artwork's integrity and experimentalism on the one hand, and a product's concept and artistic value on the other, to produce a better reaction and image. It can ultimately result in expanding consumption in the right direction.

Furthermore, collaboration projects can expand into a healthy cultural movement, not a simple marketing plan or a one-off event, and companies can actively use this effect and its appeal to consumers comprehensively with strengths resulting from the collaboration.

Since such a phenomenon creates a form of valuable consumption, it is necessary to make sure it has a positive effect in society in terms of culture, art, design, and public interest.

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