THE MARKETING OF FASHION

30

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LEARNING OBJECTIVES

At the end of this chapter, you should be able to:

- Understand the function of marketing
- Describe the marketing mix
- Explain traditional and new technology media channels
- Understand the value of trends and fashion forecasting
- Understand and use key terminology

30.1 INTRODUCTION

The textile and fashion industry contributes to global and national economies through the purchasing of clothing. How do fashion designers and retailers decide what they will design? How do they know what will sell? The design development process is symbiotic with the marketing process and intelligence data of all kinds are gathered during the process to make sure that there is a market – a consumer, for the product. Here the process is explored in detail and with reference to new technologies as new ways of marketing fashion.

30.2 WHAT IS MARKETING?

Marketing requires a company to think about the customer or potential customer of a particular product. The product needs to fit in with the needs and lifestyle of the customer and generate repeat purchases of the product by that customer. The need to make money is absolutely key.

Marketers achieve this by using a range of 'traditional' approaches, for example, by using market researchers to gather 'intelligence' material and by the advertising of the product. Less obvious approaches are through the 'branding' of the product, the development of the product, the pricing of the product, the promotion of the product, the future possibilities of the product through forecasting and the distribution of the product (Easey, 2009).

30.2.1 THE FOUR P'S: PRODUCT, PRICE, PLACE AND PROMOTION

Marketing was described by James Culliton in 1948 as a 'mixer of ingredients' – which could help to achieve a recipe for success. E. Jerome McCarthy moved this on to invent the 'Four P' concept in 1960 as being the main ingredients in the mix, and this concept is shared broadly in textbooks about marketing.

The four P's are **PRODUCT**, **PRICE**, **PLACE** and **PROMOTION** (http://www.marketingteacher .com/lesson-store/lesson-marketing-mix.html 02/08/11).

There have been further developments of the marketing mix – known as the extended marketing mix, which involves three more P's. These are People, Process and Physical evidence: firstly, People, this would be people who are involved with the consumption of the product; the consumers/customers, what level of the market is the product aimed at and what demographics do the customers share? Secondly, Process, the process of how the product reaches the consumer from concept to realisation and thirdly, Physical, the physical evidence should include the satisfaction of the customer with the product through feedback from the customer.

Markets have developed in recent times, with consumers becoming much more sophisticated, moving from 'homogenised' markets to what became known as 'niche' markets.

Niche markets are markets that supply 'specialist' products to a smaller, specific, target audience. The product focus may be on quality, exclusivity or function, or all of these, but here the product provides a specific need that fits in with the lifestyle of the consumer.

30.2.2 THE FOUR C'S: CONSUMER, COST, CONVENIENCE AND COMMUNICATION

In 1993, Robert F. Lauterborn suggested a Four C's classification to the marketing mix, which is much more consumer oriented and suits 'niche' market development. These four being, firstly, the **CONSUMER**, that is, satisfying the needs of the consumer through regular reference to them through development of the product. Secondly, **COST**, elaborating on the Price by adding consumer ownership and the extension of brand values of the product, such as environmental and sustainability issues. Thirdly, **CONVENIENCE** replaces Place, in terms of locating the product, the ease of finding out information about the product and purchasing the product. Finally, **COMMUNICATION** replaces Promotion by using new technologies to communicate, before and after purchase, with the consumer, through online selling, targeted banner ads, search engine optimisation, pay per click, social media networks, viral marketing and games, videos and email (http://www.customfitfocus.co m/marketing-1.htm 03/08/11).

30.3 THE MARKETING OF FASHION

In this 'marketing of fashion' context, the 'consumer product' is the garment or accessory that has been developed by a designer with reference to marketing information. The fashion product allows for a variety of marketing methods to be used and because it is very varied with different customers, different lifestyles, needs and uses, the fashion marketer needs to make a number of informed decisions. These decisions begin with the creation of the product (see Figure 30.1). Design research is undertaken to explore the shape, colour, texture, form and function of the product; also the fashion element is explored – making the product contemporary and desirable so that it fits in with customer
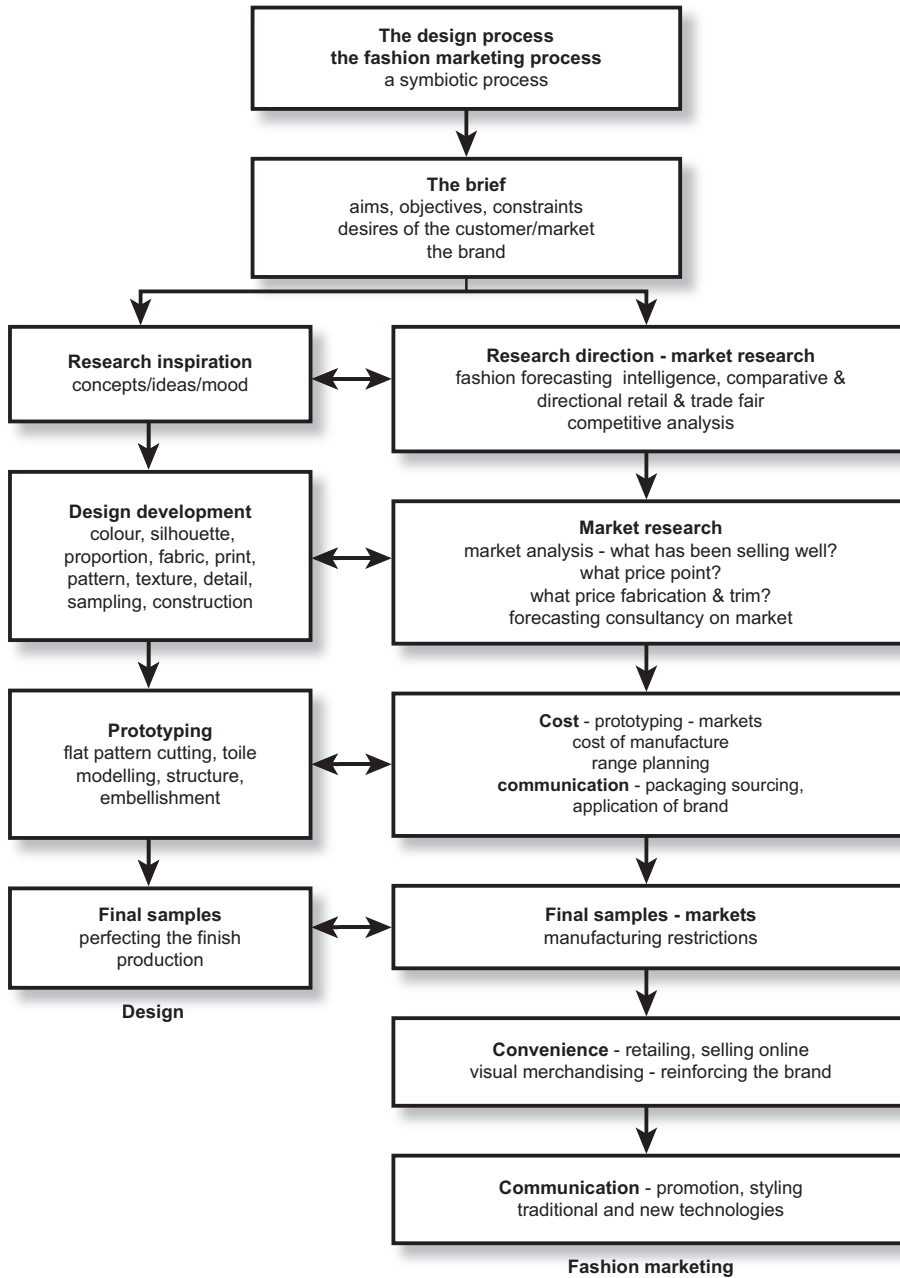
FIGURE 30.1

This chart shows the symbiotic relationship between the fashion design process and fashion marketing.

Source: Created by the author.

needs. Intelligence material is gathered from forecasting publications, retail reports that may be comparative (looking at the same type of product in the shops and comparing fabrication, price points, construction, detail and colour) or directional (looking at new and different products, new directions, new fabric technology, new fashion trends) and other inspirational research material such as cultural and artistic influences (McKelvey & Munslow, 2011).

30.3.1 PRODUCT DEVELOPMENT

Once development has begun then the 'cost' of the product needs to be determined, this is very much dependent upon the following:

- Fabric
- Amount of fabric used
- Trim
- Detail
- Construction complexity
- The market level at which the product will be placed
- Broader issues such as the source of the fabric and the ethical manufacture of the product

30.3.2 RETAILING SPACE

The 'convenient availability' of the product is where it will retail, be it virtually or in bricks and mortar, also referred to as the 'distribution channel'. This may well be where the brand is reinforced in the interior decoration of a store, creating the right mood for its customers. Or, it could be the ease of locating the product online, finding out about its provenance and choosing from a number of delivery options.

30.3.3 COMMUNICATION OF THE PRODUCT

Possibly the broadest area of activity is the 'communication' of the product, which could involve advertising, public relations, word of mouth, sales promotions, further communication with the customer via email and social networking. Advertising the product might involve paying for a television advertising campaign, running a photographic styling shoot to use images in print-based media like newspapers and magazines and on ambient media like billboards.

30.3.4 PUBLIC RELATIONS

Public relations work involves producing press releases and photographic styled images to 'sell' the product or collection to the right customers in the right magazines or newspapers. 'Word of mouth' relies on the satisfied customer spreading the word about the product, and these days this is achieved very successfully through social networking sites. Sales promotion uses strategies like reducing the price of a popular product to encourage the purchase of other products sitting alongside, or customers accumulate rewards points to put towards their next purchase.

