

## **ANSWER KEY TO ACCOMPANY:**

*Marketing Fashion* 2nd edition by Harriet Posner

### **Chapter 1: The Fashion Market**

1. (p. 10) clothing and apparel, accessories and footwear, perfume and cosmetics, lifestyle and homewares
2. (pp. 12-15)
  - haute couture – fashion at its highest level; the creation of made-to-order garments for clients which rely on the expertise of skilled artisans and craftspeople
  - ready-to-wear – fashion product that is not custom-made for an individual client but premade in predetermined sizes and usually mass-produced and industrially manufactured
3. (p. 14 and p. 233) a collection developed by a designer or brand to be sold at a lower price than the main collection thus allowing a wider range of customers to buy into the brand; examples include See by Chloé, Moschino's Cheap & Chic, Donna Karan's DKNY line and Emanuel Ungaro's Emanuel line
4. (p. 15) term used when referring to high-street multiples or fashion retail chains (such as Gap or Zara) available on high streets in most major cities or towns
5. (pp. 16-17) collectable second-hand garments, shoes or accessories from the past sold in specialist vintage or charity shops, or on sites such as eBay
6. (p. 17) use of certified organic fibres such as cotton or linen; use of renewable fibres such as bamboo and maize; recycling of fibres and garments; use of natural dyes or low-impact dyes; breaking the cycle of consumption by creating a long-lasting product; use of fair-trade raw materials and fibres; ethical labour and ethical farming practices; reduction in energy consumption; minimal or reduced packaging
7. (p. 19) False: Paris, London, Milan and New York
8. (p. 20) footwear and leather goods  
Modacalzado + Iberpiel in Madrid, Futurmoda in Alicante
9. (p. 21) because designers from all over the world choose Paris to show their seasonal ready-to-wear collections, knowing that the fashion press and buyers from the most prestigious boutiques and department stores will come to the city to view the runway shows
10. (p. 23) Nike, Adidas, Columbia Sportswear, Jantzen swimwear, Keen footwear, Nau, Entermodal, A Fortes Design
11. (p. 26) Brazil, Russia, India, China
12. (p. 28) an understanding of customer requirements; the ability to create, communicate and deliver value; a social process; an exchange process; a managerial and business process
13. (p. 29 and p. 234) time between placing a fabric, component or garment order with a supplier or factory and delivery of the order

14. (pp. 29-30) refers to the range of potential issues that customers might value, care about or connect with emotionally; value may be contained within the product offering but can also relate to the inherent value or status of a brand
15. (p. 32 and p. 235) a group of individuals who dress in a common distinctive style
16. (p. 32) make it easy to share and compare looks and fashion tips with others; examples include photo-sharing apps Today I'm Wearing, Whatyouwear.in, StyleTag or StyleShare
17. (p. 32) When a marketing message spreads rapidly from person to person it is known as **viral** marketing.
18. (p. 34 and p. 233) when ideas, services, content and design tasks, which would normally be carried out by company employees or suppliers, are outsourced to the public, especially the online community, thus allowing the larger collective or 'crowd' to get involved
  - consumer/user benefits – democratizes the process of design, shifting emphasis from manufacturers towards consumers/users; users can create exactly what they want rather than relying on manufacturers to do it for them
  - company benefits – opens up possibilities for exchange and brings diversity and new ideas to a company; allows a company to communicate with its consumer base, gain knowledge of their needs and preferences and reduce risk by producing product or designs that consumers want
19. (p. 36) donation crowdfunding is where investors donate money because they believe in a project or cause and rewards are offered in exchange for the investment; debt crowdfunding (also known as peer-to-peer lending) is where the return for investing is financial and investors receive their money back and gain interest on their loan; equity crowdfunding is where people invest in a business in exchange for equity, which means they receive shares and own a stake in the business

## Chapter 2: Marketing Strategy

1. (p. 40) a marketing strategy outlines how a business intends to market its brand, products and services to existing and potential customers
2. (pp. 40-41) The marketing mix can be thought of in a similar way to a recipe where the four ingredients of **product, price, place and promotion** can be blended in varying proportions giving emphasis to whichever aspect is most appropriate to the company, brand or product in question.
3. (p. 41) physical evidence, process and people
4. (p. 42 and p. 234) product attributes – refers to the features, functions and uses of a product
  - product benefits – relates to how a product's attributes or features might benefit the consumer
5. (p. 43)
  - the generic product – the core product, such as a coat, a jumper, a dress

