

# Fashion Marketing – Session 4

4.11.2023

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# Managing fashion brands + Decoding purpose-driven brands

6.11.2023

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# The four basic needs (Emerson & Powell)

## Control

- When people feel in control they become 'expert' users, confident in their ability to achieve successful outcomes. This leads to repeat engagement and long-term loyalty

## Ownership

- When people feel a sense of ownership – that is their responsibility to take control of a situation – they engage more deeply with a service or brand, establishing an emotional connection that makes them want to incorporate the experience into their lives

# The four basic needs (Emerson & Powell)

## Enrichment

- People often seek experiences that go beyond transactions and help them learn and grow. When a customer feels 'enriched' by gaining new knowledge or a skill, they are more likely to share their experience with others – and advocate for your service and brand

## Value

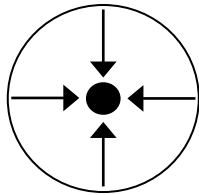
- People are often willing to trade luxury for value. Collaborative or do-it-yourself experiences are often viewed as empowering moments rather than compromises

# The four social mentalities

(Kapferer; Bonnal)

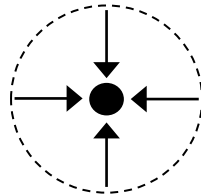
## TRADITION

I melt into my community



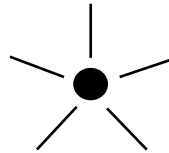
## MATERIAL SUCCESS

Individuals acquire some freedom from the group



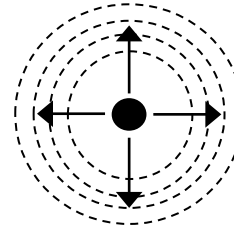
## INDIVIDUALISM

The individual is the centre of his/her own life



## RE-ALLIANCE

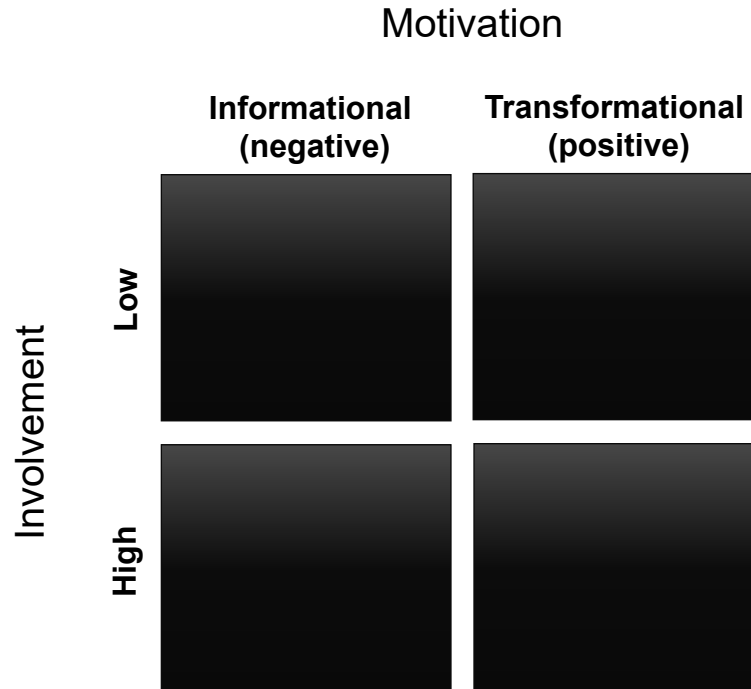
Asking about the links again



# Brand communities (Fournier & Lee)

- Brand community = A group of ardent consumers organized around lifestyles, activities and ethos of the brand
- Aspiring to and leveraging customer loyalty, marketing efficiency and brand authenticity
- Hard work
- Sponsoring the cause, not the brand

