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A DISCUSSION OF STREETWEAR FASHION AS A CULT: A QUALITATIVE APPROACH

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ABSTRACT

Clothing continues to be a symbolic consumer product with layers of meaning. Fashion has taken on social, cultural, and religious meanings. This study focuses on the new wave of streetwear as seen by millennials and uses fashion brands as cults and Goffman's theory of the internal and external self as a basis for analysis, with the aim of furthering the critical discussion of fashion.

Qualitative methods were used in the analysis. First, key themes were identified from information posted on Twitter about streetwear, and based on this information, interviews with 18 participants were conducted, and thematic analysis was applied to the text data to visualize the connotations and values of street fashion in the consumer's consciousness. Text mining software, KH Coder, was used for the analysis.

The results revealed that streetwear shoppers perceive streetwear as a tool to strengthen ties between shoppers of the same brand and as a cult value that encourages commitment to a particular brand. Streetwear shoppers, on the other hand, perceive the impact of wearing a particular brand of streetwear fashion as a communication tool that demonstrates their internal beliefs and ideas. And this study found that in the consciousness of street fashion-wearing millennials, they understand the concept proposed by Goffman's theory of dramaturgy, the consciousness of "getting on stage and performing," as a metaphor for wearing street fashion. To the theme of "fashion cults," which has already been established as one of the debates in fashion research, we propose an agenda for discussion that further extends Goffman's dramaturgy, provided by sociology, to shed light on the perspectives and behaviours of contemporary consumers, which will be useful for future discussions in the field of research.

Keyword: Streetwear; Fashion; Cult, Dramaturgy, Text Mining.

1. INTRODUCTION

1.1 Background of the study

Over the years, fashion has been of great importance to society and culture, as it enables individuals to express their personalities (Donaldson 2016; Roy et al., 2016). With the development of human society and the development of individual behaviour, the practice of wearing clothes has improved as the individuals were eager to wear the fashion that reflects each era (Roy et al., 2016). Fashion is usually used by individuals as a means of self-expression as it contributes greatly to forming personal impressions of others. Some studies have shown that we trust and obey orders from people who wear suits and formal attire rather than people who wear casual clothes, thus it can be

considered as a form of soft power. From Elizabeth I's ruffs to Diana's dresses to Thatcher's handbags, celebrities usually wear costumes that reflect a specific image for themselves and their country (Donaldson 2016).

And today, a new trend has emerged: the field of street fashion, beloved by the younger generation. There are various definitions of street fashion, and there is still ongoing debate as to who the main users are, but at the very least, the fact that it has emerged in the late 20th century as a new fashion field that sets itself apart from the luxury brands and cheap fast fashion that had existed up to that point is a clear indication of the importance of the street fashion movement (Azuma, 2022).

1.2 Research rationale and aim of the study

Street fashion is a type of fashion that spontaneously emerges from the young people who gather on the streets, unencumbered by the trendy styles produced by the fashion industry. The image of street fashion as somewhat loose and rough comes from its opposition to the mode of fashion brands. Street fashion is a fashion style that has developed, strongly influenced by the social conditions of the time, music and movie trends, and other aspects of culture. One direction of street fashion research is to study the creation of fashion in the street, such as commercial spaces, from a human geographical perspective, tracing its birth (Kawaguchi, 2008), or as Jagadeesh et al. (2014) attempted, some research focused on the images of relevant street fashion brands.

However, not many studies have actually explored the deeper psychology of consumers who prefer street fashion brands and demonstrated the attitudes and values behind their purchasing behaviour. In an environment where the consumer behaviour has been restricted by COVID-19 and has probably undergone a transformation of consumers' purchasing behaviour, this project aims to provide input to research in the fashion sector by deciphering the attitudes and sensitivities toward street fashion among millennials, the segment driving the consumption of the next generation. The research seeks to provide input for research on the fashion sector, as well as a guidepost for practical marketing strategy planning.

2. LITERATURE REVIEW

2.1 Wearing clothes

Solomon & Rabolt (2009, 117) argued that the reasons why people wear clothes may seem obvious. Early anthropologists and psychologists have linked these motives to the clothes themselves and have identified four theories that urge people to buy and wear clothes, which are: modesty, immodesty, protection, and adornment. The theory of modesty discusses that people wear clothes in order to hide important areas of the body, as people feel guilty and ashamed of the appearance of some parts of the body. This theory has a religious dimension, as it is derived from the story of Adam and Eve and the fig leaf; it is also called the biblical theory. However, modesty isn't a universal phenomenon that applies to all cultures, for example, in Muslim cultures modesty is a must (Hwang and Kim, 2020). Women in Muslim countries put a scarf on their head to cover their hair (Hijab) and niqab to cover their faces, which is radically different compared to western cultures (Shaheen and Hwang, 2019). Even the practices of modesty have changed over the years, for example, a swimming suit during the 1920s differs radically from that of the present day in terms of the areas covered by the suit, still religious impact on fashion has critical in what people

wear and how.

Apart from the religious context, cultural values also have an impact on fashion. For instance, in East Asian regions, based on Confucianism, in the modernised society, still women wear more modest clothing (Chen, 2020; Li, 2019; Molony, 2019). Moreover, respect for elderly people, they behave modestly and also, they do not incline to be different from the group they belong to (Le and Quy, 2020). Kreese (2019) also discussed '*Junzi*,' a concept of Confucianism influences on Asian peoples' socio-fashion behaviour: the philosophy of honour for the good faith and practiced the righteousness, and advocated to maintain order has been underlying the peoples' fashion habit and behaviour.

