23E57000 - FASHION MARKETING

BRANDING AND BRAND MANAGEGMENT

AGENDA

- Principles of branding and brand management
- Discussing Burberry as an example brand
- Guest lecture: Essi Pöyry and Influencer Marketing

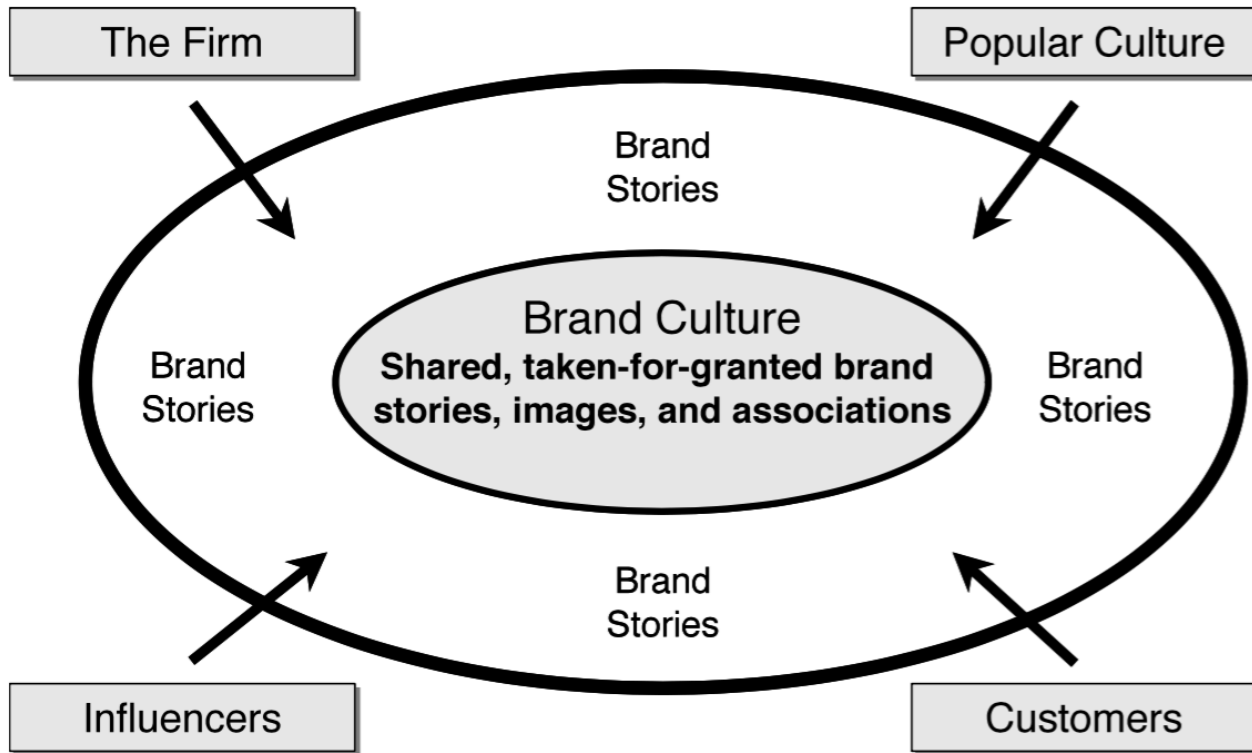"A brand is essentially a container for a customer's complete experience with the product or company."
   -- Sergio Zyman

cultural
strategy
group

DOUGLAS B. HOLT

Brands and Branding

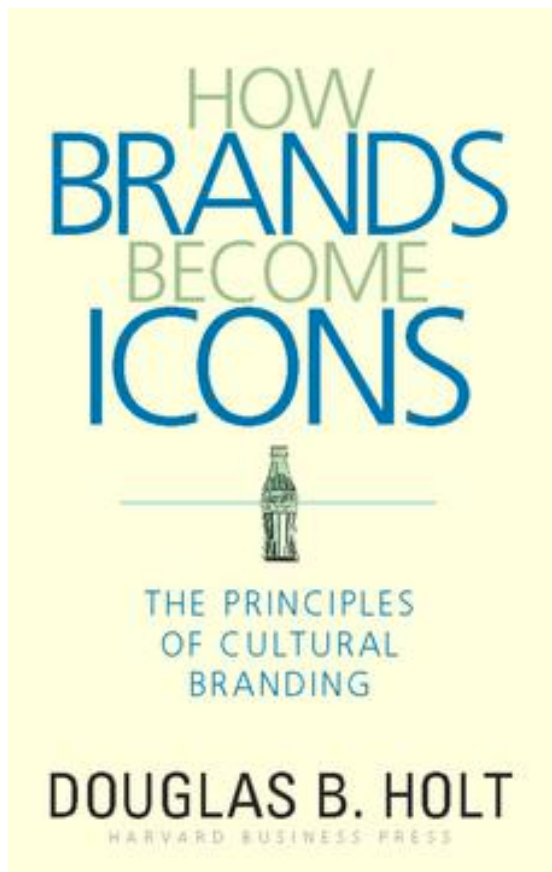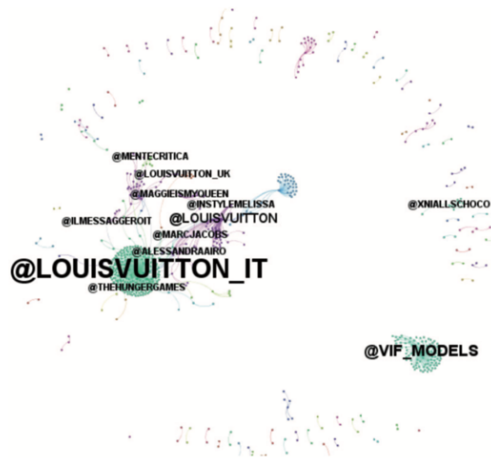| The Firm		Popular Culture