# Rossiter-Percy grid: brand attitude strategy quadrants

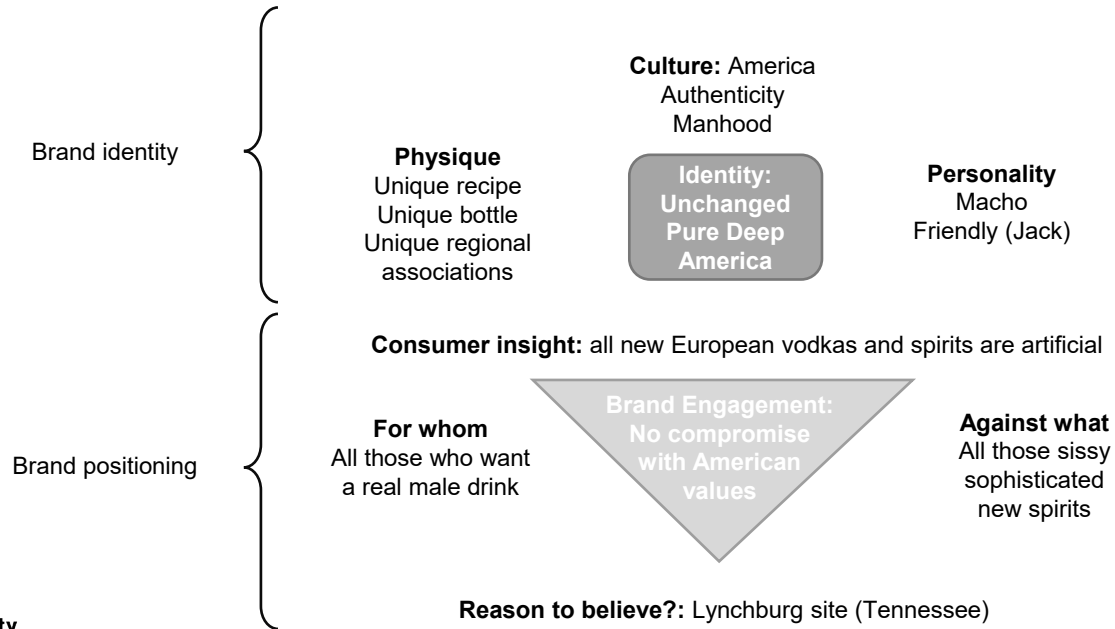


# Brands as archetypes





# A typical brand platform: Jack Daniel's (Kapferer)



# Athleta brand positioning

## execution (Tybout)

### Product

Name is feminine but more directed and literal than Lulu, implying a fitness and wellness mindset Logo is a stylized floral motif Broader range of sports and activities represented in its product lines (running, swim, tennis, golf)

### Pricing

Premium but undercuts Lululemon

### Distribution

Vertically integrated

Online

### Promotion

Emulates Lulu's local yoga instructor and free classes, grassroots approach to promotion

# Athleta brand positioning

## execution (Tybout)

### Target audience

Fitness-minded women, likely the same age range as the Lulu woman

### Frame of reference

Athleisure wear

### Point of difference

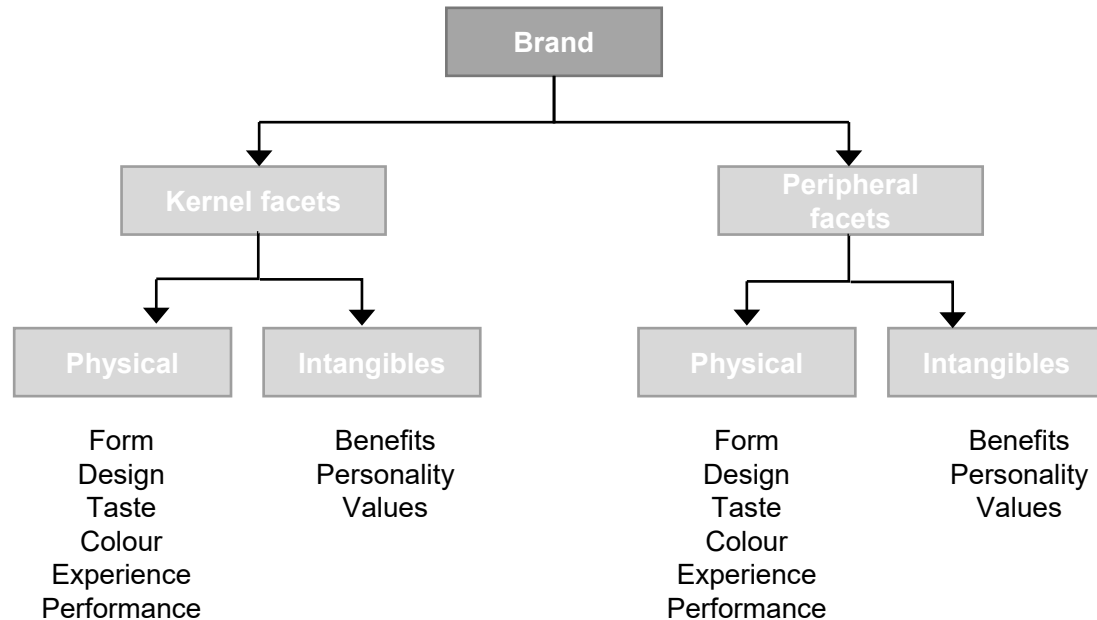
Lets you be both feminine and powerful. Athleta POD overlaps with Lulu, but is arguably a bit more classically feminist than Lulu's sexy confidence. More focused on its users than its products