The immodesty theory argues that clothing is worn to attract attention to specific parts of the body or sex appeal, the relationship between women's clothing and sex appeal has been intertwined inexplicably over the years (Peterson, 2020; Solomon and Rabolt, 2009). Protection theory supposes that people wear clothes to protect them from some natural elements like the cold or from insects and animals. Some suggest that wearing clothes was intended to protect from enemies or repel damage from some natural phenomena, such as the sun, wind, or other supernatural powers. Some are absolutely certain that wearing clothes brings luck or protects from evil spirits, this assumption is called psychological protection. Myths, delusions, and fear of the unknown were all motives for wearing certain types of clothing and jewellery (Solomon & Rabolt 2009, 119). "*Cowrie shells protect women from sterility in many Pacific cultures, Bridal veils protect the bride from evil spirits, evil-eye beads protect children and animals from unseen powers in Southeast Asia, lucky charms, jewellery, coins, clothing, shoes, and hats bring good luck*".

Adornment is one of the most important global reasons for wearing fashion. Adorning with high-end clothing and jewellery enhances self-confidence and increases self-esteem (Kriyantono and Rakhmawati, 2020). Adornment is done through clothing and jewellery (external adornment), or by making some changes in the body, such as losing weight and building muscle (bodily adornment). External adornment has different shapes, for instance, wrapped around the body (shawls), suspended from the body (necklace), and reshaped to fit the body (jackets). Bodily adornment includes such things as tattooing, piercing, and plastic surgeries (Solomon and Rabolt 2009, 119). As Cutright et al. (2019) discussed, people make aesthetic decisions what to buy and what to wear, which physically increase the presence in public, and also it helps to build the wearers' image by showing the propensity to build the personality and character.

2.2 Millennials in fashion market

Millennials also are known as generation Y are individuals who were born between 1982 and 1996. They spend about 600 billion dollars annually on clothes, which represents about 28% of the total spent on shopping annually. It is expected that this percentage will reach 35% by 2030, and thus they make a big difference in the market (Kestenbaum 2017). Most of the millennials follow at least one brand on social media, but the only incentive to buy is the price of the product; about two-thirds of them stated that they could transfer to another brand if it will offer a discount of 30% or more, about one-third said they were following these brands to find the latest trends (Kestenbaum 2017).

As digital natives, about 13% of the millennial generation tend to publish their personal shopping experiences on social media. Social media provides them with a platform to express their

opinions, whether positive or negative, as well as listening to other opinions from persons of trust to them (Liu et al., 2019). Therefore, brands must listen to these opinions carefully and be always ready to solve any problem. Millennials prefer to try more innovative brands than to switch to an old reliable one; the idea of loyalty to the brand is almost non-existent for them. Brands must work to win this generation by satisfying their needs and giving reasonable reasons to communicate and return again (Nagaraji, 2020).

Dwivedi & Lewis (2020) argued that Millennials show a strong personality and behaviour. They prefer unique products that are specially designed to reflect a certain aspect of personality, this exclusive, unique edition of the products can attract more attention from them. About 60% of Millennials tend to buy clothes that express their personality; the brand must speak to them at this level and make them feel satisfied. Almost half of the millennials appreciate the shopping experience over material things and are very willing to pay more for this goal. Some brands are aware of this and communicate with customers on a regular basis in order to improve the shopping experience. This is done through meetups in certain cities or virtual reality experiences (Woo 2018).

Millennials are fully aware of the purchasing power they possess and have a great desire to spend their money as soon as they acquire it; they also want to be known and respected. Only marketers who invest in improving the relationship between them and the millennial generation - by understanding their requirements well - will succeed in a market that is very competitive. Millennials are always looking to establish an authentic relationship with companies based on understanding their requirements well and what motivates them to buy. They use their knowledge of the latest fashion, product quality and retailers' reputation as a reference among their peers. They also strive to make the best decisions, not only with regard to prices or product quality but also with regard to the future of the environment and society (Ordun 2015).

2.3 A new wave of streetwear fashion, millennials' perspectives

The fashion sector is one of the major pillars of the UK economy. Wool trade constitutes about 80% of the total exports from the British Isles. The total value of the fashion industry in the United Kingdom is estimated at £26 billion, and provides about 800,000 job opportunities, making it the UK largest creative industry (Donaldson 2016).

Donaldson (2016) argued that, besides the economic advantages of the fashion industry in the UK, there are also features called soft power advantages, these advantages are summarized by the fact that the UK is a pioneer in the field of fashion education, with six out of twenty leading universities around the world, specializing in the field of fashion are in the UK. About 1,500 international students attend these universities annually, most of them from China and East Asian countries.

Millennials as consumers typically shows affection to particular fashion brands when they are able to successfully interrelate with the brand image thus resulting in satisfaction (Moreno et al. 2017). Supposedly should this stay consistent, millennials may potentially establish a brand following with those companies, brand following refers to the formation of a group of brand users owing to people's high interests towards a brand's activities (Acosta and Devasagayam 2010). Possible reasoning behind this affiliation could rely on a brand's ability to resonate with millennials' character and its business offerings considered to have a sustained differentiation

(Prónay and Hetesi, 2016). Consumers will have formed a psychological commitment to become repeat purchasers of the supplier in own will consequently, brands receive enhanced credibility from their consumers (Chin et al., 2019; Handayani and Herwany, 2020).

To the furthest extent, brands becomes the subject of possessing cult-like identity owed to consumers' extreme fascination with the brand. Possession of such a devoted fan base substantially rewards a brand, almost any subject matters related to the brand's name will most certainly attract consumers' attention (Cheah and Phau, 2019; Redden and Steiner 2000). This signals a shift in change of business operations, implying the modification from traditional consumer-brand relationship of supply and demand towards a deep intrapersonal relationship where consumers' brand consumption becomes a lifestyle for them**.**

In recent years, urban fashion and streetwear culture specifically, has seen exponential growth in terms of popularity and consumption, with the younger generational cohort of millennials acting as the driving force behind the upsurge in growth (Beatty, 2019). A sector which was once deemed a niche market – the streetwear industry now commands monetary valuations of vast amounts, with leading streetwear brands such as Supreme realising billionaire status in recent times (Yassar et al., 2020). But who are the primary consumers of this fashion movement? And what position do they hold within the market in terms of buying power?