Brand
Stories

Brand
Stories

Brand Culture
Shared, taken-for-granted brand
stories, images, and associations

Brand
Stories

Brand
Stories

| Influencers | | Customers |

HOW BRANDS BECOME ICONS

THE PRINCIPLES OF CULTURAL BRANDING

DOUGLAS B. HOLT

TABLE 2-1

Comparison of Axioms Across Four Branding Models

	Cultural Branding	Mind-Share Branding	Emotional Branding	Viral Branding
Key Words	Cultural icons, iconic brands	DNA, brand essence, genetic code, USP benefits, onion model	Brand personality, experiential branding, brand religion, experience economy	Stealth marketing, coolhunt, meme, grass roots, infections, seeding, contagion, buzz
Brand Definition	Performer of, and container for, an identity myth	A set of abstract associations	A relationship partner	A communication unit
Branding Definition	Performing myths	Owning associations	Interacting with and building relationships with customers	Spreading viruses via lead customers
Required for a Successful Brand	Performing a myth that addresses an acute contradiction in society	Consistent expression of associations	Deep interpersonal connection	Broad circulation of the virus
Most Appropriate Applications	Identity categories	Functional categories, low-involvement categories, complicated products	Services, retailers, specialty goods	New fashion, new technology
Company's Role	Author	Steward: consistent expression of DNA in all activities over time	Good friend	Hidden puppetmaster: motivate the right consumers to advocate for the brand
Source of Customer Value	Buttressing identity	Simplifying decisions	Relationship with the brand	Being cool, fashionable
Consumers' Role	• Personalizing the brand's myth to fit individual biography • Ritual action to experience the myth when using product	• Ensuring that benefits become salient through repetition • Perceiving benefits when buying and using product	• Interaction with brand • Building a personal relationship	• "Discovering" brand as their own, DIY • Word of mouth

Fashion Angel Blog

A platform for fashion industry news, business advice, reviews and resources.

TIPS TO GET PRODUCT PLACEMENT FOR YOUR FASHION BRAND

If you're a fashion brand you need exposure, and a robust PR and product placement strategy needs to be in place to help you get editorial coverage and build a loyal following.

Categories:

Marketing

Sales

BLOG

Product Placement on Social Media for Fashion Brands

Rosanna Ryan
Sep 22, 2017

SHARE THIS

f   🐦   in

Digital media is constantly evolving and presenting new possibilities to promote a brand's product via product placement strategies. These are the best practices and points to bear in mind.

As you read the words "**product placement**" your brain is probably digging into the depths of your memories, where you've stored scenes of movies which made you fall in love with brands, such as James Bond driving up in his Aston Martin or E.T. eating Reese's pieces. No matter what generation you're from, you're most likely able to recall a classic product placement scene. We're so used to seeing it by now – in movies, series, at red carpet events and now all over social media – that most of us probably don't even realize we're looking at product placement when it's right in front of us.

Product placement and its effectiveness continues to triumph in the marketing world and this is especially true in the realm of fashion. Think of Sarah Jessica Parker and her undyingly popular character, Carrie Bradshaw, and how she made every girl want a pair of blue-satin Manolo Blahnik heels. Or, looking further back, Audrey Hepburn and her timeless black Givenchy dress she wore while biting into a pastry in front of Tiffany & Co.

FIGURE 1

NETWORK OF USERS OF THE #LOUISVUITTON HASHTAG
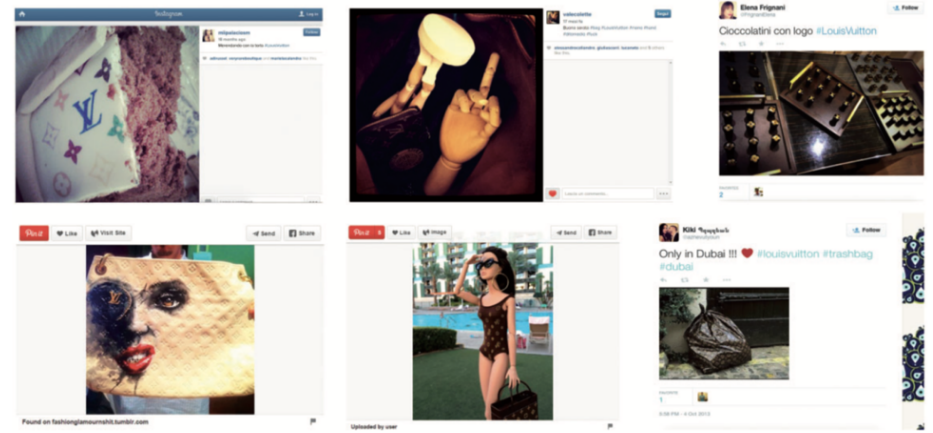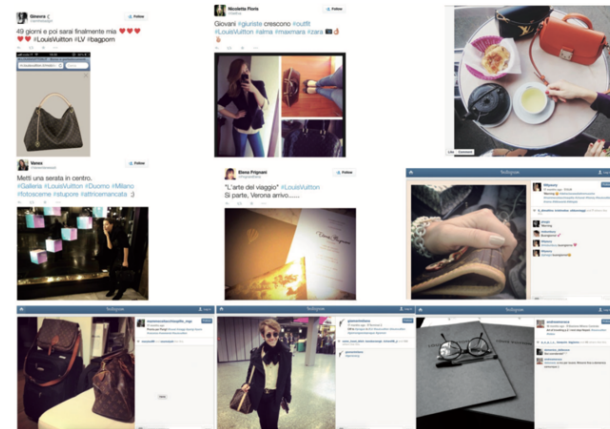

FIGURE 5

SUBVERSIVE ASSOCIATIONS

FIGURE 4

COLLAGE OF PICTURES EXTRACTED FROM TWITTER AND INSTAGRAM

Brand Public

ADAM ARVIDSSON
ALESSANDRO CALIANDRO

The concept of brand community has been used to understand how consumers create value around brands online. Recently consumer researchers have begun to debate the relevance of this concept for understanding brand-related communication on social media. Based on a data set of 8949 tweets about Louis Vuitton gathered on Italian Twitter in 2013, this article addresses these discussions by developing the alternative concept of *brand publics* that differ from brand communities in three important ways. First, brand publics are social formations that are not based on interaction but on a continuous focus of interest and mediation. Second, participation in brand publics is not structured by discussion or deliberation but by individual or collective affect. Third, in brand publics consumers do not develop a collective identity around the focal brand; rather the brand is valuable as a medium that can offer publicity to a multitude of diverse situations of identity. The conclusion suggests that brand publics might be part of a social media–based consumer culture where publicity rather than identity has become a core value.