- the actual or expected product – the real product is a combination of the generic product plus the tangible attributes; represents the customer’s basic minimum expectation or requirement
  - the total or augmented product – represents everything the customer receives i.e. generic product plus the tangible attributes plus intangible attributes; represents the added value, that is, all extras added to elevate the product and make it different from product offered by competitors
  - the potential product – represents the potential features not yet offered; also about innovation and concerns what the product could be in the future
6. (p. 45) from point of view of cost i.e. what an item actually costs either to produce or for a buyer to purchase  
from point of view of selling price i.e. from customer or end-consumer’s perspective; considers what might be a realistic selling price and factors in issues such as affordability and perceived value
  7. (p. 46 and p. 234) the way a company structures pricing across the product range balancing the offer of low-, medium- and high-priced product
  8. (p. 47) direct routes via online shopping or purchasing via telephone; service-orientated channels i.e. retail stores; catalogues; public events e.g. sports or fashion events, or craft and country fairs; trunk shows, online trunk shows or preview events
  9. (p. 49) The combination of promotional activities, such as advertising, sales promotion, public relations, personal selling or direct marketing, is known as the **promotional mix**.
  10. (p. 51 and p. 235) focuses on the relationship between a brand or business and its customers or social media followers with the aim of building long-term relationships and loyalty
  11. (p. 54) **b.** segmentation, targeting and positioning
  12. (p. 55) to divide a market into smaller, more focused sectors
  13. (pp. 56-57 and p. 234) positioning map – a brand management tool used to indicate the current position or proposed future position of a brand in comparison to competitors in the market  
perceptual map – a map showing consumer perception of a brand in comparison to competitor brands
  14. (p. 58) the concept of developing and marketing products or services so that they are different and hopefully superior to those offered by competitors within the same marketplace
  15. (p. 58) through design and technology; by strategic management of the supply chain or in the way a brand or product is retailed, distributed or promoted
  16. (p. 60) cost, speed, fashionability, convenience, interactivity, connectivity
  17. (p. 61 and p. 235) the distinguishing factors that differentiate one brand from another

### Discussion/essay question

1. How do fashion businesses stay competitive? What do you consider to be the most important platform for competitive advantage in the current economic climate?  
Discuss. (pages 58-61)

### **Chapter 3: Research and Planning**

1. (p. 66) can take place in order to analyze and resolve a specific problem but also to keep up-to-date, assess the state of the market, stay proactive in a declining market, anticipate future trends, pursue opportunity or to develop and expand a business
2. (p. 66) market research – refers specifically to investigations of the market itself (marketplace, competitors and consumers)  
marketing research – relates to a much wider-ranging set of concerns which include business, politics, economics, cultural and social trends, fashion trends, developing technologies, logistics, promotion and product research
3. (p. 67) because ensures an organization is responsive to the political, legal, economic, social, cultural and technological situation at any given time
4. (p. 68)
  - the macro marketing environment – political and legal factors, economic factors, social and cultural factors, technological factors
  - the micro marketing environment – customers, competitors, supplies and supply-chain logistics, distributors and distribution channels, stakeholders
  - the internal environment – company structure, finance, resources and capabilities, personnel
5. (p. 70) 1. the bargaining power of suppliers; 2. the bargaining power of buyers; 3. rivalry between competitors in the market; 4. threat of new entrants to the market; 5. threat of substitute products or services
6. (pp. 75-76) qualitative research – investigates the quality of something and provides evidence about how and why the market is the way it is; useful for gathering facts on what consumers think or feel about particular issues relevant to the investigation  
quantitative research – is numerically orientated and quantifies the market; useful to calculate market share and provide detailed statistics on consumers
7. (p. 76) primary research – is the collection of original data gathered directly by going into the field e.g. market research surveys, questionnaires, focus groups and individual interviews  
secondary research – investigates and reviews existing data published either on the internet, in books, magazines, trade journals or via academic, government or industry sources; used to determine the size and make-up of a particular market sector and get background information and more detailed financial data
8. (p. 78) qualitative research  
information on consumer types, lifestyle trends and market trends
9. (pp. 79-87)