2.4 Brand as cult

2.4.1 Brand commitment and devotion

A popular study by Ragas and Bueno (2011) revealed that an increasing number of global brands are suffering in repeatedly attempting to attain new consumers onto its database through aggressive marketing thus making large investments to implement this fast result seeking method. The implications of adopting this strategy are that brands may generate new customers however, they run risks of losing their existing long-term customers and developing data saturation (Cooke, 1994). The reason being is due to inferior products and services along with inconsistent brand experience presented to people, such strategy with misleading information is bound to fail as in attempt to forcefully obtain an enlarged audience (Kwon and Lennon, 2009). Companies not only loses the intended target audience but also existing followers who were mistreated thus causing the loss of brand loyalty.

Brand concept is an outcome of peoples' emotive attraction formed with a brand whom acknowledges their belonginess resided into their brand. Millennials are sensitive and reliant on trust thus they seek authenticity when associating with brands, primary expectation are brands' extensive knowledge on the customer's personal background subsequently using found data to determine individuals' purchase influences (Yarrow and O'Donnell, 2010). 60% of millennials agree they showcase their loyalty to brands whom they purchase apparels from, their happiness and satisfaction extends even further should a brand stress the importance of a customer-centric experience application. Discount, loyalty schemes are primary examples in how brands can constantly engage with consumers (Antonow 2018).

It's evident that millennials are commonly found to be positively reactive to brand loyalty, this generation are attracted and supportive towards strong brands that uniquely distinct themselves from competitors and positively convey its brand morals, mission to its target audience (Samala and Katkam, 2019).

Consequently, brands potentially gain cult-like status in some people's perception due to extreme admiration and care shown by a particular group of consumers', they embrace the company's philosophy deeply and are devoted in protecting the brand's image from any negative influences (Acosta and Devasagayam, 2010). For Schouten and McAlexander (1995), cult brands refer to subcultures of consumption, labelling followers as a unique subgroup emerged from a society which consists of a classified system of sharing commitment to a particular brand or consumption action. Members within of a cult brand can be seen as passionate fans and supporters (Belk and Tumbat, 2005; Sarkar and Sarkar, 2015), they identify themselves as being loyal and a committed set of consumers who will go great length to support a brand's cause even towards extreme limits.

Acosta and Devasgayam (2010, 165) imply that "from a brand community, individuals begin to develop a strong bond through the identity initiated by a common brand, exhibiting a cult-like mentality". The transition that develops a certain follower base to a cult-like doesn't require a great effort of bonding time instead it needs one particular major event to take place towards intensifying a user group's motivation to achieve a common outcome with similar beliefs. To people, brand identity is regarded as the centralized point required in a cult group (Ward et al., 2020).

2.4.2 Brand communities: Followers follow followers

Primary focus concerns with identifying particular development stages a group of people with similar brand interest experiences. What dimensions can be used to analyse the cult brand community has been requiring marketers to consider strategically how to make consumers loyal followers of the brands; how brands can nurture a loyal consumer base through an emphasis and application of a customer-centric experience in their business operations (Acosta and Devasgayam, 2010).

Extending on this notion of study, Ragas and Bueno (2011) proposed a set of 7 commandments that had potential to harness the power of cult branding should brands possess the appropriate characteristic and philosophy required. Corresponding to millennials and streetwear industry's nature, two notable rules apply to this context whereby firstly, it acknowledges consumers' strong desire to be affiliated with peer groups as a result of being social creatures. Gillis (2011) explained that us as human likes to interact with others, to find other likeminded people where we can share our interest, motivations which helps form groups. Battling against isolation is also a key influencer to achieve social inclusion, people surround themselves with friends, family to create support shields in their lives (Barrett & Mosca, 2013).

Secondly, consumers are fading away from wanting tangible goods instead favours experiential, this mindset is progressively standardizing amongst various consumers. As such evolution of consumers' service demands, cult brands sell lifestyles who develops and shares products that compliments consumers' diverse lifestyles (Bueno 2018). Essentially cult brands emphasise gaining followers that supports the brand's value and culture, they want people to fully embrace their vision that leads them into forming support groups henceforth cult branding aims to lessen the idea of people merely just being consumers **(**Ragas and Bueno 2011).

2.5 New landscape: Street fashion trend in future

2.5.1 Concept of cult brand

There is the idea of a "cult brand" that boasts cult popularity and holds enthusiastic "believers." Cult brand customers have a strong attachment and loyalty to the brand and cannot be easily separated. This concept is not still familiar even among marketing specialists, but there are many marketing hints to enter a new phase in the forthcoming future. "The Gathering" was held in Banff, Canada, 19-21 February 2020, where some unique strategic viewpoints were shared from the experiences how North American brands are attracting consumers.

Due to the influence of the COVID-19, for instance, marketing measures are switching to online. The focus will be on how to increase engagement online. It is necessary to spend a considerable amount of money on content online, and small and medium-sized enterprises who have been weakened by the new Corona are required to devise ways of delivering content. By considering cult branding at that time, it will be possible to efficiently increase customer engagement.

Cult branding, as its name implies, is inspired by the "cult religion". It is said that it was born by extracting know-how and methods that can be used for branding and marketing from academic research and books on cult religion. It refers to the process of turning into a group of believers who devote themselves to their favourite brand (e.g., Cult Branding Company, 2012; Liu & Wang, 2020). The 'believers' mean customers who have a sense of unity with the brand and who show their relationship with the brand in various visible ways; in other words, it voluntarily assumes the role of an evangelist.' By winning the 'irrational' loyalty of consumers, that is the essence of cult branding (The Gathering, 2020). Consumers will increasingly ignore the traditional advertisements, whereas brands need to be more aware of sustainable growth with innovative ideas and strategies.

2.5.2 Inspiration from the cult religion

Too much reliance on the established mainstream marketing methods. Increasing consumer engagement with valuing the brand's culture is getting critical and essential. Brands that adhere to principles that resemble organised cult religion have been successful, and the contemporary marketing will require more proactive attitudes and strategies in building new marketing model is waited for (The Gatherings, 2020).