30.4 TARGETING A MARKET

Markets can be 'mass' (an overwhelming group of consumers who may use the same household product for example) and homogenised (to make uniform or similar) involving consumers with similar needs and wants. A heterogeneous market (composed of widely dissimilar elements) consists of consumers with diverse needs and wants (Bovee & Thill, 1992).

As 'niche' markets (where there is demand, by the consumer, for a very specialised product) are now frequently targeted there is a necessity to identify 'gaps' or 'opportunities' for a new designer or manufacturer. The market needs to be able to be 'identified', in that it needs to be understood and reached by any marketing message or distribution channel. To achieve a better understanding of this, the tools of segmentation (sub-division of the mass market, for example, for better targeting) and demographics (the statistical data of a population such as the average age or income) are used (Easey, 2009; Jackson & Shaw, 2001).

Geographic Segmentation: This can refer to country regions, city centres or the effect of weather. Fashion is traditionally organised by season, but weather patterns at a given time of year, in holiday regions, for example, will have a strong bearing on the type of clothing required.

Psychographic Segmentation: Here lifestyles are explored, that is, the individual's pattern for living, is expressed through activities, interests and opinions.

Demographic Segmentation: This can refer to gender, occupation, marital status, income, wealth, education, religion, age, size, height, youth subcultures, life-stage of the family, neighbourhood, region, country and climate.

Behavioural Segmentation: The final use of the product, brand loyalty, consumer needs for certain benefits and price sensitivity are considerations here.

Socio-economic Classification: This is considered quite an old system now as it is based on class, but does allow for broad judgements based on occupations and often is used as a reference to the lifestyle of the consumer. See Figure 30.2.

Nowadays, being 'fashionable' has nothing to do with class.

A	Upper class	*Senior professional*
B	Middle class	*Managerial*
C1	Lower middle class	*Supervisors, junior management*
C2	Skilled working class	*Skilled manual workers*
D	Working class	*Semi/unskilled manual workers*
E	Subsistence level - low fixed income	*Pensioners, students, the unemployed*

FIGURE 30.2

Socio-economic classifications.

30.4.1 CUSTOMER PROFILES

These are also known as pen profiles and personas. These can take into account a number of possibilities and tend to tell a story about a potential consumer, analysing lifestyles, attitude, occasion of use for a product, income, age and any other defining characteristics. This tool helps to target advertising and marketing to these potential consumers and so cuts costs. See Customer Profile examples in the Evolution and Stratagem Case studies later in the chapter.

30.4.2 SEASONAL AND OCCASION MARKETS

The traditional spring/summer and autumn/winter fashion seasons have developed into new opportunities such as early spring, spring, early summer, summer sale, high summer, transitional summer, autumn, party wear, Christmas and winter sale. There are a number of reasons for these opportunities, such as climate change and a need for a versatile, perhaps layered wardrobe, many more opportunities to travel abroad and more collections to tempt the consumer whilst waiting for the main season.

Holidays, calendar events, leisure and activities, back to school and weddings all provide further marketing opportunities.

30.5 BRANDING

Branding allows the consumer to differentiate between different products. The brand targets particular consumers.

A brand is a mixture of a number of attributes, many intangible; that is, they are perceived and discerned. Usually these are recognised in a logo or icon forming a trademark – this is the brand identity and allows the consumer to recognise one brand's differentiation from another. Differentiation comes from 'values' that can be built into the brand, these are usually related to human personality traits, such as warmth and reliability, so that consumers can understand exactly what kind of experience they can expect from using a particular product or service (http://www.brandchannel.com/ 18/10/10).

Without branding it is difficult to know how you might market a product or service.

Branding is important in getting your target market to see that you are the only brand that can provide the right solution to their needs, so that you can build loyalty to the brand and, of course, repeat sales.

30.5.1 BRANDING CASE STUDY: APPLE INC.

An example of a well-known brand is Apple who compete in the highly competitive markets of personal computing and the consumer electronics industry and are the largest mobile devices company in the world. The brand is synonymous now with innovation in the form of the iMac and Macbook computers, the iPod, iPhone, iPad, iTunes and applications for these. The Apple brand is about lifestyle; imagination; liberty regained; innovation; passion; hopes, dreams and aspirations and power to the people through technology. These products develop a highly relevant and desirable brand image in the mind of the consumer that they have not previously reached and also promote strong brand loyalty from the consumers that have bought Apple products in the past. Apple prides itself on being a humanistic company with customer experience as its focus. (Marketing Minds, http://www.marketingminds.com.au/branding/apple_branding_strategy.html 03/08/11).

30.6 **THE TRADITIONAL MEDIA CHANNELS**

With brand values (such human traits as warmth and reliability applied to the product identity) it is easier to work with each element of the promotional mix; the effect will be stronger and will last longer when the 'handwriting' (the visual identity of the brand in the form of a logo and its application) is consistent every time it is used across a variety of media, such as advertisements, on the web, in a store, on the letterhead. It becomes distinctive and is recognisable, it is reinforced in the mind of the consumer and ultimately becomes easier to recall (Easey, 2009).

The traditional channels for promoting products and services are as follows:

Television – This is the most expensive method of advertising, there are many television channels these days with particular markets in mind. Adverts are short though, so there is a limit to how much information can be conveyed, but this is a good medium for consolidating a brand image.

Outdoor advertising – This is known as ambient media and includes billboards, the Underground and other transport systems, street furniture and taxis. This is relatively inexpensive and can target more closely particular users of transport, but it doesn't give much opportunity for lots of information.

Magazine advertising – This is quite an effective, if static, medium as magazines tend to be aimed at a target market in any case. Magazines are often kept for months which means repeat exposure and may lead to sales, there is also the 'pass-along' value to like-minded consumers. However, magazines do tend to require higher production costs and there is limited flexibility in terms of placement of an advertisement.

Celebrity and focussed publications – The 'cult' of celebrity has had an impact on the fashion marketing mix. Celebrity endorsement and sponsorship is a very powerful form of promotion. Having links to the brand with a well-known personality helps to add credibility. An admired celebrity brings their traits of good taste to the brand. Even though they have been paid, if they use the brand it strengthens the brand values. If the celebrity does something damaging in their career, this can have an adverse affect on the brand. Sports brands, in particular, have been very successful in the use of celebrities such as David Beckham.

Radio Advertising – This is not often used by the fashion industry due to the limitations in communicating information as this is obviously not a visual medium, although alerts to sales and events do work.

Sales promotion – This relies on offering discounts on products, or the use of coupons and vouchers, which may then help to convert customers to being brand loyal. Customers may become accustomed to sales if this tool is used too frequently and may not buy at other times. This could also hurt the brand image.

Public relations – These may be in-house or external companies employed to get the brand message across, through launches, parties and events. How they communicate the brand is key, also what response do such events get from the press? Mentioning a product in the press often gives immediate legitimacy. The right public relations company will have strong relationships with press and other media, the wrong one will waste time and money by not getting the brand message across in the right medium.

Personal selling – The knowledgeable sales assistant helps to reinforce the brand. The one-to-one feedback is powerful in personal selling but relies on trust that the assistant will have the customer's best interest at heart.

Direct marketing – This involves mail-outs to targeted customers. This may target the right customer but, as unsolicited mail, may just end up in the waste bin without being read.

30.7 NEW TECHNOLOGIES AS MEDIA CHANNELS

The Internet has become a powerful tool for selling, promoting and feeding back consumer opinion. A full range of products can be reviewed and compared at any time of day and night, products that are normally out of reach in another country can now be purchased and delivered to the customer's door in a very reasonable time frame. Search engines such as Google, one of the best known brands on the Internet, can help to find any product using key words for searching, as well as such sites as the purpose-built product comparison site, Kelkoo, founded in France in 1999. It provides information on products including seller information and price.

Ebay is an American online auction site that is a consumer to consumer business, where a broad range of products and services are bought and sold by businesses and ordinary people and feedback is sought on products and services received, with a view to constantly improving the shopping experience.

The Internet is constantly updating and improving from an original information-based retrieval system to a fully interactive experience, which can also be accessed by a number of devices, such as desktop and laptop computers and tablet computers such as the iPad, mobile devices such as the iPhone and entertainment systems such as the iPod, PSP (Play Station Portable) and Xbox 360. Entertainment can be found by 'surfing' the Internet, downloading music and videos, playing games and downloading entertainment, promotion and information applications. Social networking has also become a popular online pursuit where individuals and organisations connect to each other through interdependency such as friendship, common interest, likes and dislikes, beliefs or knowledge. One of the best known social networking sites is Facebook, where an individual creates a personal profile made available to 'friends' and where friends exchange messages and join common interest groups. Facebook is accessible on any personal computer and on mobile devices such as smartphones, that is mobile phones that combine cameras, media players, touchscreens, Global Positioning System (GPS) navigation, mobile broadband and Wi-Fi.

30.7.1 WEB 2.0 AND OTHER TECHNOLOGICAL DEVELOPMENTS

The expression Web 2.0 is broadly meant to encompass a combination of new technologies (Javascript tools like AJAX) and interaction from the user. The user can be an amateur writer or developer who democratically contributes information and applications freely, and is as credible as traditional written sources and commercial software.

Web 2.0 provides opportunities for users to collaborate with each other online by sharing and interacting with information in what is known as a 'social media dialogue', as creators of user-generated content in a virtual community, in contrast to the passive viewing of content that was created for them (Oreilly http://oreilly.com/web2/archive/what-is-web-20.html). Characteristics such as openness, freedom and collective intelligence are key to Web 2.0.

Examples of such opportunities are social networking sites, like Facebook, wikis like Wikipedia that are editable and extend information that can be 'done' and 'undone', blogs that are personal commentary sites including text, visuals and video, video-sharing sites like YouTube and Vimeo, the ability to 'tag' photographs and text and to use 'extensions' where the web becomes an application platform and document server such as the use of Adobe Flash Player, Adobe Reader, Java, Quicktime and Windows Media Player.