### Reasons to believe

Unclear what these might be, beyond mere product line and print imagery, which has an outdoor, fresh-air quality Can argue that the full size ranges also support its POD, but overall Athleta has fewer support assets for its POD than Lululemon

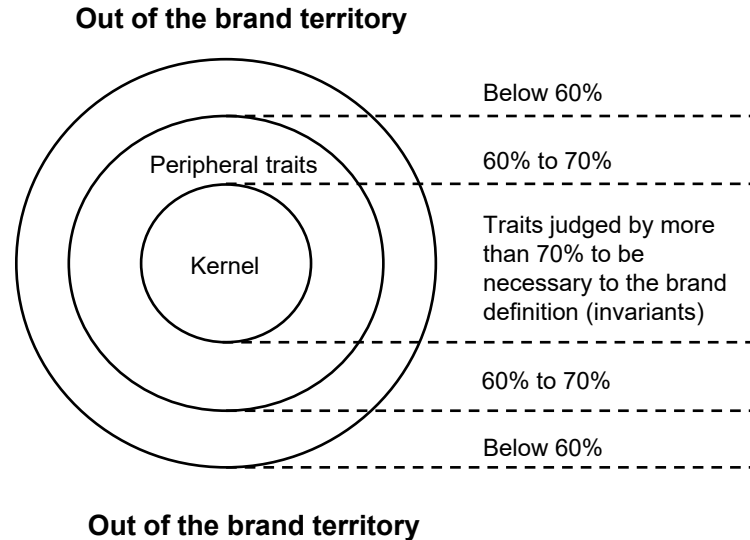
Some evidence of fabric features, but Athleta appears less assertive in branding than Lulu

# Variable vs. non-negotiable in the brand identity (Kapferer)



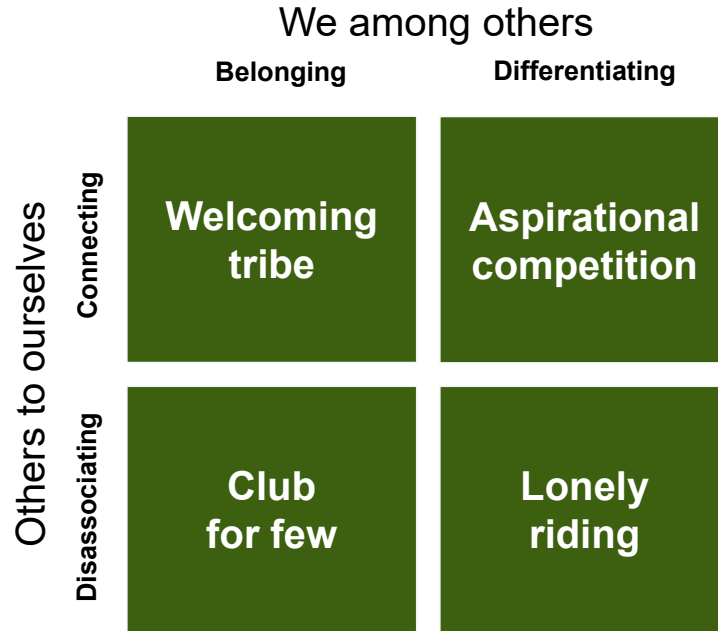
# Identifying kernel and peripheral traits (Kapferer)

Question: what traits are necessary to the brand?