Atkin (2020) discussed it is useful to learn from cult religions, which seem that the followings are common 12 keywords: Difference, Love, Community, Interaction, Mutual Responsibility, Ideology, Symbolism, Myth, Vow, Temptation, Abnormal Management, and Leadership. He also added his observation, cult religions often implement the following measures such as drawing boundaries between the outside world, demonising others, and proclaiming doctrine. People who have sad, lonely feelings, and those how are easy to be fooled are more likely to become believers in the cult religions.

In other words, cult branding can be said to be a systematisation of only methods that can be used for branding and marketing among the methods of cult religions. Some established brand has built a community by creating a specific image and drawing a border from the outside world. As a result, it has adopted a strategy equivalent to that of a cult religion; some brands have been using

the similar technique of demonising existing larger corporations and draw the border from them to impress and enclose the loyal customers to nurture them as cultic fans to the brand. Atkin (2020) discussed 'the Great Paradox of Cult Religion,' emphasising that those who want to be more like themselves tend to devote to cult religions. Taking this psychology to the contrary, the cult religion tends to send out the message 'we make you more like you.'

2.5.3 Millennials' involvement: Street fashion and retail sector

Millennials have their own values, ethics, and beliefs that are distinct from other generations. Therefore, marketers must understand their mentality and develop communication channels with them in order for their marketing plans to succeed (Mustafa & Al-Abdallah, 2020). Millennials exert great efforts to achieve the United Nations' sustainable development goals (UNSDGs), such as combating poverty, climate change issues, and gender equality. Their consumption patterns support the goals of sustainability and equality for all.

The millennial generation is the most generation that faced economic difficulties after World War II. For example, they experienced the great economic recession that occurred in 2008, which led to the bankruptcy of many companies and banks and the layoffs of thousands of employees and workers. They also live in a world where there is a big gap between the rich and the poor as the middle class is gradually disappearing, so their financial situation is worse than their parents and other generations like baby boomers or generation X. This made Millennials more sensitive in terms of purchase and also pushed them to get much information regarding the product before buying (Mustafa & Al-Abdallah, 2020). The most important factor that affects millennial's consumer behaviour for brands is entertainment. Understanding and critically analysing means of entertainment for the millennial generation, especially in the era of technology domination, is very important for fashion companies to improve their means of communication with them. In the past, companies used to spend a huge amount of their budget on advertising on TV or radio, as they were the only means of entertainment in that era (Dwivedi & Lewis, 2020). Now, the role of television and radio as means of entertainment is receding, especially after the emergence of digital media and streaming services which created behavioural patterns, such as binge-watching (Flayelle et al., 2020)

2.5.4 Self: on and off stage

Erving Goffman's "dramaturgy" suggests that it assumes that one's "self" is an artificial product presented within the closed system of social situation, just as "a character" on the stage is the output of an existing script, completely detached from the wider world outside the theatre. Dramaturgy's theory raises that human identity is not a stable and independent psychological entity. That is, when people interact with others, their identities are always reconstructed. This concept seems to shed a light on the future perspectives of fashion including cult brand.

In the dramaturgy model, social interaction is analysed as if it were part of a theatre performance (Goffman, 1959). This context can be applied to fashion as people has had motivation to wear clothes to 'decorate' themselves to impress others (Solomon & Rabolt, 2009). People are actors who have to tell others their personal characteristics and their intentions through performance.

Goffman defined how we perceive ourselves (internal) and our identity which is how others

perceive us (external) (Goffman, 1959). For example, restaurant waiters seem to behave in a certain manner in front of customers, but maybe much more casual in the kitchen. This metaphor can be extended to the situation during and beyond COVID-19 pandemic. Millennial consumers, as digital natives have been familiar with using online shopping channels and communicating with others using text messaging and video chat applications almost all the time (Oe, 2020) and the boundary between 'on and off' stage could be relatively lower than older generations. The digital natives' behaviour, therefore, could be the sustainable cluster to sustain the fashion brands who enjoy the clothes either on and off stage, without distinguishing between real self and performance.

Traditionally, as on stage, in order to give a particular impression to others, people have been said to control their stage equipment, clothes, language, and nonverbal behaviour in front of others, whereas they do not need to 'perform' in their private daily lives.

3. METHODOLOGY

3.1 Approach

A qualitative method was applied to the study. First, twitter posts searched with key words of "Streetwear" during July 1-15, 2022, was analysed with a text mining approach with KH Coder software to conduct a descriptive analysis. Based on the outcome of literature review and the outcome of text mining of the twitter posts' dataset, the interview guide for semi-structural interviews was arranged.

The interviews with 18 millennials participants were conducted, and all interviews were recorded and transcribed. Text mining with the open source of software KH Coder was also applied to develop word-to-word relationships to reveal consumers' perceptions for streetwear and to develop analytical framework for further discussion.

3.2 Data collection and analysis

As a preliminary analysis with twitter posts' dataset, the 793words were chosen to overview of the perceptions for streetwear fashion. When selecting the terms used in the analysis, parts of speech such as I, my, they, and so on, other general nouns, and parts of speech indicating negation were excluded: doing so enabled only words expressing the thoughts and opinions of the twitter posters to be chosen. From this process, 640 words were decided to use for the descriptive analysis for the basic material for an interview guide. To build key themes for further analysis, a hierarchical clustering map was developed with the Jaccard coefficient to determine the degree of word-to-word co-occurrence and create clusters (Higuchi, 2020b). In this chart, words closely associated with each other are connected as one group, while closely associated clusters are merged with the final complete cluster of analysed text data (Baltranaite and Povilanskas, 2019).