This participatory virtual community also has a 'sharing' phenomenon, which is often free to anyone who wants to contribute, for example, tutorials on using software, software and source code are shared, material on any subject is available for use.

30.7.1.1 Creative Commons
Creative Commons is a non-profit-making organisation that wishes to increase sharing and collaboration legally on the web. Their mantra is 'share, remix, reuse – legally' to fulfil the full potential of the Internet! They release copyright licenses known as Creative Commons licenses to the public free of charge. The licenses allow creators to decide which rights they reserve instead of the default 'all-rights reserved copyright' that was designed pre-Internet. For more information about this initiative visit http://creativecommons.org/about.

30.7.1.2 Facebook
Facebook is what is known as a social networking site, which allows users and companies to create a profile that can be seen online, users can leave 'status' messages and communicate with each other in statements and brief comments. Users can join groups where they have common 'likes'. Companies can leave information about new fashion lines, events and sales. They can pay to advertise on Facebook by closely targeting their customers in banner ads and other smaller adverts. Users can play games and view new content from companies.

30.7.1.3 Twitter
Twitter is a communication platform increasingly used by companies to connect with their customers, as well as individuals and celebrities. There are opportunities to share company information and gather market intelligence that could be invaluable in building relationships and loyalty with customers. Customers can feed back about products that were satisfactory or disappointing, can offer ideas to companies about improvement and can, in return, be informed about special offers, coupon codes can be provided, links to key information or new events can be given, online shopping tips can be shared. Tweets are easy to read at up to 140 characters and offer a 'real time' method of communication.

It is the level of information that makes this useful; for example, it is easy to pass on information about some small defect in a product that would not normally warrant a complaint. It can make the customer feel close to the brand and feel that they are being heard, therefore increasing brand loyalty.

30.7.1.4 Instant messaging
Instant messaging also provides opportunities to inform customers about products, events and 'good deals'. It is a 'non-confrontational' method of promoting, as it is text based and is usually in response to some request from the recipient to receive information. Mobile phones and devices are hugely popular and this is an effective way of informing target markets.

30.7.1.5 Virals
This is the electronic equivalent of 'word of mouth'; an online film or message is created and is designed to be entertaining enough for customers to pass to each other, often through YouTube and email. Therefore making others aware of the brand, at no cost, but at great circulation speed.

30.7.1.6 *Blogs*

Most blogs (**web logs**) are privately generated and have various uses including showing personal online diaries, sketches, links and videos, but some are developed by companies; these may be developed for branding, marketing and pubic relations.

Blogs are web pages generated by 'users' and published for anyone to see. They are of a simplistic, linear construction and tend to run from oldest to newest postings.

30.7.1.7 *YouTube*

YouTube is famed for allowing users to post videos online, sharing them so that they can be viewed across the world. A huge range of videos are available to view including virals!

30.7.1.8 *Podcast and webcast*

A podcast is a series of digital media files that can be downloaded whenever they are posted.

A webcast can be a live or on demand file that uses 'streaming' media technology.

30.7.1.9 *Email*

Electronic mail or email is ubiquitous nowadays and as well as being a generally informal communication device is also a selling and promotional medium. Free subscriptions to newsletters and Websites allow the recipient to remain up-to-date with developments to their favourite brands. Email may also be the container for viral videos and other marketing material that can be attached for download, and links to Websites can also be contained within the message.

30.7.1.10 *Flickr*

Flickr hosts an online community that encourages users to share photography and video. The site is used widely by bloggers to host images that are embedded in their blogs and other social media, thereby spreading information. Flickr has an application for the iPhone, Windows 7 phone and the Blackberry.

30.7.1.11 *QR codes*

QR code is an abbreviation of quick response code and is a two-dimensional barcode that is readable by barcode readers and mobile phone cameras. The code is a square of white with black units (see Figure 30.3). This could hold text, a URL or other information. Users with a camera phone and the correct reader application can scan the codes to get information or go directly to a Website. The technology is ubiquitous in Japan, the Netherlands and South Korea. Applications for reading the code are available for most smartphones.

Personal QR codes can be generated for free and shared. One particular Website is http://delivr.com/qr-code-generator and it generated the QR code shown in Figure 30.3, which is the URL for the author's illustration blog.

30.7.1.12 *iPhone and Android smartphones*

The iPhone was one of the first mobile phones to be mainly controlled through a multi-touch interface by a touchscreen and can be considered a smartphone.

The App Store can deliver applications directly to the iPhone or iPod Touch over Wi-Fi or cellular networks without requiring a PC. iPhone 4 includes a 960×640 pixel display with a pixel

FIGURE 30.3

Example of a QR code.

density of 326 pixels per inch, a 5 megapixel camera with LED flash capable of recording HD video, a front-facing VGA camera for videoconferencing. This makes it a very versatile and tactile tool. Competition exists from the Android operating system for smartphones, which was released in 2008. Android is an open-source platform supported by Google, along with major developers, such as Intel, Motorola and Samsung; they form the Open Handset Alliance. The software suite included on the Android phone consists of Google Maps, Calendar, Gmail and a full HTML web browser.

30.7.1.13 Apps

Apps or applications can be downloaded from App stores for smartphones. The first App store was for Apple's iPhone. Third-party applications were made available for download, which added considerably to the choice of applications for nominal sums. Applications cover anything from games, entertainment, utilities, social networking, music, productivity, lifestyle, reference, travel, sports, navigation, health and fitness, news, photography, finance, business, education, weather, books and medical and offer great opportunities for promotion. For example, the free All Saints application allows users to shop the full collection with new styles uploaded daily; to search for specific pieces; to create a wish list; to share products with friends via email; to locate the nearest stores to your position using GPS and updates the latest content automatically.

There follows a brief case study of Wickedweb Digital marketing agency, and they use new technologies and social networking as marketing tools. They are responsible for All Saint's marketing strategy, which is discussed in more detail in Case Study 3: All Saints of Spitalfields.

30.7.2 CASE STUDY: WICKEDWEB DIGITAL MARKETING AGENCY

Wickedweb is a web marketing company that sets out to 'build engaging relationships between brands and their audiences using digital communications', they are 'digital marketers' (http://www.wickedweb.co.uk 15/10/10).

They use social media marketing strategies to help companies to improve their brand awareness and loyalty and the sales of product, for example, Facebook, YouTube and Twitter.

The 'conversational' styles of social networking help to break down barriers and build brand perception and loyalty.

Audio and video tools (YouTube), online radio, photographic tools, podcasts and 11webcasts can all help to improve brand loyalty and are utilised by Wickedweb.

Niche markets might require different social networks to communicate; there are many networks on the web to choose from, and Wickedweb could even build a specific network and provide complete management of a company's online presence.

As social networking is a popular tool with millions of users, how does a company make their voice heard? Their solution is to be an expert in the field, so when users can comment, add their own voice, express themselves and share web links, hints and tips on a community site it all helps to improve customer loyalty.

Wickedweb also develops mobile applications for the iPhone that support social networks, provide relevant games, sometimes viral games and information applications that support the brand.

Social networking can attract all kinds of users, so how do you know that you are targeting the right customers? Wickedweb can provide a range of tools that analyse and report on keywords used, target potential customers by similar demographics, the location of customers and positive and negative commentary.

They worked with All Saints of Spitalfields to improve their brand awareness online.

30.8 THE MARKETING PLAN

The marketing mix of consumer, cost, convenience and communication will be used here. A mixture of traditional and new technology marketing methods will be included in a context that relates to two particular fashion concepts.

There follows two case studies exploring the process of the marketing of fashion, one is a womenswear orientated project, the other is menswear; they have different approaches to communication but both show strongly how the 'concept and consumer' is key to creative solutions in the marketing mix.

Both projects follow a process of market research, specifically about the consumer and the target market, competitive analysis, customer profiles, conceptual development, the 'critical path' for achieving the objectives of 'from concept to realisation and promotion', cost, convenience, communication, the traditional marketing approach and the technological marketing approach.

Design development works in tandem with this process.

30.8.1 CASE STUDY 1: 'EVOLUTION' BY KATIE LAY

'A case study to support the evolution of an "Urban-wear" women's-wear collection, which integrates influences from the latest technological advancements with shapes and details inspired by the beauty of nature in the world around us…' (Excerpt from Katie's Marketing Plan; Lay, 2010a).

Market research: Katie's primary objective was to blend the performance and flexibility of sportswear with designs drawn from nature in order to create a practical, comfortable and fashionable range

that provided practical solutions to the problems facing the target market. She then organised her thoughts into secondary objectives to undertake her research (Lay, 2010b):

- Use the Internet, library and magazines to thoroughly research the latest urban-wear designs.
- Gather opinion regarding the current understanding of the style by issuing a questionnaire to a significant group of people taken from the proposed target market, using hand filled, email and Facebook.
- Analyse opinions gathered from the returned questionnaires and evaluate the potential for an expanded range of garments.
- Use a number of modes to research current designers in order to understand their thoughts on current and future trends for the introduction of new technologies.
- Understand how new technologies have already been used to influence and direct fashion trends.
- Research new technologies, materials and production methods that could be integrated to create the new look and feel.
- Study aspects of the natural world and extract potential shapes, colours and themes that could be integrated to complement the new look and feel.
- Prepare a number of examples of potential designs and concepts that show how the style can be expanded as proposed for presentation to a focus group.
- Hold a focus group of four people taken from the target market to discuss the proposed integration of themes taken from technology and nature.
- Analyse the feedback from the focus group to determine which ideas received most favourable feedback and should be studied further.