Keywords: brand, brand community, netnography, social media, digital methods, Twitter, fashion, Louis Vuitton
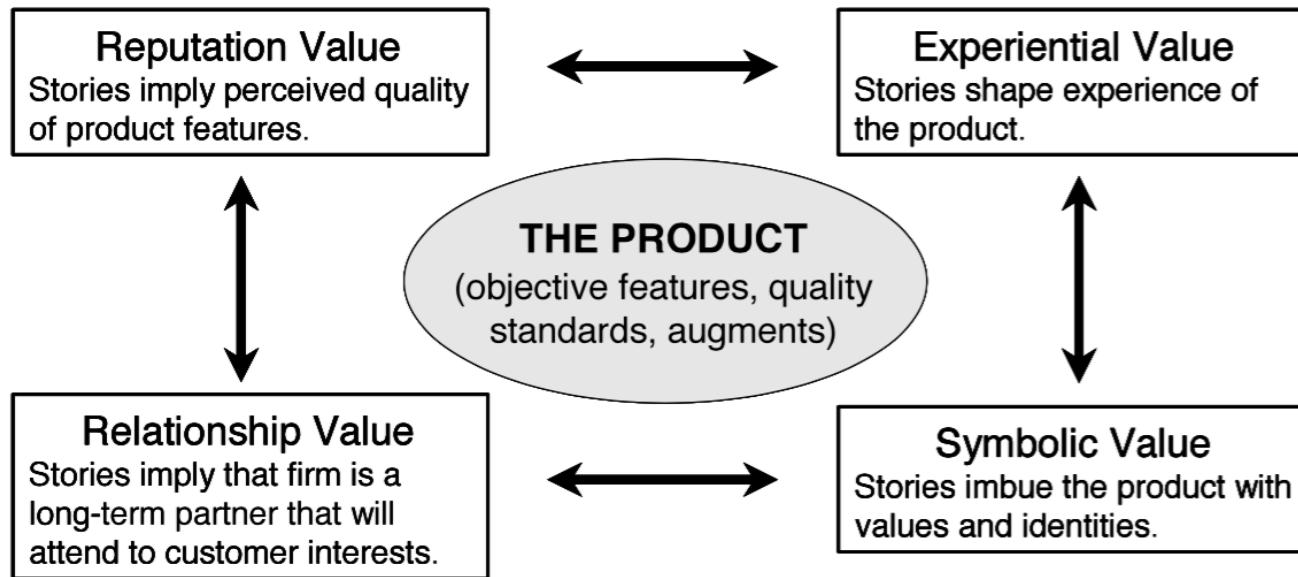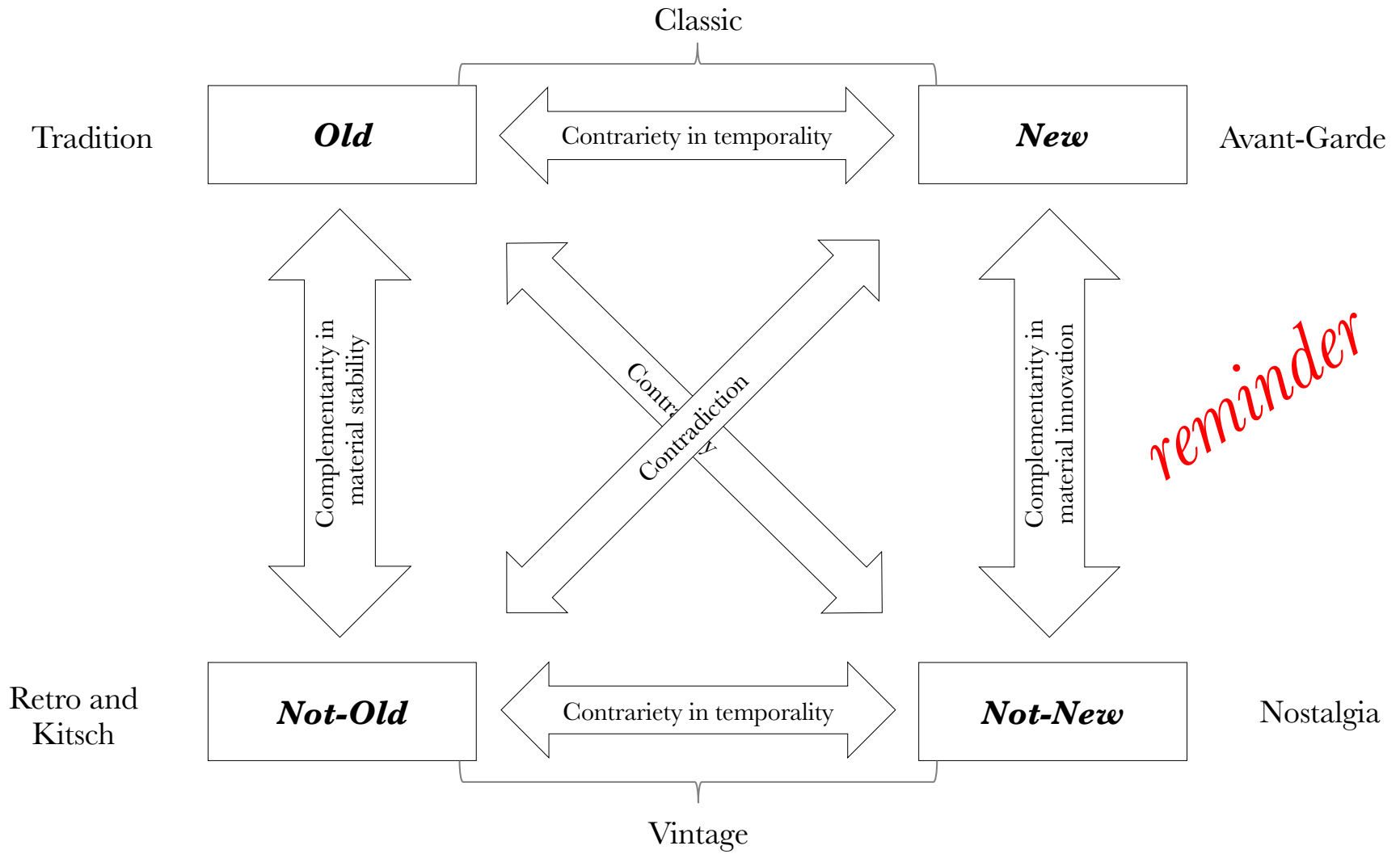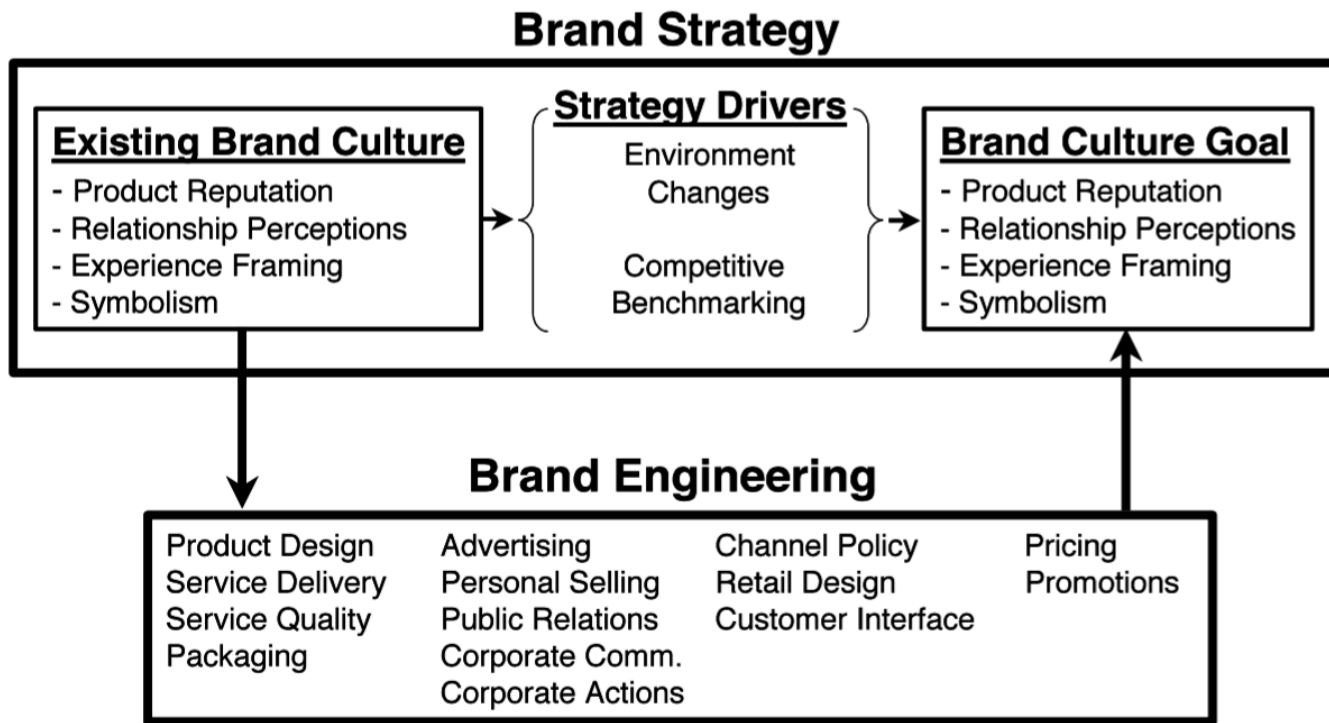
BRAND =   STORIES, IMAGES, ASSOCIATIONS