Based on the interview guide developed with the literature review and text mining outcome of Twitter posts' analysis, the interviews were conducted remotely with 18 participants. (via Zoom, Skype, or Line). Each in-depth interview lasted 30–40 minutes. The transcribed data set was explored by a thematic analysis, and as a complementary tool, the text mining software KH Coder was used to extract key words and produce a correspondence map and co-occurrence diagrams, which were in turn used to explore the structures of participants' perceptions of streetwear fashion (Higuchi, 2020a; Higuchi 2020b). From the text data of 3,047 words, 616 words were extracted for the analysis after choosing the words expressing the interviewees' thoughts and opinions

regarding the streetwear fashion.

4. FINDINGS AND ANALYSIS

4.1 Twitter posts on streetwear

The Ward method of hierarchical approach was applied to the twitter posts dataset (Higuchi, 2020). Cluster analysis outcome presents the categorised input terms showing groups of different properties of the terms. In other words, the dendrograms demonstrate word groups according to their strength of associations and connections among the terms (Salloum et al. 2017). The terms with frequency of four and over are analysed to develop a word cluster diagram to provide key questions which will be analysed with the interview data with chosen 411 words extracted from the whole dataset. Figure 1 demonstrates word cluster dendrograms. Based on them, the authors categorised two key topics for the interviews with two subtopics for each:

Key topic 1: Millennial shoppers' streetwear fashion values in the context of cult

Key topic 2: Millennial shoppers' perspectives for streetwear as a tool showing self 'on stage'

These key topics will be critically discussed with the interview data in the next stage of the analysis.

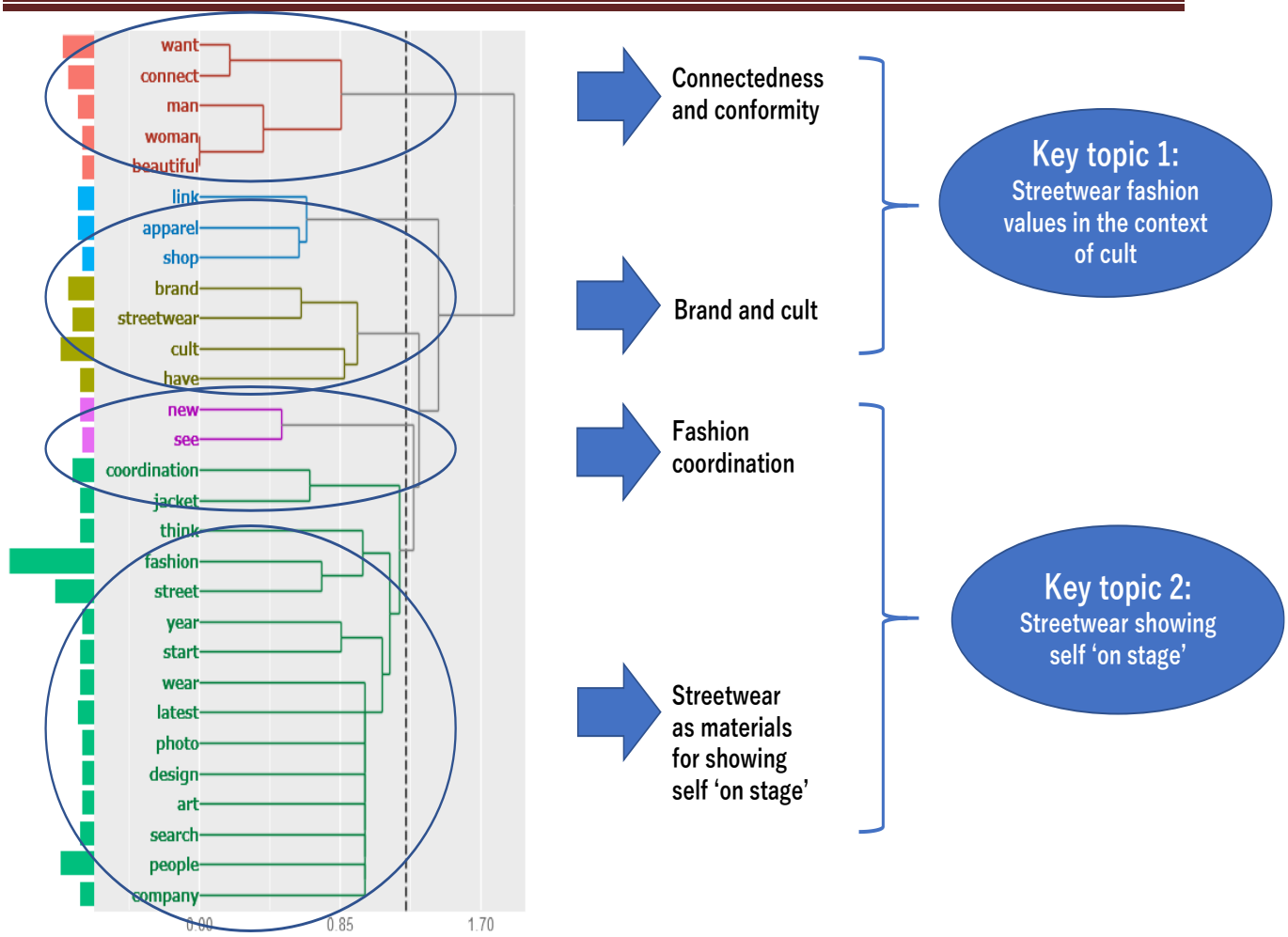

Figure 1 Twitter post word cluster dendrograms with the developed topics

4.2 Interview data analysis

Based on the developed key topics and literature review outcome, 18 interviews were conducted. Table 1 shows the frequently mentioned words of five times and over appearance in the interviews which were extracted by KH Coder. Figure 2 demonstrates an outcome of corresponding analysis. The farther away from the origin (the point where 0 on the vertical axis and the horizontal axis intersect), the more characteristic the word is. Therefore, it is observed that the terms such as 'aesthetic', 'appeal', 'design', 'theme', 'loyalty', and 'question' are unique perspectives revealed by the analysis. Based on the outcome, co-occurrence map of the terms was developed which is shown in Figure 2.