30.8.1.1 Consumer
The Concept

'Evolution' is a new range of 'active-wear' garments, which elaborates on a trend of crossovers between casual, sport and high fashion. This comfortable, wearable range is sophisticated, modern and stylish. The uniqueness of the range is the ability to remove panels and sections from the 'casual' outfit for a transition to 'performance-wear'! The range is aimed at women aged between 18 and 30 who are fashionable and have a strong identity, who desire practical yet stylish clothing.

Second skin-like styling combines with organic, naturalistic patterns and neoprene, high stretch elastane and bonded jersey with contour panelling, with accents in contrast piping and sheer mesh inlays. Quickburst zippers will be used to fit in with the easy-to-remove panel function.

A range of machine-inspired greys with contrasting soft tones emphasises the sophisticated sportswear approach, the fabrics offer high-tech to body-forming solutions. The digital prints are inspired by 'beetles' because of their sleek organic shaping, which fulfils the beauty of nature element (Figures 30.4 and 30.5).

Katie makes her marketing objectives explicit: to design an active lifestyle collection; to study the range of garments offered by major competitors in order to identify niche market areas that are not currently met; to establish realistic price points to attract the target market; to identify potential selling strategies such as where, when and how; to design a unique marketing strategy for the Evolution brand.
The Target Market

A number of 'customer profiles' are created that help to expand the 'target market'; this gives ideas about when and where the collection may be worn and helps to see unforeseen opportunities in developing the range. An analysis of the person's salary, socio-economic class, disposable income after bills,
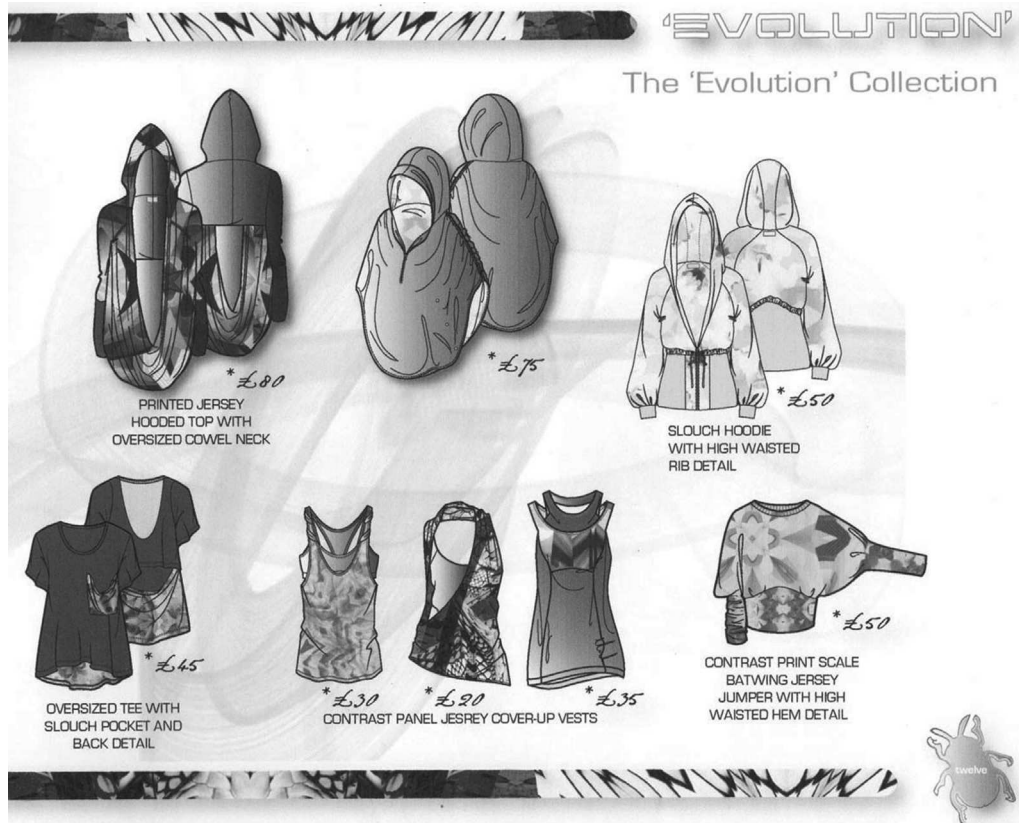
FIGURE 30.4

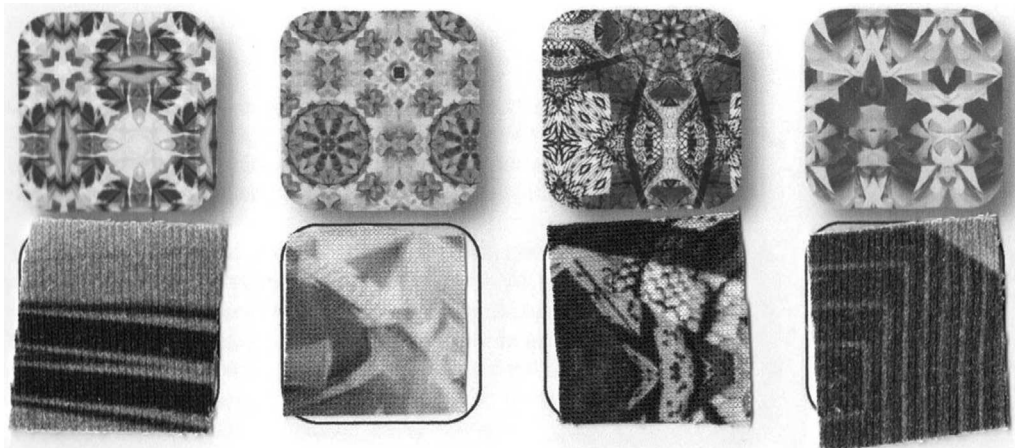Part of the collection – Evolution.

FIGURE 30.5

The print-based fabric story for Evolution.

wardrobe update allowance, dress size and age is provided. This is followed by a paragraph offering more detail about the lifestyle of the persona.

Competitive Analysis

Usually competitors are attracting the same or similar target markets. Analysis is about understanding what a competitor is developing and how they are reacting to change. This is done by observing and recording the competitor's products and comparing colour, shape, texture, fabrication, price and manufacture in the form of a visual report. It may also help a company to reaffirm what makes them different in terms of their brand message.

The concept requires Katie to look at sportswear and fashion brands, as her collection is a synthesis of the two areas.

Sportswear – Nike

Nike sportswear ranges from the professional to the serious amateur and targets 18–35 year olds. Men, women and children are catered for. The goal is to enhance performance when wearing Nike products. Nike's promotions are diverse and well known, using athletes like Ian Botham, Sebastian Coe, Ronaldo and the England rugby team. Nike innovations include the Triax running watch, which offers a more usable watch with numbers that are readable and buttons that are easily utilised. Nike+ monitors a runner's performance through a radio device in the shoe, which works with the iPod Nano, in collaboration with Apple. They also developed the FIT system, a four-fabric system that copes with heat, cold, snow, wind and sweat.

Sportswear – Adidas

Adidas attempts to develop and create experiences that engage customers in a long-lasting association with their brand. The target market is 14–22 years. Adidas is a mass and niche market provider to maximise consumer reach from shoes, apparel and accessories for sports such as football golf, basketball, to training and fitness. Adidas strive to continuously improve the quality, look and feel of their products. They advertise in the media targeting the youth audience as well as the sporty consumer. Adidas uses new technology to communicate their brand from utilising the world's biggest advertising hoarding in Birmingham during the World Cup, to utilising the Internet and through email campaigns. They try and show at least one improvement in a year and innovate through their cutting edge design, for example, their Dynamic Layering Concept clothing range that provides physiological support for football players.

Katie looks at Top Shop contemporary concessions to see where Evolution fits in, in terms of competition. In this context a concession is a retail business within another retail business which operates under a special license, for example, a department store contains many concessions operated by other retailers.

KTZ – Marjan Pejoski and Sasko Bevzoski design cult streetwear with a feminine angle at Top Shop: this collection was fun filled and had a futuristic feel on American retro looks.

Makin Jan Ma – Makin makes stories and scripts and clothes for his characters then shoots the film, his starting point is always 'love': this was a collection available in Top Shop inspired by 'falling in love'.

Evolution: Inspired by the continuous evolution of technology and nature, this collection is multifunctional, fashionable and jam-packed with performance.

AnneSofie Back – a designer whose signature is based on subverting the human form: this collection was women's daywear with a gothic touch.

Unique – the in-house design team produce strong prints, proportion and embellishment pieces: this range was a sporty, laid-back beach collection.

Ashish – printed tee shirt designer at Top Shop: this was a sportswear range with a studded punk influence.

Boutique – capsule collections at Top Shop with directional and essential pieces: this was a fashion forward range with a neutral colour palette.

Jonathan Saunders – a print designer more recently moving into architectural, clean lines: this collection was about urban luxe with geometric shapes and black.

Danielle Scutt – womenswear designer creating feminine, pretty and often colourful collections: this collection was about bright prints and poolside glamour.

Richard Nicoll – womenswear designer renowned for his strong tailoring: this collection was about city chic through corsetry and menswear details.

Customer Profile

See Section 3.1 Customer Profiles – for an explanation of profiles or personas.

Katie created three customer profiles, the Fashionista, the Sporty Student and the PE Teacher. The Fashionista is described here. Each profile would have a slightly different emphasis, the first is about being fashionable, the second is about the relevance of the high-performance fabrics and the third about the versatility of the garments to quickly change looks and function.

The Fashionista customer profile is loosely based on the movie 'The Devil Wears Prada'; contemporary references, from movies or books, are often helpful in elaborating on customer profiles.

The 'Fashionista' who likes to keep fit.