Reputation Value
Stories imply perceived quality of product features.

↔

Experiential Value
Stories shape experience of the product.

↕

THE PRODUCT
(objective features, quality standards, augments)

↕

Relationship Value
Stories imply that firm is a long-term partner that will attend to customer interests.

↔

Symbolic Value
Stories imbue the product with values and identities.

When would you think each of these would be more central in fashion branding?

Classic

| Tradition | Old | ← Contrariety in temporality → | New | Avant-Garde |

Complementarity in material stability

Complementarity in material innovation

Contradiction

Contradiction

reminder

| Retro and Kitsch | Not-Old | ← Contrariety in temporality → | Not-New | Nostalgia |

Vintage

How a fashion company does either "old" or "new" speaks volumes about its brand position!

Brand Strategy

Existing Brand Culture
- Product Reputation
- Relationship Perceptions
- Experience Framing
- Symbolism

Strategy Drivers

Environment
Changes

Competitive
Benchmarking

Brand Culture Goal
- Product Reputation
- Relationship Perceptions
- Experience Framing
- Symbolism

Brand Engineering

Product Design	Advertising	Channel Policy	Pricing
Service Delivery	Personal Selling	Retail Design	Promotions
Service Quality	Public Relations	Customer Interface	
Packaging	Corporate Comm.		
	Corporate Actions		

What are the key brand engineering
concerns in fashion?

A brand portfolio strategy:

The logic of organizing brands under the company's control

BRAND PORTFOLIO STRATEGIES

There are two <u>opposite ends of a spectrum</u> where the focus attention is either on the product brand or the parent/corporate brand:

1. *House of brands:* maximun separation between product brands and corporate brand

2. *Endorsed brands:* the master brand lends the (relatively) independent brand credibility (i.e., "Marvel's the Avengers")

3. *Sub-brands*: the sub-brand relies quite a bit on the master brand's prestige yet has its own identity (i.e., Toyota Prius)

4. *Branded house:* minimal separation between product brands and corporate brand

Branded House

Google

Google books
Google groups
Google videos
Google maps
Google translate

Branded House: all sub-brands use the same master brand and only differentiate in their descriptions. Eg. Google

House of Brands

P&G

Tide Folgers Pampers

House of Brands: consist of various brands, each sub-brand operates independently and obtain seperate market share and profits. Eg. Procter & Gamble

Hybrid

Coca Cola

Coca-Cola Minute Maid Sprite fruitopia
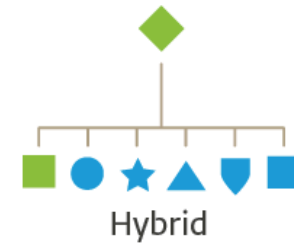
Hybrid: Some companies combine the two types mentioned above, such as Coca Cola and GE. This type enjoys the advantages of both; however it requires higher brand management standards and more resource inputs.

WHAT ARE THE KEY PORTFOLIO CONCERNS?

- What is the master brand?
- What are endorser brands?
- What are the sub-brands?
- What are the branded features or co-brands?
- What are the "driver roles" of branding?
- When to add, delete, or reconfigure brand hierarchies?

ZARA

ZARA HOME

stradivarius

UTERQÜE

INDITEX

OYSHO

Massimo Dutti

PULL&BEAR

Bershka

- **Upward line stretching**
  - Introducing a new brand/product in the top range (e.g. better quality, higher price)
- **Downward line stretching**
  - Introducing a new brand/product in the low range (e.g. more affordable option)
- **Filling out strategy**
  - Add sizes, styles, colors etc.
- What are the dangers of stretching too high or low?