Extracted words		Frequency
brand	Noun	43
people	Noun	22
consumer	Noun	18
item	Noun	18
product	Noun	18
streetwear	Noun	18
culture	Noun	16
price	Noun	16
value	Noun	16
interest	Noun	13
market	Noun	12
reseller	Noun	12
especially	Adv	11
fashion	Noun	11
become	Verb	10
company	Noun	10
demand	Noun	10
even	Adv	10
limited	Adj	10
purchase	Verb	10
apparel	Noun	8
collaboratic	Noun	8
fan	Noun	8
high	Adj	8
person	Noun	8
sense	Noun	8
street	Noun	8
style	Noun	8
time	Noun	8
buy	Verb	7
identity	Noun	7
industry	Noun	7
similar	Adj	7
term	Noun	7
thing	Noun	7
aesthetic	Adj	6
create	Verb	6
different	Adj	6
extent	Noun	6
follow	Verb	6
get	Verb	6
give	Verb	6
go	Verb	6
loyalty	Noun	6
much	Adj	6
question	Noun	6
remain	Verb	6
appeal	Verb	5
authenticit	Noun	5
business	Noun	5
certain	Adj	5
clothing	Noun	5
cost	Noun	5
cult	Noun	5
design	Noun	5
factor	Noun	5
group	Noun	5
important	Adj	5
initial	Adj	5
key	Adj	5
millennial	Noun	5
money	Noun	5
piece	Noun	5
possess	Verb	5
purchase	Noun	5
same	Adj	5
see	Verb	5
wear	Verb	5

Table 1 Frequently mentioned key words (five times and over)

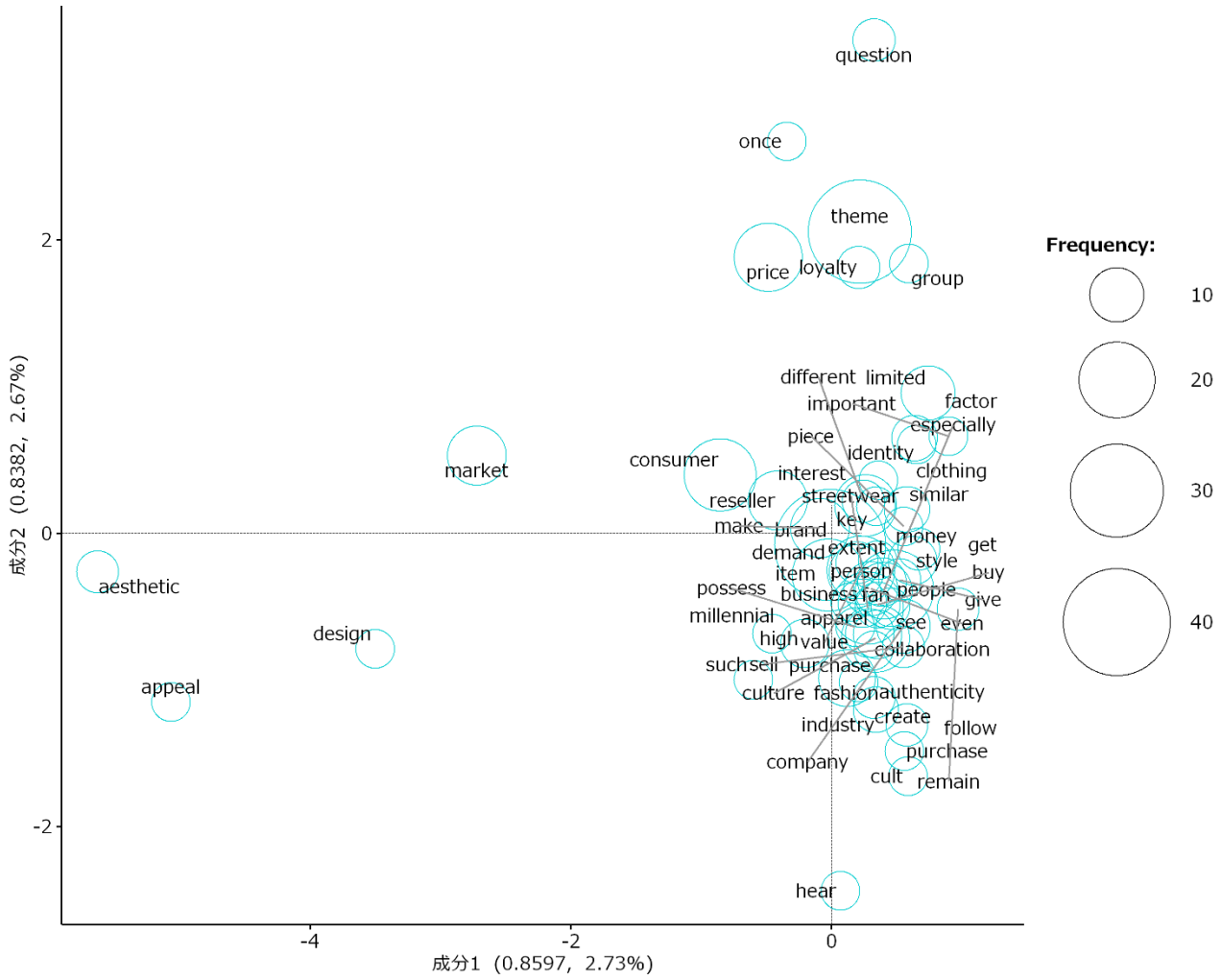

Figure 2 Overall analysis of interview data with key words

The Jaccard coefficient was used to determine the degree of word-to-word co-occurrence and a network diagram was developed (Higuchi, 2020). Words closely associated with each other are connected with lines (Higuchi, 2020). KH Coder displays networks that are more closely associated with each other as subgraphs demonstrating by modularity (Higuchi, 2020). Out of 616 words, 66 words occurring with frequencies of five times and above were used for the analysis. When selecting the terms used in the analysis, parts of speech such as I, my, they, and so on, other general nouns, and parts of speech indicating negation were excluded; doing so enabled only words expressing the thoughts and opinions of the interviewees to be chosen. Figure 3 presents the co-occurrence map of the key words extracted from interviews; it can be observed that nine clusters were generated. The millennial shoppers' perceived values for streetwear fashion are rearranged in Figure 4 with key themes for each cluster.