'Salary: £27,000
Socio-economic class: B
Disposable income: £200 per week
Wardrobe update allowance: £200–400 per month
Dress size: 10
Age: 25

In London, recent graduate Rebecca has just been hired to work as the assistant to the powerful and sophisticated executive fashion editor of a magazine. With help from her colleagues, Rebecca finds herself learning how to dress more appropriately for her demanding new role. Despite being an assistant and living in the centre of London, splitting bills with her friends leaves Rebecca with limited cash for 'affordable' fashion, but with the demand to be constantly 'in fashion' at work, she is finding it difficult affording to keep her wardrobe fresh and up-to-date. With spare time being an issue, Rebecca likes to go to the gym straight after work, but hates having to carry her active wear with her to the office every day.

How did she hear about Evolution?

As an avid fan of Top Shop, Rebecca's eye was caught by the exciting, edgy new concession in the Oxford Street store one Saturday afternoon. Rebecca was captivated by the concept of being able to go to work in her gym kit and still look great.

Why She loves it…

The Evolution garments tick both of Rebecca's main boxes when it comes to fashion – it is affordable and looks great. Not only that, but it allows her to cut out the endless wasted hours trekking between gym, home, work and play and lets her get on with the precious little social life that she is able to enjoy. Evolution's numerous, adjustable accessories allow her to make-over the same outfit several times without breaking the bank by adding or removing attachments as each new season comes round'.

30.8.1.2 Cost

Katie selected a range of her developed garments to demonstrate her costing method, breakdown of materials and price points.

She decided to calculate wholesale prices first as this was relevant for Top Shop. She then did some market research into competitor's pricing to work out a relevant mark-up price for retail purposes, for the brand to sit well amongst its competitors (Figure 30.6).

Materials included the base fabric, mesh, adhesive for the neoprene seams, vinyl, laser cutting, Quickburst zippers, closed end zippers, vinyl and digital prints. Labour was included and a wholesale mark-up of 25% was added. A further recommended retail mark-up of 70% was added to the total wholesale price as was VAT.

Item	Quantity	Unit cost	Total cost
Cotton jersey	2m	£4.95 per m	£ 9.90
Digital printing	2.5m	£ 5.00	£ 12.50
Vinyl	0.05m	£ 9.95	£ 0.50
YKK quickburst zippers	2	£5	£ 10.00
		Total excluding labour	£ 32.90
Labour	0.25 day	£20 per day	£ 5.00
		Total cost price	37.90
		Wholesale mark-up @ 25%	9.48
		Wholesale price (excluding VAT)	£ 47.38
		RRP mark-up @ 70%	£ 33.16
		RRP price excluding VAT	£ 80.54
		VAT @ 17.5%	£ 14.09
		RRP including VAT	£ 94.63

Item	Quantity	Unit cost	Total cost
Neoprene	1m	£10 per m	£ 10.00
Mesh	0.5m	£10 per m	£ 5.00
Adhesive	1 tube	£3.99	£ 3.99
Vinyl	0.5m	£ 9.95	£ 4.97
Laser cutting	1m	£ 5.00	£ 5.00
YKK quickburst zippers	2	£5	£10
YKK closed end zippers	2	£4.95	£4.95
YKK centre front zipper	1	£9.95	£9.95
		Total excluding labour	£ 13.96
Labour	0.5 day	£40 per day	£20
		Total cost price	£ 23.96
		Wholesale mark-up @ 25%	£ 5.99
		Wholesale price (excluding VAT)	£ 29.95
		RRP mark-up @ 70%	£ 20.97
		RRP price excluding VAT	£ 50.92
		VAT @ 17.5%	£ 8.91
		RRP including VAT	£ 59.83

FIGURE 30.6

Two costing sheets for comparison from the Evolution collection.

30.8.1.3 *Convenience*

The collection would ideally be sold in the Oxford Street Top Shop store in the concessions department. Top Shop is a chain of fashion stores that operates in 20 countries across the world, from Brazil, Canada and the United States across Europe and the Middle East to New Zealand and South East Asia. The flagship store in Oxford Street, London, has a nail bar, a tailoring service, a hair salon and a delivery service delivered by scooter within 1 h of ordering providing that the customer lives in the delivery zone. Top Shop also sells online via its Website www.topshop.co.uk. This would give customers residing outside London the opportunity to buy into the concessions and the Evolution brand.

Top Shop delivers 'basics' to 'edgy trend setting' garments and does not categorise its customer, but relies on its brand values to keep customers. Top Shop has a reputation for supporting new talented young designers. The Top Shop marketing mix is about advertising, word of mouth, constant change in the flagship store and sponsoring of talented designers, which maintains interest with customers in the brand.

The advantage of Evolution being a concession in Top Shop would be low start-up costs, exposure to the right customers and an opportunity to try new and edgy ideas.

As a concession, Evolution would establish its identity by being circled by interactive screens; the screens would allow the customer to choose garments from a revolving hidden rail. The garments would be in 3D and full colour on screen, and garments could be mixed and matched onscreen to create outfits. Once selected, garments would be delivered to the customer and payment could also be made onscreen.

The interactive shopping screen should reinforce the strong technological side of the Evolution brand, create interest in the new shopping experience, attract new customers, deliver the collection concept efficiently and establish the brand.

Data reports could also be created through the screens to feed back information about customers, the brand, sales and consumers' opinions.

Although the idea is to bring the customer into the store, no doubt it could be transposed to the web, or to the smartphone as an application, where merchandise could be viewed and paid for via the phone. The customer could download the application by subscribing and therefore give their details so that garment recommendations could be pushed to them via the phone based on previous sales.

30.8.1.4 *Communication*

Katie took two approaches to the promotion of Evolution: the traditional and the technological marketing approach using new channels!

The Traditional Marketing Approach

Swing Tags:

Swing tags are attached to the garment; they show the brand message and hold information regarding garment size and price and any special laundering instructions. Every garment would be issued with a swing tag and the customer looks for this when browsing, other associated product's details could be included to increase sales.

The swing tags were developed from the 'beetle' shapes that inspired the print designs (this element would not change with the seasons, unlike the digital print subject matter); the tags were laser-cut out of Perspex to reinforce the technological element of the brand. A layer of the Ventile

fabric was attached behind the Perspex with all of the 'point of sale details', such as barcode and size information.

Branding Tags:

Branding tags are more decorative additions to a garment to reinforce the brand; they can be attached permanently or can be hung with the swing tag – they could be made of more permanent material than the swing tag.

This tag was the same as the swing tag in that it was laser cut and a beetle shape, but this was a permanent branding fixture to the garment stitched near the hem (Figure 30.7).

Incentives:

Incentives are given to encourage custom and are usually in the form of a reward such as reductions in price, or giveaways.

To attract customers from the foot traffic outside the store, a series of giveaways would be offered each month, as incentives to investigate the brand, for example, in the summer months a reusable laser-cut lolly stick with the beetle brand would be made into ice lollies. Or a fully branded plastic water bottle would be given away in the summer.

FIGURE 30.7

The laser-cut Perspex swing tag and brand tag for Evolution.

Press Release/Magazine Entries:

The collection needs to be visible in the correct magazine or newspaper with the right readership for the target customer.

New Technologies As Media Channels

The Video wall Experience:

Evolution would have 12 screens linked together to appear like one big screen. The screens would show a promotional video that is made up of shots from the photostyling shoot and print design ideas. It would have a similar kaleidoscopic effect as in the digital prints, ideally pulling the customer in.

The logo would flash up frequently to send a subliminal message to the customer as they are watching.

Interactive Walkway:

As an in-store promotion of Evolution, the interactive walkway would be eye catching, engaging and point any customers at the Evolution collection. When on standby, the walkway would appear like a sticker in the shape of the beetle logo, when stepped upon the beetle would break down into a 1000 digital beetles that will scurry along the walkway to the Evolution stand.

The diagram in Table 30.1 is of the 'critical path', the pulling together of all the necessary design (garments), research, promotion – including the web experience and business tasks – into a time frame.

30.8.2 CASE STUDY 2: 'STRATAGEM' BY LUKE ANTHONY RICHARDSON

The following Marketing Plan is of the menswear case study project, and there are a number of contrasts in this project to Evolution, namely the target market and price points, as this is a more exclusive range of garments (Richardson, 2010). The strong concept allows for another very creative promotional campaign.

30.8.2.1 Consumer

Stratagem is a menswear brand of 'technical' jackets (Figure 30.8). The collection includes a statement that challenges the existence of CCTV and surveillance in this society through concepts such as camouflage and invisibility.

Secondary research suggested that a camouflage print would help the wearer blend into an urban environment. The range is mainly constructed of outerwear garments that will behave as a shield to security cameras and the wearer's identity. The garments, quilted or filled jackets, windcheaters and full body suits, will change the wearer's silhouette. The all-over print is meant to deceive and confuse observers, large hoods and visors hide the face to maintain anonymity. The brand uses disruptive pattern material (DPM) (better known as camouflage print; variations are used by the armed forces worldwide, depending upon the terrain in which they are serving) as an urban option, rather than the typical woodland and desert colours (Figure 30.9).

Inspiration was also taken from traditional and modern workwear, with particular reference to details and function, fabrics and trim from the inside of high-visibility jackets.