# How we use brands

(Mattila)



# Brand erosion: Pierre Cardin



# Brand erosion: Pierre Cardin

“If a licensee sells the product at a discount, or lowers its quality, or sells it in the wrong place, or bundles it together with low-quality products, the brand integrity will be harmed, perhaps permanently. The best-known example is Pierre Cardin, whose licensing operations proliferated so much that by the 1980s he had lent his name up to 800 products, including toilet seat covers. In the end, despite his talents as a couturier, he became too common for many high-fashion customers. Mr. Cardin, rolling in his royalties, did not seem to care.”

(Kort & Caulkins & Hartl & Feichtinger)



# Brand purpose (Whitler & Pohl)

## Adidas

Through sport, we have the power to change lives

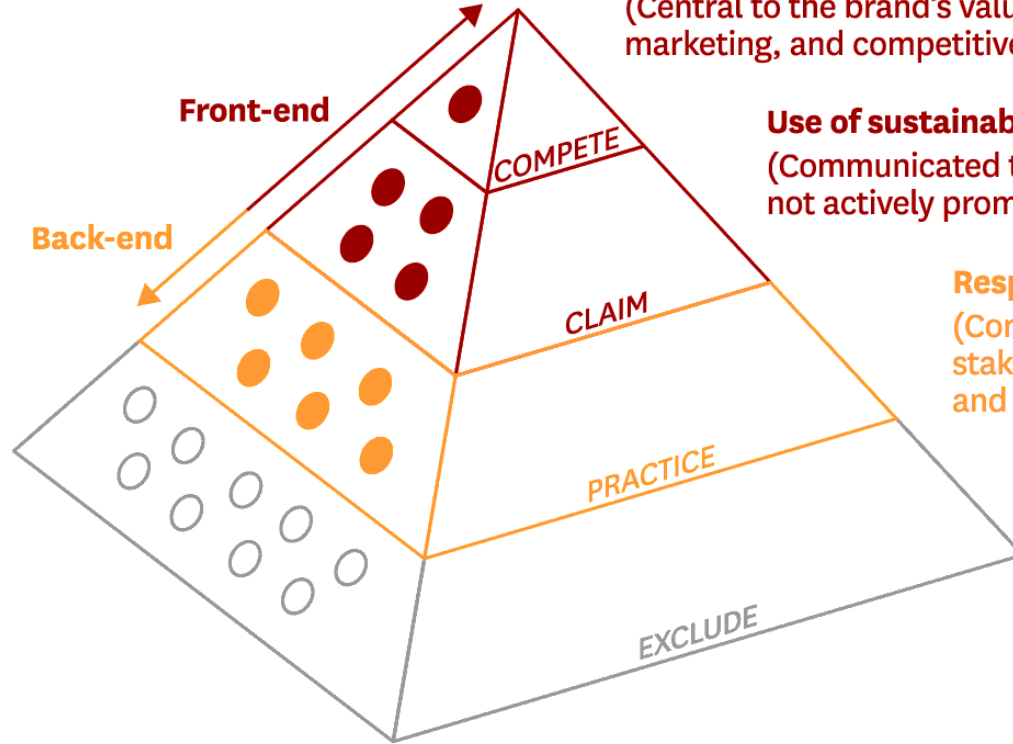
## Nike

Nike exists to bring inspiration and innovation to every athlete\* in the world. Nike's purpose is to move the world forward through the power of sport—breaking barriers and building community to change the game for all. If you have a body, you are an athlete

## A CLOSER LOOK: DOVE BRAND

### Improving girls' self-esteem

(Central to the brand's value proposition, marketing, and competitive positioning)



### Use of sustainable packaging

(Communicated to consumers but not actively promoted by the brand)

### Responsible hiring

(Communicated to nonconsumer stakeholders including investors and regulators)

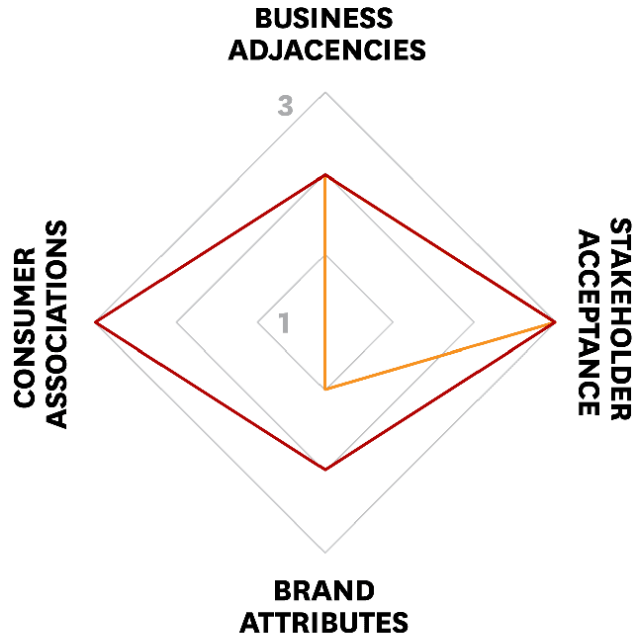
### Protection of animal rights

(Not pursued by the brand)