Why Louis Vuitton is Considered a "Brand for Secretaries" by Many Wealthy Chinese

July 18, 2017

The Chinese wealthy are no longer interested in mainstream brands. They now are looking to purchase items that has exclusivity attached and separate them from the norms of the rest of society. In addition, they want everyone to know they are wearing a luxury brand without the big letter on their shirt. They want subtlety and more nuanced items rather than something flashy with a big branded letter on the side of their new bag.

–By Nikki Main

Louis Vuitton

Louis Vuitton has been a household name since the brand began in 1854 and 150 years later was named one of the most elite international brands. Louis Vuitton has been increasing in sales amongst China's middle class with the elite class finding themselves disappointed by this outcome. They believe the brand should not be marketed as widely as it is and considers themselves superior to the quality of Louis Vuitton.

BURBERRY

BURBERRY: DISCUSS!

1. What is the structure of the Burberry brand and how is this reflected in the business model?

2. How much variation or flexibility do you see in Burberry in how this model is implemented across regions?

3. How has digitalization and social media changed how Burberry operates?

The Burberry business model: creating an international luxury fashion brand

Christopher M. Moore and
Grete Birtwistle

BURBERRY

"The re-alignment of Burberry's business model, with its partial public share offering; a preference for internal control over manufacturing and distribution; the expansion of the product portfolio to include a wider customer base and the adoption of a multi-brand positioning, reflect many of the developments that have occurred within other premium international fashion retail companies. These include firms such as Gucci, Ralph Lauren and Prada (Moore and Fernie, 2004)."

BURBERRY: WHAT WAS THE PROBLEM?

1. a too heavy reliance upon a small base of core products;

2. a company-owned retail network based within non-strategic locations;

3. an inconsistent wholesale distribution strategy with Burberry products being sold in a wide-range of retail environments of varying quality;

4. parallel trading of Burberry products by legitimate wholesale customers to other non-approved distributors and stockists;

5. a poorly controlled licensing strategy which resulted in inconsistencies in prices, design and quality control across markets;

6. under-investment in corporate infrastructures, specifically in relation to marketing, merchandising, product development and other support functions.
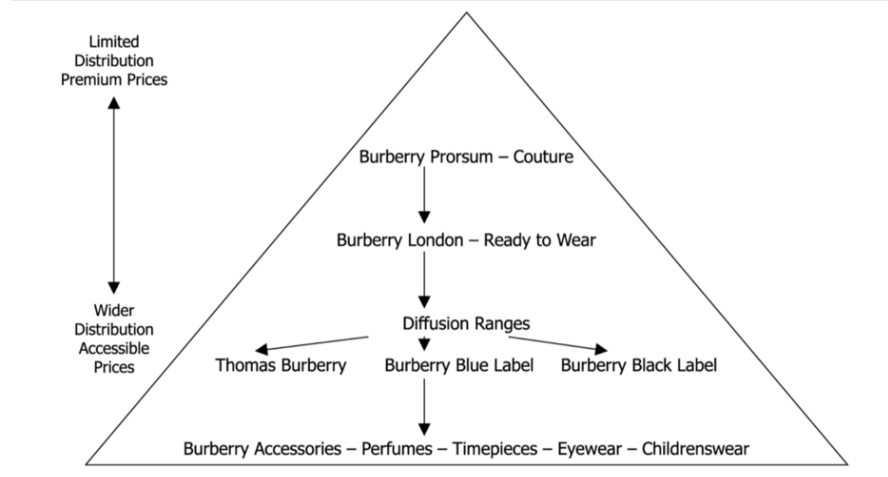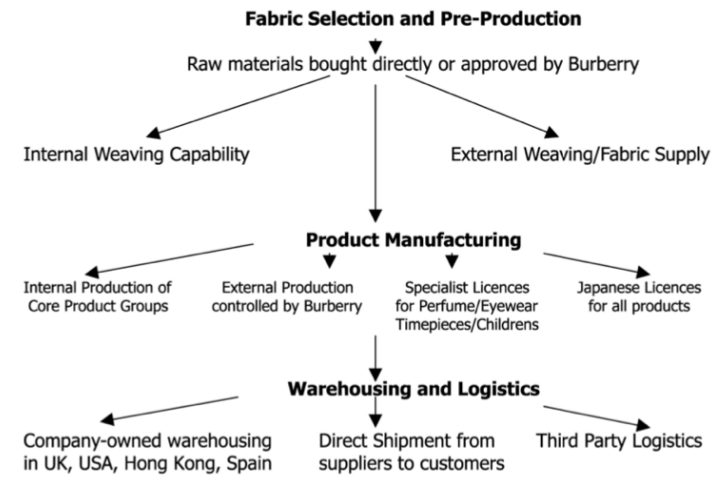
Figure 1 The Burberry product/brand model

Limited Distribution Premium Prices

Burberry Prorsum – Couture

Burberry London – Ready to Wear

Diffusion Ranges

Thomas Burberry   Burberry Blue Label   Burberry Black Label

Wider Distribution Accessible Prices

Burberry Accessories – Perfumes – Timepieces – Eyewear – Childrenswear

Figure 2 The Burberry manufacturing and sourcing model

Fabric Selection and Pre-Production

Raw materials bought directly or approved by Burberry

Internal Weaving Capability   External Weaving/Fabric Supply

Product Manufacturing

Internal Production of Core Product Groups   External Production controlled by Burberry   Specialist Licences for Perfume/Eyewear Timepieces/Childrens   Japanese Licences for all products

Warehousing and Logistics

Company-owned warehousing in UK, USA, Hong Kong, Spain   Direct Shipment from suppliers to customers   Third Party Logistics

Table III Turnover analysis by distribution channel

Turnover by channel	2002 (£m)	2003 (£m)
Retail	156.9	228.4
Wholesale	288.8	306.9
Licence	53.5	58.3
Total	499.2	593.6

Source: Burberry (2003)

Figure 3 The Burberry distribution channels model

Full Product Range ↕ Limited Product Range	**Retail Distribution**	**Wholesale Distribution**	**Licensee Distribution (Japan only)**
	↓		↓
	Flagship Stores		**Flagship Store**
	↓	↓	↓
	Regular Price Retail Stores	**Department Stores**	**Burberry Blue/Black Stores**
	↓	↓	↓
	Department Store Concessions	**Specialty Fashion Stores**	**Department Store Concessions**
	↓		↓
	Designer Outlets Factory Stores		**Speciality Fashion Stores**

Figure 4 The Burberry marketing communications model

Marketing Communications Aims
Promote Burberry Image and Lifestyle
Create interest among customers and buyers
Create interest in the media

Achieved via

Advertising

British images

Heritage

Product Mix

Fashion Shows

Burberry Prorsum – Milan

Burberry London – London Fashion

Editorial Placement

PR - editorial coverage

Product Placement

Emotionally engaging customers in the digital age: the case study of "Burberry love"

Karla Straker and Cara Wrigley
School of Design, Queensland University of Technology, Brisbane, Australia

Abstract

Purpose – The purpose of this paper is to investigate how companies can design digital channels to evoke desired emotions.