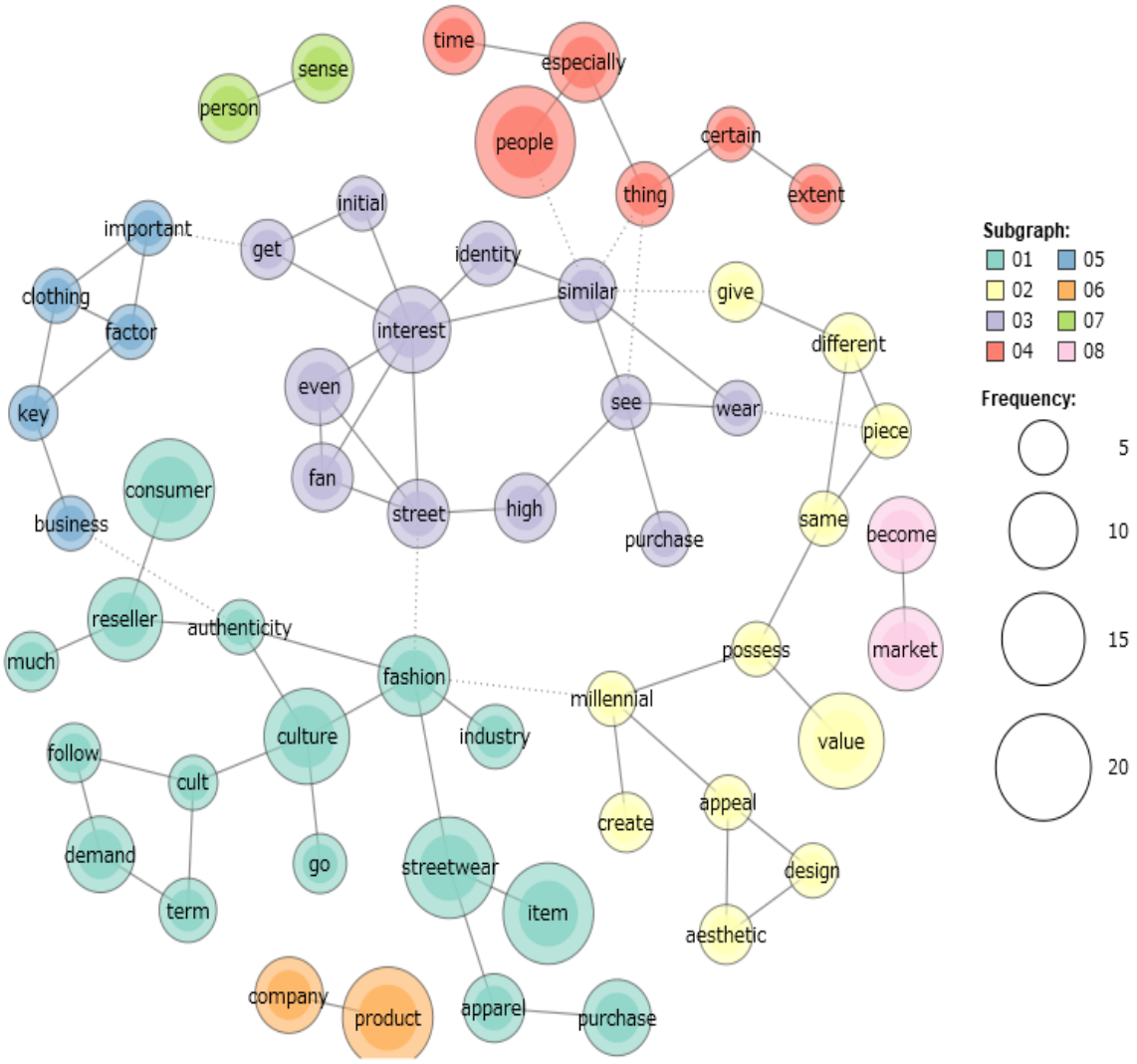

Figure 3 Co-occurrence term map of the interview data

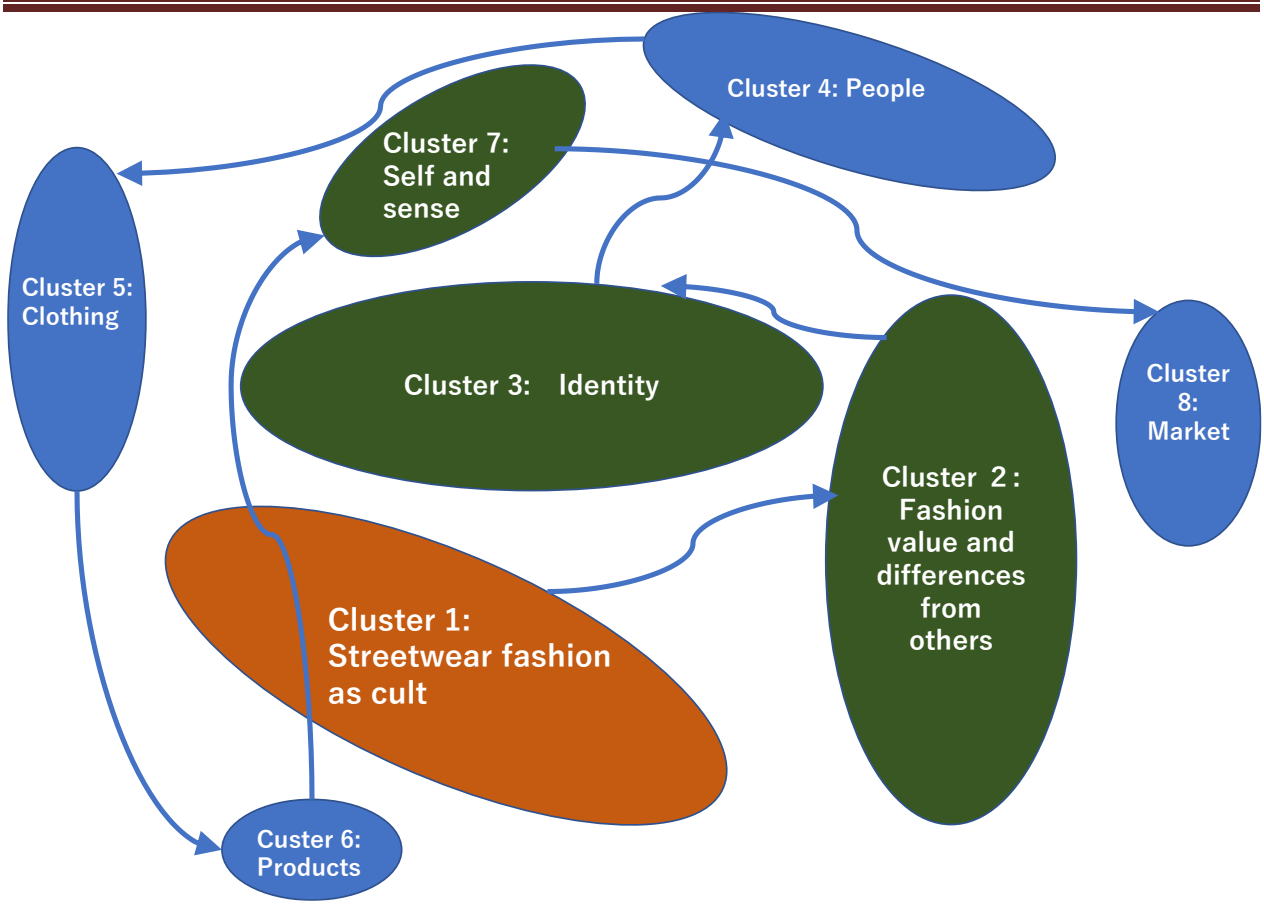

Figure 4 Developed key themes and relationship map

The millennials' shoppers' perceived values and aspects pertaining to streetwear fashion are rearranged in Figure 4. Both Figures 3 and 4 indicate that the shoppers' discussed the streetwear fashion as a cult which involved them to commit to the specific brands (Clusters 1), Fashion to differentiate them from others and identity (Cluster 2,3, and 7), the overall perceptions of elements of streetwear fashion (Clusters 4,5,6, and 8).

4.3 Discussion

A conceptual map of millennial consumers was visualized by means of a graph generated by KH Coder. The resulting nine clusters highlighted the values of streetwear fashion as perceived by millennial shoppers. Co-occurrence and key themes and relationships maps of the interview data indicate that shoppers discuss streetwear fashion as a cult related to their commitment to a particular brand, from which consumers value the differentiation from others and the expression of a different identity. evaluation.

Fashion has communicated peoples' conformity to societal, cult, religious standards as well as expressing characters and messages. The clothes have been an iconic consumer artefact layered with meaning. Although there have been previous cases in which the concept of "cult" has been applied to fashion research (Telotte 2021; Mollet & Scott, 2021; Marroncelli & Braithwaite), this study took that perspective one step further by applying Goffman's framework (Goffman, 2021), which is a sociological argument, to visualise what young consumers think about street fashion and how they evaluate and expect it to function. and their expectations of the function of street fashion.

As an analytical base, Goffman's theory 'internal and external self' has been used to enhance critical discussion, focusing on the new wave of streetwear fashion in the millennials' perspectives. To shed light on the contemporary consumer perspectives and behaviour prone to street fashion brand, the concept of cult was applied to explore its journey to a contemporary marketplace theme. The viewpoints provided in this study will contribute to further discussions with analytical framework for the relevant researchers and practitioners of the fashion industries.

5. CONCLUSION

5.1 Theoretical contributions