Brand Identity

The logo incorporates the word 'rage' in Stratagem, which refers back to the anti-surveillance message. Yellow and black hazard tape is used widely across the promotion and branding and conveys the

Table 30.1 Critical path: case study – Evolution				
2010	**Research**	**Garments**	**Promotion**	**Business**
January	Research into existing brands with similar design philosophies.			
February	Visit action sports retailer trade show, 3rd/4th USA Premiere vision 9th/12th Paris, London fashion week 19th/23rd, London.	Develop trend stories, colour, fabrics and silhouettes.	Begin promotional research.	
March		Begin designing/moulage and developing first prints and textile selections. Initial fabric sourcing, detailing and trim.		Identify key competitors and pricing of garments.
April		Develop collection. Finalise fabric choices and expand prints.		
May		Make up toiles for fittings.		
June		Adjust patterns/toiles for final fits. Work out size grading.	Begin promotional development.	Contact buyers at Top shop to make orders. Set budgets.
July	Visit bread & Butter trade show, 7th/9th Berlin.	Make changes where applicable to details taking from research. Approve final samples for production.		
August		Finalise fabrics and prints for production. Finalise production patterns and size grading. Create detailed technical packs for factories.		Agree on delivery schedule with suppliers.
September		Begin production.	Finalise promotional items and launch details.	
October		Continue production and monitor.		
November		Garment inspection in production and upon delivery.		
December		Final garment checks. Despatch orders to buyers.	Finalise launch and promotion.	Invoice with payment terms as agreed in the contract.
2011				
January	Begin Spring/Summer 2012 research.			Receive payment.
February		Launch collection.		
March				Monitor sales of Spring/Summer 2011 collection.

FIGURE 30.8

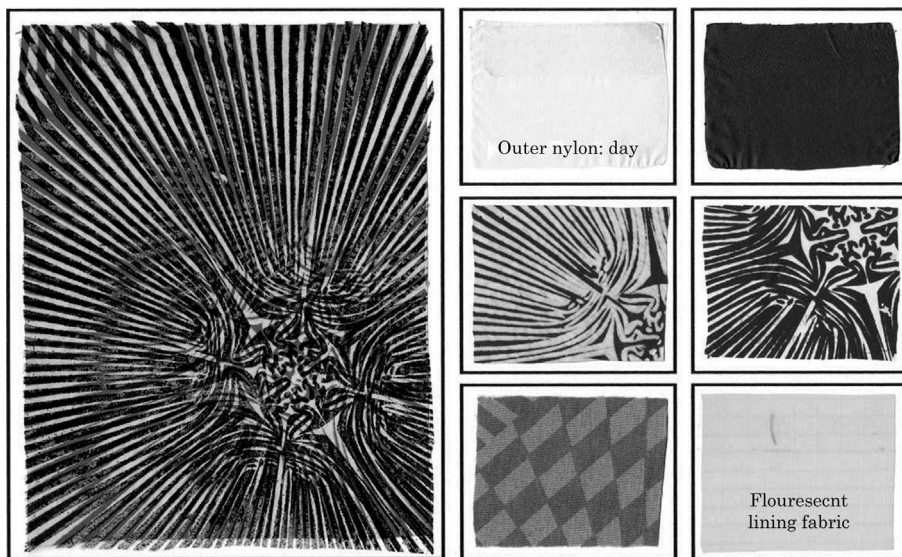The branded Stratagem Website.

FIGURE 30.9

Moire style prints for the Stratagem collection.

FIGURE 30.10

Swing tags with the Stratagem branding.

message of hazard and exposure in a surveillance society. The garments have no branding on the out-side in keeping with the invisibility concept, so swing tags indicate the price, size, colour, print option and garment style number. The collection does not relate to a season but behaves as a fashionable functional item. The range will develop but never to a season.

The range consists of 10 key garments, mostly outerwear, and most have the option of a day or night DPM print. Each item is named after CCTV cameras and systems.

The range consists of moiré prints, which are inspired by the effects that houndstooth style patterns have on television, where they become more obvious, and have an effect known as strobing, which should disrupt and confuse any camera surveillance (Figure 30.10).

Competitive Analysis

Luke looked at competitor brands and analysed their brand values. They were Belstaff, Berghaus, C.P. Company, Griffin, Maharishi, Moncler, The North Face, Stone Island and Superdry.

Customer Profile

Luke approached the customer profile with more specific headings, to get more specific answers and information. For example:

'*The Creative*':

Age: 25–35

Socio Economic Group: ABC1

Outlook: Appreciates design and conceptual ideas.

Interests: Technology, art & fashion.

Income: Disposable – will spend a lot of money on individual garments if it is something they like.

Lives: In Hoxton, London.

Occupation: A young professional who works in design or a product-based environment.

Travels: By underground or bus to get around town and takes an occasional taxi on nights out. Commutes to the city from work to home to meet friends. Is a regular in the rush hour.

Reads: Magazines – View magazines, Wallpaper, ID magazine.

Shops: In 'exclusive shops' in places such as Kingly Court just off Carnaby Street or Dover Street Market. Makes the occasional trip to Harvey Nicholls and Selfridges. Also buys online for specific pieces.

Brands: Maharishi & Comme des Garcons.

Socialises: Drinks in Soho.

Luke designed two further customer profiles called the *Activist* and the *Functionalist*.

30.8.2.2 Cost

Luke did not include manufacture, labour and shipping costs as he could not estimate these accurately – there is risk in this, but the exercise is hypothetical and the garments are aimed at an expensive level of the market, so if Luke was to go to manufacture he would, of course, be able to complete the costings more accurately. Some trims, such as buckles, are given an average unit price. The price will be wholesale as this is how Stratagem will be sold to stockists. A mark-up will be added to the price to create a recommended retail price. Luke undertook more market research into Stratagem's competitors to create a realistic mark-up for the brand to sit comfortably within its target market.

A typical outerwear piece would require consideration of the outer fabric, lining fabric, silk wool rib trim, stuffing, pocket zips, front zip, invisible zip, Quickburst zipper, magnetic tape, magnetic fastener, visor mesh, reflective tape, webbing, eyelets, shock cord, vinyl, buckles and clips, toggles, grosgrain, branding label and cut vinyl.

Luke added a normal 100% mark-up to the wholesale price and 170% mark-up to the retail price without VAT. Luke's collection ranged from £125 for a jersey shirt to £800 for a jacket (Figure 30.11), all including VAT.

30.8.2.3 Convenience

The main outlet for Stratagem was going to be the Website www.stratagem.co.uk to maintain the philosophy of being inconspicuous. The reach of the brand would be greater on the Internet. Also, a bricks and mortar store was considered too high a risk in the economic climate. The Stratagem customer is a heavy Internet user, who regularly communicates online. The bonus of avoiding the reality of surveillance cameras helps to reinforce the brand.

The site gives the opportunity to customers to subscribe free, to 'Join the Resistance' where events, offers and news is shared.

Luke had a further idea of creating a 'pop up store' in the form of a heavy goods vehicle (HGV). The vehicle would stop off at nine major cities and sell Stratagem clothing: Edinburgh, Newcastle,

Tilt 600 TVL dome jacket				
Item	Details	Quantity	Unit cost	Total cost
Fabric	Outer fabric	7	£2.95	£20.65
	Lining fabric	3.5	£3.95	£13.83
Trim	Silk wool rib	0.4	£2.75	£1.10
	Stuffing	1	£6.00	£6.00
	Pocket zip	4	£4.50	£18.00
	Front zip	1	£12.50	£12.50
	Invisible zip	2	£2.50	£5.00
	Quick burst zipper	1	£20.00	£20.00
	Magnetic tape	0.1	£21.95	£2.20
	Magnetic fastener	2	£5.50	£11.00
	Visor mesh	0.25	£13.95	£3.49
	Reflective tape	0.1	£4.95	£0.50
	Webbing	5	£0.50	£2.50
	Eyelets	4	£0.05	£0.20
	Shock cord	0.25	£0.45	£0.11
	Vinyl	0.2	£12.00	£2.40
	Buckles & clips	18	£0.30	£5.40
	Toggles	2	£0.10	£0.20
	Grosgrain	0.05	£0.35	£0.02
Branding	Label	1	£0.50	£0.50
	Cut vinyl	0.05	£12.00	£0.60
	Total cost price			£126.18
	Markup to wholesale price @ 100%			£252.37
	Wholesale to RRP (ex. VAT) @ 170%			£681.39
	VAT @ 17.5%			£119.24
	Total (inc. VAT)			£800.63
	RRP			£800.00

FIGURE 30.11

A costing sheet for the Tilt 600 TVL Dome Jacket from the Stratagem collection.

Leeds, Manchester, Liverpool, Birmingham, Bristol, Brighton and London. This idea reinforces the brand, as it would not stay in any city longer than a week, creating interest and distributing promotional material. It also allows for distribution of the brand to its target customer. Some limited Stratagem pieces could be purchased in exclusive stores in the United Kingdom, as long as the brands around the pieces fit in with the Stratagem brand.

30.8.2.4 Communication
The Traditional Marketing Approach

The brand will be featured in Dazed & Confused or Another Man magazine, ideally driving readers to the Website. A promotional incentive can be offered by clicking on links on other sites to the Stratagem site.

New Technologies As Media Channels

Luke planned to use a 'Flash Mob' to launch Stratagem, organised through Facebook and Twitter, where participants can join a group that makes a statement about this surveillance society. This Flash Mob would involve 500 people selected from the group, all wearing Stratagem teeshirts (which they would be allowed to keep); the participants would have to stand still for 10 min in Canonbury Square, Islington, London, the home of George Orwell, author of 1984. CCTV footage of the event would be gathered and made into a film to be played in the Stratagem HGV and also sent out as a viral advertisement. The HGV would be heavily branded (Figure 30.12).

The vehicle would be equipped with CCTV, which would also capture footage from each city location visited, which would then be made into another part of the promotional film that could be viewed

FIGURE 30.12

A branded visualisation of the HGV.

FIGURE 30.13

The videos displayed on 24 screens like a CCTV control room.

online and on the wall of the vehicle. The film will demonstrate how the product works and it will be displayed on 24 screens, like a CCTV control room (Figure 30.13).