Design/methodology/approach – The successful business case of retailer Burberry has been examined to understand the strategy and customer engagement of digital channels implemented by decoding the emotional intensions.

Findings – Results illustrate that the ability to create engaging interactions via digital channels with customers has a significant impact on growth, revenue and brand advocacy. Findings from this study provide a new empirical support for the proposition that emotions can be utilised to guide company digital strategy for building digital channel relationships with customers.

Originality/value – This is the first study to examine the relationship between digital channels, emotion and customer responses to digital engagements. The inclusion of an emerging theory model is outlined to explain the successful process of reformulating business strategy through a dynamic and creative process of intersecting emotion, strategy and digital channels.

Keywords Digital channels, Customer relationships, Design and emotion, Digital behaviour

Paper type Research paper
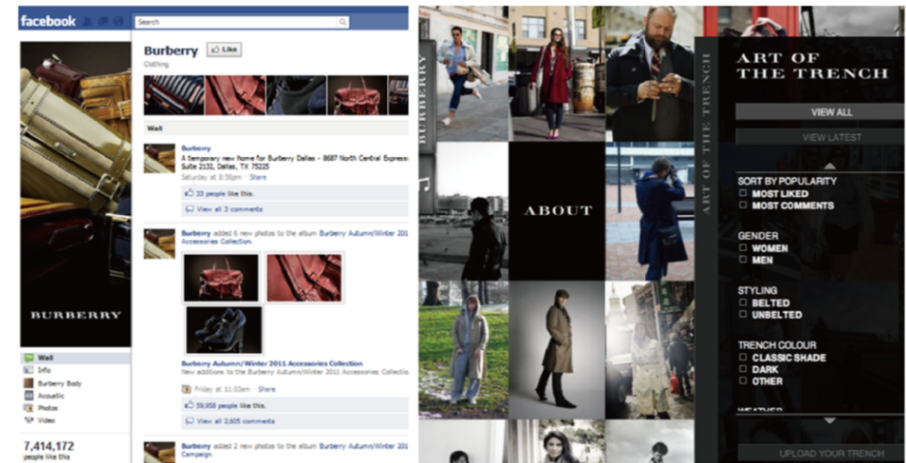
Fashion: Key Brand Investments in Digital
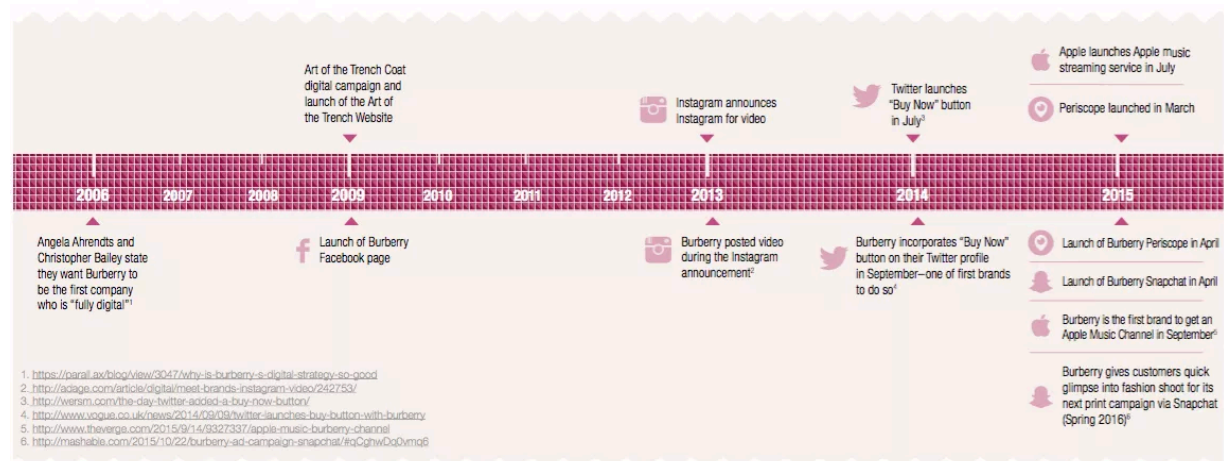
The Burberry Social Strategy

Over the last decade, Burberry have put a heavy **focus on digital marketing**. Over 60% of their marketing budget is now spent on digital media, a percentage that comfortably outdoes every other luxury fashion brand. Over the years **their social channels have become the centrepiece of this digital strategy**, with Facebook, Twitter and Instagram forming their main points of focus.

This focus has been generously rewarded, with Burberry sitting in the **top 3 most followed luxury brands** on Facebook and Twitter, and in the top 10 on Instagram. No mean feat when you're competing with the likes of Chanel, Dior and Gucci; noted luxury brand superpowers.

Burberry have worked hard to create a uniform look across all of their social platforms. The content that they use across their accounts, while similar, is subtly optimised to cater to the strengths of each platform; using the **live streaming abilities of Facebook**, saving **artfully minimalist photos for Instagram**, and posting the material that will **promote audience engagement on Twitter**.

Facebook is **Burberry's most popular account**, with over 17 million likes. This puts them only marginally behind Louis Vuitton (18 million) and Chanel (17 million) in terms of **most followed luxury brands**, and, up until recently, they very much owned top spot. Burberry posts quite sparingly, averaging an update every 3-4 days.

Heritage-Charged Hashtags

The minimalist and forward-thinking revamp of a heritage brand was bound to draw controversy on many fronts.

With a new Italian COO—in a Brexit-charged climate—and a non-traditional logo, Burberry tempered backlash by introducing content hashtags #ThomasBurberryMonogram and #BurberryHeritage that were used alongside images of archival pieces from which Tisci drew inspiration.