(Rodriguez Vilá & Bharadvaj)

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- Promoting the participation of girls in sports
- Decreasing material waste in manufacturing

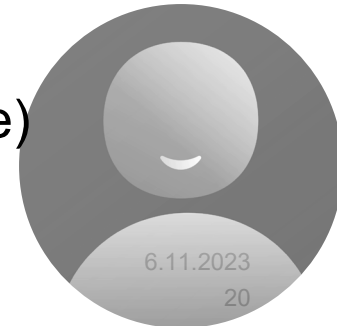
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(Rodriguez Vilá & Bharadvaj)

External	<p><b>VALUE PROPOSITION</b></p> <p>What are our key offerings, and how do we want them to appeal to customers and other stakeholders?</p>	<p><b>RELATIONSHIPS</b></p> <p>What should be the nature of our relationships with key customers and other stakeholders?</p>	<p><b>POSITION</b></p> <p>What is our intended position in the market and in the hearts and minds of key customers and other stakeholders?</p>
Internal/External	<p><b>EXPRESSION</b></p> <p>What is distinctive about the way we communicate and express ourselves and makes it possible to recognize us at a distance?</p>	<p><b>BRAND PROMISE</b></p> <p>What do we promise, and what are the core values that sum up what our brand stands for?</p>	<p><b>PERSONALITY</b></p> <p>What combination of human characteristics or qualities forms our corporate character?</p>
Internal	<p><b>MISSION &amp; VISION</b></p> <p>What engages us (mission)? What is our direction and inspiration (vision)?</p>	<p><b>CULTURE</b></p> <p>What are our attitudes, and how do we work and behave?</p>	<p><b>COMPETENCES</b></p> <p>What are we particularly good at, and what makes us better than the competition?</p>

(Greyser & Urde)



# Fashion Marketing – CASE 2

8.11.2023

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# Group Assignment II

- The assignment is to be completed in groups of 3-5 students
  - The group composition may vary for every assignment
  - The groups are in charge of allocating their workload in a fair and balanced manner. Should there be any problems, contact the course staff

# Group Assignment II

- The submission deadline is Monday 13th November at 10 AM
- Submission as soft copies only to MyCourses
- Late submissions are neither accepted nor graded
- Indicate clearly the course name, the names of the group members and their student numbers on the first page

# Group Assignment II

- After every case, a number of groups are chosen to present their treatise in class – the presenting groups are informed by noon of the day of the lecture at latest
- It makes always sense to prepare for presenting
- Fluent presentations will increase the group assignment score in grading, failure to do so will lower the score
- Maximum length for the submission is 14 slides (pptx/pdf)



# Group Assignment II

- Be explicit about your analysis and justify the given recommendations
- This assignment is worth 14 points and makes up 14% of the overall course grade
- Being invited to present in class and doing so can earn you 2 bonus points

# CASE: Gucci: Staying Relevant in Luxury over a Century

(Kumar & Mittal)

1. Why are consumers willing to pay a significant premium to own luxury products? What are the key drivers of luxury consumption?
2. What are the characteristics of the luxury industry that make it distinct from other industries?
3. How does the target segment and brand image of Gucci differ from its key competitors? Evaluate Gucci's brand repositioning strategy over the years

# CASE: Gucci: Staying Relevant in Luxury over a Century

(Kumar & Mittal)

4. Evaluate Gucci's decision to enter the beauty segment. Would the brand's attempt to be accessible to a larger consumer base lead to dilution of its 'exclusive' appeal?
5. Chinese consumers have always been the dominant buyers of luxury brands like Gucci. Would the brand become even more dependent on China in the aftermath of Covid-19 pandemic? What are the risks of being over reliant on one nationality?