The 'critical path' for Stratagem is given in Table 30.2. Luke describes each action period as a phase.

Table 30.2 Critical path – Stratagem

Stratagem 2010 collection Critical path	Timing	Function
Trend research into garment styles, shapes and contemporary details.	December–January	Research – Phase 1
Research into competitors' collections.	January–February	Research – Phase 2
Research into promotional ideas.	January	Promotion – Phase 3
Development of initial concept ideas.	January–March	Product – Phase 4
Development of colour palette, silhouettes & fabrications	February–April	Product – Phase 5
Attend London fashion week 15th/23rd Feb. for trend research.	February	Research – Phase 6
Attend Premiere Vision trade show 5th/12th Feb. for sourcing.	February	Research – Phase 7
Begin initial design ideas for garments & prints.	January–June	Product – Phase 8
Start sourcing fabrics and trims.	February–May	Product – Phase 9
Brief fabric mills on prints.	May	Product – Phase 10
Finalise designs and collate range.	May–June	Product – Phase 11
Brief factories on garment designs for sampling.	June	Product – Phase 12
Begin promotional development.	June	Promotion – Phase 13
Set price margins and promotional budget.	June	Business – Phase 14
Receive print samples back and make amendments.	June	Product – Phase 15
Receive garment samples back and conduct fittings.	June–July	Product – Phase 16
Send amendments to factories for secondary sampling.	June–July	Product – Phase 17
Receive secondary samples and produce look-book.	July–August	Product – Phase 18
Agree on costs and delivery schedule with manufacturer.	July	Business – Phase 19
Send potential stockists look-book.	June–July	Product – Phase 20
Attend Bread & Butter trade show with collection 7th/9th July, Berlin.	July	Promotion – Phase 21
Finalise promotion & launch.	August	Business – phase 22
Close books and order fabric quantities.	August	Business – phase 23
Begin production.	July–September	Product – Phase 24
Visit factories to monitor production.	August–September	Product – Phase 25
Distribute garments to stockists.	August - September	Business – Phase 26
Begin next collections trend research (phase 1 and continue phases).	September	Research – Phase 27
Launch Stratagem.	September	Promotion – Phase 28
Flash Mob – stunt.	September	Promotion – Phase 29
Stratagem HGV spends 1 week each in @ Bristol, Brighton, London & Birmingham.	September	Promotion – Phase 30
Stratagem HGV spends 1 week each in @ Liverpool, Manchester, Leeds & Newcastle.	October	Promotion – Phase 31
Stratagem HGV spends 1 week @ Edinburgh.	November	Promotion – Phase 32
Promotional film is launched.	December	Promotion – Phase 33
Monitor sales of 2010 collection.	September–March	Business – Phase 34

30.8.3 CASE STUDY 3: COMMERCIAL CASE STUDY – ALL SAINTS OF SPITALFIELDS

This case study is about a successful commercial enterprise – All Saints of Spitalfields – designed to provide further contrast to the two student case studies Evolution and Stratagem though it does not explore as much detail, it is more about the brand and marketing of the brand.

The distinctive brand All Saints, now a large retail chain, was established in 1998 by Stuart Trevor, and it was taken over around 5 years ago by Kevin Stanford. There are now 90 sites across the United Kingdom, United States and Asia.

Brand Value

There are eight brand values that drive this brand: humility, individuality, honesty, dedication, hunger, decisiveness, distinctiveness and loyalty. Their mission is to 'create a brand that blends culture, fashion and music into a potent formula of desirable clothing that expresses individuality and attitude' (All Saints Brand History).

Customer Type

All Saints sell men's, women's and children's wear, homeware, gifts and vintage garments.

The brand is set in industrial, warehouse style stores, with exposed brickwork, utility lighting and stainless steel fittings. The floors are wooden against distressed wallpaper and bare bulb lighting.

The playing of an eclectic mix of 1970s to contemporary music enhances the atmosphere. The brand is aimed at the 'youthful in spirit', which does not alienate an older customer.

Branding

The branding is that of a line drawing of a ram's skull with 'All Saints of Spitalfields' written in simple, but slightly distressed lettering, reinforcing a feeling of 'provenance' and supporting the 'vintage' feel. This is set on a background of musty looking, aged, but quality, paper carriers with calligraphy print tissue paper wrapping and ram's skull stickers. Online orders arrive in calligraphy print lined boxes with items again wrapped in printed tissue. The price points of garments can be fairly expensive, at around £30 upwards for a tee shirt to over £350 for substantial garments.

They use their store window to sell the strong image, and this remains consistent across the chain. They use 'themes' to tell a story backed up with props, lighting, music and colour in the environment. The aim is to create an entertaining experience for the shopper who can now choose to shop online, by catalogue, as well as instore.

All Saints do not use many traditional marketing methods, other than 'word of mouth'. They took this element of promotion and used new technologies to make the most of what word of mouth they achieve.

The Website offers an 'affiliate' scheme to other companies, to spread the All Saints 'word'. This works by the company adding a text link, banner ad, product feed or content link to the All Saints site. When a sale is made from using this access point to All Saints, the host company can earn a 7% commission (http://www.allsaints.com/ 16/10/10).

All Saints use Webtrends, Analytics 9, to analyse the customer journey from first clicking on the site to the sale. There was a desire to expand into the United States market, so it was important to understand consumer online habits. Analytics 9 works by analysing stock control and presents its data in a visual form, so that it is easy to understand and analyse. It tracks conversion and non-conversion to sales.

Wickedweb, the digital marketing agency, 'a fast paced full service digital marketing agency, combining creative ideas, strategy and technology' (http://www.wickedweb.co.uk/soc

ial-media-marketing/ 15/10/10), provided the social media marketing strategy for All Saints; the brand has a Facebook, Twitter and iPhone application page accessible from the site (many brands use these tools now). It is possible to sign up to the mailing list and get regular emails about sales, new stock and any other events. The 'lookbook' gets emailed out to subscribers. Facebook fans can leave messages about garments and the brand and any other thoughts that provide valuable insight to the company but ultimately drives the consumer back to the ecommerce Website, All Saints' content is shared also, so there are reciprocal relationships when being a Facebook 'friend'. The iPhone application works on the phone, iPod touch and the iPad and updates automatically. The application can be used to locate local stores, browse the range and be aware of new styles, search for products, share 'wish lists' with friends and track any orders!

The Facebook fan base for All Saints grew from 4000 to 10,000 in 3 months, boosting its brand loyalty and sales conversion (Wickedweb)!

These marketing tools work as they provide a 'service' to the consumer so that they can remain loyal to the brand.

30.9 FUTURE TRENDS

Fashion moves very quickly and relies on inspirational intelligence material to inform products for forthcoming seasons. This works in two ways, firstly, a trend forecasting company analyses marketing information and forecasts long-term and short-term changes in consumer patterns. Secondly, a fashion forecasting company offers specifically fashion intelligence material to inspire a new season.

Trend forecasting consultancies use qualitative (this involves the analysis of data obtained from interviews, video or artefacts) and quantitative data (this involves the analysis of numerical data obtained from questionnaires, for example) and statistical data to inform the development of brand strategies for clients (McKelvey & Munslow, 2008). These companies offer insight into consumers and how they evolve in the future. They work across a range of industries such as retail, creative, technology and finance. They report on trends across the globe and analyse social, political, economic, artistic and cultural influences. Anticipating the needs of customers is invaluable to any industry. Developing new brand strategies for companies is undertaken by the trend company. Key companies working in this area include Future Foundation (http://www.futurefoundation.net/), a commercial think tank that looks to the future by forecasting social and consumer trends, based in London. The Future Laboratory (http://www.thefuturelaboratory.com) is a team of trend analysts and ethnographic researchers, based in London, offering clients insights into targeting and understanding future consumers. Faith Popcorn (http://www.faithpopcorn.com/) is a developer of long-term 'lifestyle' trends, aiding clients in developing new relevant products for the future: the service is known as BrainReserve. Trendwatching (http://trendwatching.com/) distributes free monthly briefings by email after subscribing to the service on the Website, giving an insight into new consumer trends. Companies can purchase more in-depth information. Henley centre is a consultancy led by research and intelligence that aims to offer insight and innovation into the future for a range of clients.

30.9.1 FASHION FORECASTING

Fashion forecasting is an essential service to the fashion design industry. Its purpose is to 'forecast' what will happen 18 months to 2 years ahead of any season. This requires a degree of intelligence gathering by these companies, and this consists of looking at the latest stores, designers, brands, trends and business innovations (McKelvey & Munslow, 2008) in leading fashion capitals, such as London, Paris, New York,

Milan and Tokyo. These services create a synthesis between what is happening and what they think is going to happen; much of this feels like intuition, but an experienced forecaster will understand what will happen next due to the cyclical nature of fashion, influences such as social changes, political changes, economic effects, cultural and artistic influences: all have a bearing on what will happen. Forecasting services employ designers and illustrators to realise the 'vision' for a given season.

Such companies have been around for some time, as an identifiable industry in their own right from the 1960s, and sold the information in limited edition hand-swatched books, but they also tailored the intelligence to specific markets dependant upon the client's product area.

Nowadays, much of the information is accessed on the Internet; some companies like Worth Global Style Network (WGSN) offer online information as a 'closed site', which requires a subscription to access the information. The subscription can be a considerable amount of money, for example a full service of 12 publications a year could cost around £5000 a year. Once logged into a site, the resources available can be enormous: WGSN offer information on industry news, business resources, trade shows and fairs, fabrics and trims, catwalk reports, editorial, conceptual inspiration, trend information, retail information – visual and textual, new information in key capitals, beauty information, men's, women's, junior and youth wear, active sportswear, graphic ideas and information about new graduates from fashion courses (this 'showcasing' of a graduate's new ideas and approach to designing for fashion can be inspirational and can also prove to be a good recruitment tool).