This study was based on data on millennial consumers' attitudes toward street fashion to provide an overview of their concepts. First, based on themes generated from the results of mining SNS (Twitter) posted data, I visualized the phases of consciousness surrounding street fashion from the results of interviews conducted with millennial consumers, and then from their in-depth data. Based on an interdisciplinary literature review, the social significance of fashion was re-examined from the perspective of fashion as a cult and Goffman's concept of dramaturgy.

Fashion research is a popular topic in marketing and brand studies. This study provides a new perspective and agenda for discussion in this field. Another contribution of this study is that it proposes to support the further discussion based on the Goffman's proposition in sociology and clearly shows the significance of developing an interdisciplinary discussion.

5.2 Practical contributions

Although this study is still in the realm of pilot research, it has the potential to clarify points of appeal to millennials that are effective in promoting street fashion sales, and to contribute to the formulation of even more effective marketing strategies. Street fashion is expected to continue to grow as a purchasing target for millennials. Street fashion brands are expected to formulate more efficient and effective marketing strategies, and in doing so, the values and points of view latent in the consciousness of millennials and consumers presented in this study can be expected to be utilized as reference materials.

Although there have been academic studies in the past that have applied the concept of cults to fashion research, the greatest practical contribution of this study is that it was able to sharpen the points that appeal to young consumers by using Goffman's concept of dramaturgy as a result of meticulous text mining.

5.3 Limitations and further research opportunity

This study provided a new perspective for research in the field of street fashion through qualitative

methods. However, the author recognises the limitations of this study. First, the results obtained here must await further refined research and analysis in order to be generalised. In order to develop stronger and more realistic suggestions for the street fashion field, and to improve the results to the level of concrete recommendations in terms of both research and practice, it is necessary to substantiate the results of this study through quantitative analysis using survey data. By doing so, I will also aim to propose a scale for measuring and evaluating consumer perspectives and behaviour towards street fashion.

Disclosure statement

No potential conflict of interest was reported by the author.

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