The campaigns, which extend to Instagram, Twitter and Pinterest included simple shots of archival items. The images were paired with minimalist captions that were in keeping with the brand's new edgy aesthetic and strong heritage—a component intrinsic to the brand.
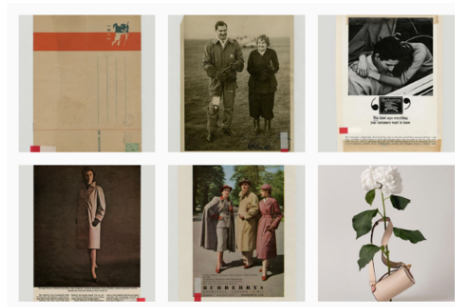
Promoting The Big Day

As Burberry always does before a big show, the brand promoted their runway live stream across all of their channels.

Adding a personal touch this year, the luxury brand sent 'personal invitations' in the form of reminders to those who liked a specific tweet.
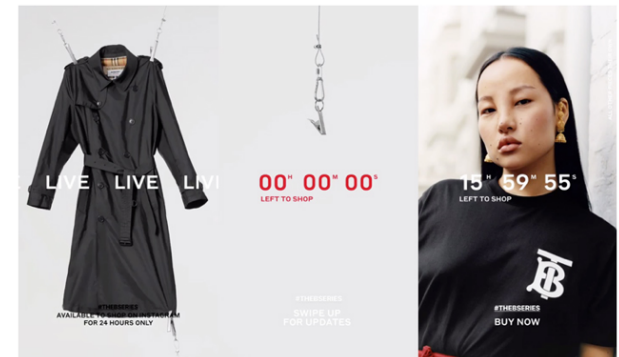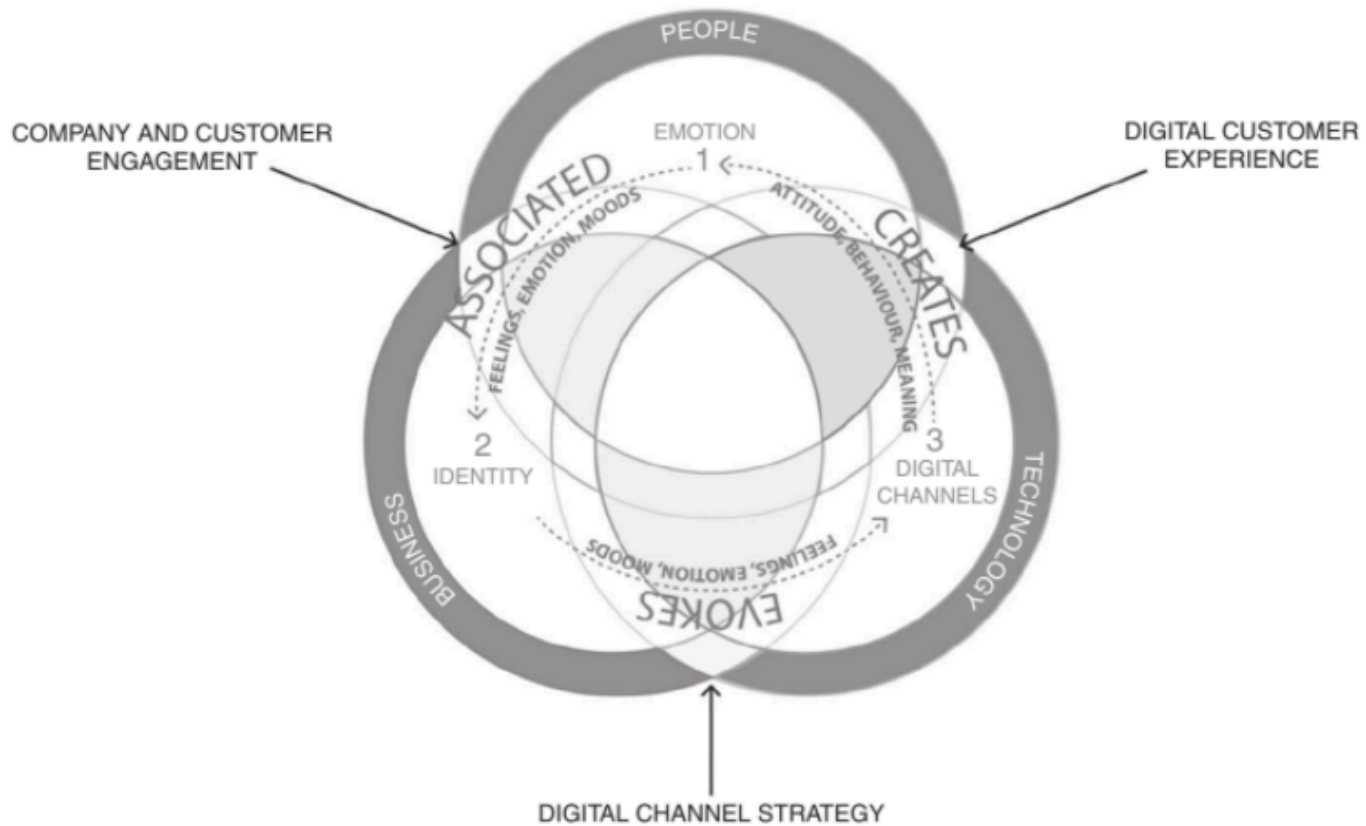

Burberry

On Instagram Story, Burberry further highlighted the time-sensitive factor of their capsule collection by creating countdown videos that featured the entire collection.

Sources: Synthesised Guenther (2012); Brown (2009) and Damasio (1994)

OLD LOGO → NEW LOGO

BURBERRY
London, England
→
BURBERRY
LONDON ENGLAND

RIMOWA®
→
RIMOWA

YvesSaintLaurent
→
SAINT LAURENT
PARIS

DVF
DIANE von FURSTENBERG
→
DIANE VON
FURSTENBERG

Entertainment & Arts

New York Fashion Week: How Philipp Plein became the industry's bad boy

By Steven McIntosh
Entertainment reporter

🕐 10 February 2018

f   ⦿   🐦   ✉   ⤴ Share

reminder

GETTY IMAGES

Plein fans include Paris Hilton, Naomi Campbell and Nicki Minaj (pictured at one of his shows)

BODY
NATURAL

CHANEL

TRUMP
TOWER

Managing the Human
in Human Brands

Susan Fournier and Giana Eckhardt

Working It: Managing Professional Brands in Prestigious Posts

Marie-Agnès Parmentier and Eileen Fischer

Abstract

The authors address the challenges individuals face when managing their professional brands while working in "prestigious posts" (high-profile jobs in established organizations) and striving to maintain career mobility. Using a case study approach and drawing on sociological field theories, the authors identify two types of tensions (resource-based and identity-based) that are triggered by prestigious posts and four practices conducive to mitigating tensions and maintaining mobility. Beyond extending prior theory on person brands to include consideration of career mobility, this work has implications for better understanding the complexities of affiliations between professionals and the brands they work for. It suggests that individuals who are managing their professional brands while holding prestigious posts need to strike a balance between benefiting from the affiliation in the eyes of external stakeholders and at the same time maintaining their professional independence to maintain career mobility.