This information is analysed and published so that the industry can utilise it at their particular market level. There are a number of companies producing trend information; it remains a fairly small but very significant contributor to the fashion industry.

Also, some larger fashion retailers may well have in-house forecasting where they look specifically at their product and gather their own intelligence by sending buyers and designers on trips across the world.

Some of the companies offering traditional fashion forecasting services (books and consultancy) are Carlin International, Fashion Forecast Services, Here & There, Jenkins Reports Ltd, Milou Ket Styling & Design, Mudpie Ltd, Nelly Rodi, Peclers Paris, Promostyl, Sacha Pasha, Trend Bible (interiors) and Trend Union. These companies often have an online presence, but much of their work is to do with publications and consultancy.

Online forecasting agencies are Fashion Snoops, Infomat, Stylelens, Stylesight, Trendstop Ltd and Trendzine.

Professionals in the forecasting industry have created a group, online, in the professional social network, Linked In. Called Hall5, this is to share information, issues and concepts in this professional forum between each other.

Cool Hunting is a Website that offers inspiration as a designer's personal reference through analysis of innovation in design, technology, art and culture. Updates are available daily and weekly documentaries are available. It is possible to subscribe to the newsletter by RSS feed (Really Simple Syndication – used to publish frequently updated work such as news headlines and blog entries) and by email to Cool Hunting. It is available on iPad and they can be followed on YouTube, Twitter and Facebook (http://www.coolhunting.com/ 04/08/11).

30.9.2 NEW TECHNOLOGIES AND PROCESSES

There are many opportunities to find out what may be the next important future trends by searching on the Internet. General lifestyle trends, marketing trends and the changing consumer, shifting

market trends and the impact of new technology trends and contradicting trends can all be found very easily.

Faith Popcorn's site – Brainreserve – offers 17 long-term, evolving trends that tell us about ourselves and how we are changing, what our needs and desires are, for example, 'the way women think and behave is impacting business, causing a marketing shift away from a hierarchical model toward a relational one'; This trend is about marketing to the different needs of women. Popcorn considers it a 'model' rather than a trend. Faith Popcorn (Evolution trend, http://www.faithpopcorn.com/ 04/08/11).

Trendwatching is a leading 'consumer trends firm' that gathers intelligence from across the world, which it pulls together to form a picture of what is going to happen. One of their current 'briefings' suggests that the expansion into global markets will mean that brands will have greater success, but they suggest also that new brands will be developed and the consumer will covet many more into the future; for example, there will be new opportunities emerging from markets in China, India, South Africa and Brazil (http://www.trendwatching.com/briefing/).

The demand for innovation and new technology such as the iPod, iPad and iPhone and gaming consoles such as the Nintendo DS in products and services across all sectors will not stop. The next generation will be 'digital natives' (Marc Prensky (2011) created the term in his publication 'Digital Natives, Digital Immigrants' and refers to people who grew up with twenty-first century new technology, or were born during or after the introduction of digital technology so that it becomes 'second nature' to them. A digital immigrant is an individual born before digital technology existed but has adopted it in their life) and will drive technological developments; however, they will become concerned about green and environmental computing, with the increased use of mobile phones and wireless   access (http://ww2.prospects.ac.uk/cms/ShowPage/Home_page/Explore_job_sectors/Information_technology/future_trends/p!eklfif, 04/08/11).

Three forecasts were offered by one Ron Reed (an American entrepreneur, publisher and professional consultant in the real estate and Internet marketing industries; within these two communities he is often referred to as a 'guru'), regarding future trends in technology. His first was about working in 'real time'. In other words, instead of designing, producing and marketing a product, why not put it into the social networking arena and get feedback before you go to all of this trouble. He uses the example of a musician putting out a song for feedback, then reacting to the feedback by developing an album around this.

The second forecast involved the use of augmented reality (AR – combines live video on your mobile phone with computer-generated data and visualisations, perhaps about the buildings in front of you; Figure 30.14).

This works by using GPS on a smartphone, so that at any given moment the satellite system can pinpoint your location and use data from sites like Google and MapQuest to offer information on a restaurant, for example, and maybe get reviews and even menus on your phone. Think how powerful this could be if it was a fashion store with marketing information.

A third suggested forecast and current development (Reed suggests it is already in use in Asia, it is in some use in the United Kingdom by Barclaycard, Orange and by Oyster Card and by the smart card payment symbol on mobile phones) could be the use of the iPhone, or other smartphones, which have a massive market share; as a means to pay for items in a store, instead of using credit/debit cards, or cash, you could scan the phone and add it to your phone bill (http://www.whoisronreed.com/ron-reed/future-trends-in-technology-for-2010, 04/08/11).

FIGURE 30.14

Augmented reality.

Source: Image courtesy of Jack Webber.

30.10 SUMMARY POINTS

- Marketing aims to target customers with relevant products, they use the marketing mix of product, price, place and promotion or more broadly the updated version for 'niche' markets of consumer, cost, convenience and communication.
- Targeting a market can be done in a number of ways, for example, by geographic segmentation, psychographic segmentation, demographic segmentation, behavioural segmentation, socio-economic classification, customer profiles or seasonal and occasion markets.
- Branding is key to achieving a clear identity to be able promote products.
- There are traditional channels to promote products, such as television advertising, ambient media, magazine advertising, celebrity endorsement, radio advertising, sales promotion, public relations, personal selling and direct marketing.
- New technologies are providing new promotional media channels. The development of Web 2.0 has allowed more interaction and social networking on the Internet; Facebook, Twitter, Instant Messaging, virals, blogs, YouTube, podcasts, Webcasts and email are proving to be valuable channels of promotion. 'Digital' marketing agencies create customised strategies using these channels.

- The marketing plan helps to strategically think through the marketing mix.
- Future fashion trends help to inform the marketing plan.
- Future trends regarding the consumer, lifestyles and new technologies help to inform future strategies for marketing fashion products.

30.11 PROJECT IDEAS AND REVISION QUESTIONS

1. What are the fundamental differences between looking at product, price, promotion and place compared to consumer, cost, convenience and communication?
2. List the different methods of targeting customers in the text; can you find two more methods and discuss the advantages and disadvantages of each?
3. Create a brand and brand values for a casual fashion womenswear label aimed at digital immigrants in the middle-market price range.
4. Plan the concept development based on the research from Question 3. Create the critical path.
5. Take your concept: what tools would you use to promote it creatively using traditional methods?
6. Then suggest how you would push the concept further by using new technology channels and give reasons for these suggestions.
7. Discuss how fashion forecasting would inform your concept.
8. Can you think of new ways to use new developments in technologies to promote your brand? Show your understanding by discussing the use of technology in promoting your concept.

30.12 SOURCES OF FURTHER INFORMATION
30.12.1 BOOKS

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Clifton, R. (2003). *Brands and branding*. Economist Books.

Gobe, M. (2010). *Emotional branding*. New York: Allworth Press.

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Raymond, M. (2010). *The trendforecasters handbook*. London: Laurence King Publishing.

Ries A., & Ries, L. (2000). *The 22 immutable laws of branding*. Profile Business.

Riewoldt, O. (2000). *Retail design*. London: Laurence King Publishing.

Wolfe, M. (2009). *Fashion marketing & merchandising*. Illinois: The Goodheart-Willcox Company, Inc.

30.12.2 TREND FORECASTING COMPANIES

Faith Popcorn – Brainreserve http://www.faithpopcorn.com.
Future Foundation http://www.futurefoundation.net/.
Future Laboratory http://www.thefuturelaboratory.com.

Henley Centre/Headlight Vision http://www.hchlv.com/.
Trendwatching http://www.trendwatching.com.

30.12.3 FASHION FORECASTING COMPANIES

Carlin International http://www.carlin-groupe.com.
Fashion Forecast Services http://www.fashionforecastsevices.com.au.
Fashion Snoops http://www.fashionsnoops.com.
Here & There http://www.doneger.com.
Infomat Inc. http://www.infomat.com.
Jenkins Reports Ltd http://www.jenkinsreports.com.
Milou Ket Styling & Design http://www.milouket.com.
Mudpie Ltd http://www.mudpie.co.uk.
Nelly Rodi http://www.nellyrodi.com.
Peclers Paris http://www.peclersparis.com.
Promostyl http://www.promostyl.com.
Stylelens http://www.stylelens.com.
Stylesight http://www.stylesight.com.
Trend Bible (interiors) http://www.trendbible.co.uk.
Trend Union http://www.trendunion.com.
Trendstop Ltd http://www.trendstop.com.
Trendzine http://www.fashioninformation.com.

30.12.4 MAGAZINES

View Publications – Viewpoint is a magazine about consumers and new markets.
http://www.view-publications.com.
WeAr Global Magazine – a magazine that captures the zeitgeist and offers trend reports from
major cities, photographs of designer collections, stores, showrooms, interiors and window
displays. http://www.wear-magazine.com.

30.12.5 WEBSITES

Branding http://www.brandchannel.com/papers_review.asp?sp_id=1234.
Celebrity Endorsement http://www.oxbridgewriters.com/essays/marketing/consumer-celebrity-en
dorsement.php.
Guerrilla Marketing ideas http://blogof.francescomugnai.com/2009/11/the-80-best-guerrilla-mark
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Marketing http://inventors.about.com/od/fundinglicensingmarketing/f/Marketing.htm.
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of-marketing-tutorials/what-is-marketing/what-is-marketing.
What is Marketing? http://marketingteacher.com/lesson-store/lesson-what-is-marketing.html.
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Web 2.0 http://oreilly.com/web2/archive/what-is-web-20.html 02/08/11.