Entertainment & Arts

The controversial genius of Karl Lagerfeld

🕐 20 February 2019

f ⓕ 🐦 ✉ ⤴ Share

Karl Lagerfeld was known for his outspoken comments as well as his designs

GETTY IMAGES

Karl Lagerfeld's death on Tuesday prompted an outpouring of grief from the fashion world.

The German designer, who was the creative director for Chanel and Fendi, was one of the industry's most revered figures.

Tributes were paid by the likes of **Donatella Versace** and **the fashion house Dior**.

But others, including actress Jameela Jamil, said his often polarising comments cast a shadow over his legacy.

Fashion

🟡 This article is more than **8 years old**

John Galliano sacked by Christian Dior over alleged antisemitic rant

Final straw for fashion house appears to have been video showing John Galliano apparently declaring his love for Hitler

Kim Willsher *in Paris*
Tue 1 Mar 2011 19.11 GMT

f 🐦 ✉

8

▲ Christian Dior chief executive Sidney Toledano with actor Natalie Portman and designer John Galliano in New York in December last year. Photograph: Dimitrios Kambouris/WireImage

Christian Dior has sacked John Galliano for "odious behaviour" after he was accused of making antisemitic and racist insults in a drunken rant. The flamboyant Briton, who has been the haute couture house's creative director for 15 years, is under police investigation.

Dior said it had a policy of "zero tolerance" towards antisemitism. It suspended Galliano last week after he was arrested when a couple complained he insulted them in a Paris bar.

Galliano, 50, denies making anti-semitic remarks, and detectives have said they have no third-party witnesses. But a video has surfaced of Galliano declaring on another occasion that "I love Hitler" and telling two women their parents "would have been gassed".

UK news

Chanel and Burberry drop Moss as police start inquiry

Vikram Dodd
Thu 22 Sep 2005 00.03 BST

f 🐦 ✉

⤴
1

The career of leading British model Kate Moss suffered a series of blows yesterday when two companies announced they would no longer be using her to sell their products. Senior police sources also told the Guardian they were "very likely" to interview her after launching an investigation into alleged cocaine use.
The commercial damage to the supermodel escalated when Chanel and Burberry announced they would sever their links with Moss. The fashion retailer H&M has already scrapped an advertising campaign featuring her. Burberry said yesterday they had cancelled by "mutual consent" adverts due to run this autumn featuring the model.

HOME » NEWS » UK NEWS

Kate Moss is dropped as the face of H&M

By Hilary Alexander, Fashion Director and Richard Alleyne
12:01AM BST 21 Sep 2005

In pictures: Moss's turbulent career

Kate Moss, the model, was counting the cost of her party lifestyle yesterday after Hennes & Mauritz, Europe's largest clothing chain, announced that it was dropping her from a forthcoming advertising campaign.

Moss was sacked as the "face" of H&M after **days of lurid tabloid front pages and picture spreads** which allegedly showed her snorting cocaine and detailed her reputed sex life.

Figure 1: Person-Brand Dynamics

ASPECTS OF THE PERSON

Mortality

Hubris

Unpredictability
- - - - - - - - - - - - -
Social
Embededness

**INTERDEPENDENCIES BETWEEN
THE PERSON AND THE BRAND**

Imbalance

P   B   vs.   P   B

Inconsistency

Person ≠ Brand

RISK MANAGEMENT STRATEGIES

Organizational and Governance
Structures

Succession Plans, Equity
Transfers, Rebranding

Cultural Branding, Public
Relations, Person-handling

+/-

**PERSON-BRAND
STRENGTH PILLARS**

Authenticity
- - - - - - - - - - - - -
Intimacy

+/-

BRAND MEANING FACTORS

Magnitude of Differences in the Meanings of the Person vs.
Meanings of the Brand

Centrality of the Inconsistent Meaning to the Person-Brand
Positioning

-

**RISK OF THE
PERSON-BRAND**

Managing the Human
in Human Brands

Susan Fournier and Giana Eckhardt

	Traditional Brand Management	Two-bodied Person-Brand Framework
Emphasis Areas	Focal priority = net revenue	Focal priority = reducing risk
	Stewardship of the brand; brand equity	Explicit management of person and brand; person-brand equity
	Prioritizing the brand and turning the person into a brand (or, treating the person as a brand)	Prioritizing the human qualities of the person-brand
	Fit between person and brand attributes	Consistency and balance between person and brand
	End goal of separation between person and brand	Ongoing interdependence between person and brand
	Brand as long-term asset	Option for short-term person-brand
Risk Management	Focus on and disclosure of mortality risk	Focus on and disclosure of a portfolio of risks stemming from mortality, hubris, unpredictability, social embeddedness
	Risk management = Crisis intervention	Risk management = Ongoing, daily management of the person-brand
	Death insurance to manage mortality risk	Succession planning, brand equity transfers, rebranding, and other mechanisms for managing mortality risk
	Insurance contracts with conduct clauses to protect the firm from human failures and risks	Governance mechanisms to protect firm from risks, including: Limits on stock ownership concentration in hands of person-brand; Controls on nature and number of C-level appointments held by person-brand; Explicit management of the person as part and parcel of task of managing the person-brand
	Managing Doppelgängers in the marketplace	Managing the Doppelgänger within
Marketing Tools/Levers	Product-focused marketing tools (the 4Ps)	Person-focused cultural branding tools and skills (corporate communications and PR toolkit, person-handling skills, cultural acuity)
	Differentiation and relevance as focal brand strength pillars	Authenticity and intimacy as focal brand strength pillars
	Brand knowledge/awareness	Person-Brand celebrity
	Tight control of brand meaning	"Open brand meaning system" accepting of person-brand inconsistencies
	Tracking of brand beliefs versus competition	Tracking to gauge risk exposures from human factors in the person-brand

Q'S FOR INDIVIDUAL ASSIGNMENT:

1. What is your chosen brand like (meanings, personality, experience)?

2. What kind of emotional connection and brand engagement are they striving for?

3. What kind of brand experiences (digitally and offline) do they facilitate or create?

4. What could be the bran's aspiration or "extension" plans beyond its current business category?