- observation – observing the market, gathering knowledge by watching people in the street, studying consumer shopping behaviour first hand, or perusing the shops
  - comparative shopping – observing and recording information on the composition of fashion ranges, colours, fabrics, price points, promotional activity and visual merchandising in competitor’s stores
  - like-for-like product comparison – a more detailed investigation into a specific product to compare it with similar items offered by competitors in the market
  - mystery shopping – the employing of researchers tasked to enter shops in the role of a potential customer; as an undercover observer they are then able to monitor and report back on their experience of customer service and other retail activities
  - focus groups – a selection of consumers invited to view a collection/product and give their feedback; helps provide information concerning consumer opinions, attitudes and purchase behaviour
  - interviews – face-to-face interviews are used to gather more in-depth consumer information
  - questionnaires – used to collect quantitative information from a large number of people
10. (p. 88) to define the size and composition of a market sector; to determine the state of the market; to assess trends within the market; to establish which competitors operate in the market; to analyze competitor strengths and weaknesses; to research consumers and understand their requirements
  11. (p. 91 and p. 93) a fad is short-lived and usually difficult to predict whereas a trend starts slowly and then builds momentum over time
  12. (p. 93) a large, social, cultural, economic, political or technological change that is slow to form but will influence a market over an extended time-frame  
e.g. denim jeans
  13. (p. 95) allow a business to test the market and bolster the high street by ensuring empty properties are rented in the short term
  14. (p. 101) to review and assess the existing circumstances of both the business and the market; to determine marketing objectives and strategies; and to establish the actions an organization intends to take in order to achieve its marketing and business goals
  15. (p. 101) situation analysis, objectives, strategy and tactics, sales forecasts, predicted costs and budgets
  16. (p. 101-103) to provide a framework to collate and review investigative information; used to audit the internal strengths and weaknesses of a business enterprise and identify external factors that might provide potential opportunities within the marketplace and business environment; also used to determine and assess external issues that could pose threats to the enterprise or its brands
  17. (pp. 103-104)

- market penetration – continuing to sell existing product within an existing market with the aim of capitalizing and improving upon the profitability of the current market proposition
  - market development – achieving growth by expanding business by taking an existing product to a new market
  - product development – developing new product for an existing market
  - diversification – developing new product for a completely new market
18. (p. 104) c. specific, measurable, achievable, realistic, time-based

#### **Chapter 4: Understanding the Customer**

1. (p. 108 and p. 233) analysis of customers, grouping them into clusters with similar characteristics
2. (p. 109) the consumer (or end-consumer) – is the eventual wearer of the product and will generally be the customer who purchases the garment or accessory  
the customer – is a broader term which can be used to refer to the end-consumer who will be a customer of a particular fashion retailer or it can be used to describe a business customer, which could be a business or organization operating within a fashion supply chain
3. (p. 110)
  - demographic variables – gender, age, generation, ethnicity, marital status, life-stage, occupation, education, income, social grade classification
  - geographic variables – region, urban/suburban/rural, residential location, housing type, size of city or town, climate
  - psychographic and behavioural variables – lifestyle, social aspirations, self-image, value perceptions, purchasing motives and behaviour, interests and hobbies, attitude and opinions
  - usage and benefit variables – benefits sought from products, usage rates, volume of purchases, price sensitivity, brand loyalty, end-use of product
4. (p. 112)
  - HEIDIs – Highly Educated Independent Individuals
  - NEETs – Not in Employment, Education or Training
  - KIPPERS – Kids In Parents’ Pockets Eroding Retirement Savings
  - NETTELS – Not Enough Time to Enjoy Life
5. (p. 113) generation of people born between 1946 and 1964 during the period of economic stability following the Second World War; as they came of age they challenged traditions and adopted styles of dress guaranteed to upset the establishment
6. (p. 114) during the 1980s and early 1990s (Thatcher and Reagan years); affected by escalating rates of divorce, fear of AIDS, recession, job insecurity and the potential of employment in a menial ‘McJob’
7. (p. 115) True
8. (p. 116) the Alpha generation (Gen Alpha)

9. (p. 119) In psychographic and behavioural segmentation AOIs stands for consumer **attitudes, interests and opinions**.
10. (p. 120) recognition of need; information search and identification of options; evaluation of options; decision
11. (p. 125 and p. 127)
  - Innovators – small percentage of adventurous people who initiate trends or adopt innovations before others
  - Early Adopters – people who take up a trend in the early stages, often cultural opinion leaders or those that disseminate fashion, style or artistic ideas
  - Early Majority – represents the main bulk of people who adopt a trend as it gathers momentum and begins to penetrate the mass market
  - Late majority – those who buy into a trend when it is already very well established and reaching its peak or about to decline
  - Laggards – those people who do not take fashion risks, and are the last people to catch on to a trend, usually when it is already too late
12. (p. 128) showrooming – is when consumers try products in-store but purchase online, often at a lower price and from another source  
webrooming – is the reverse trend when consumers research online and then go to the store to purchase
13. (p. 130)
  - Super-cocooning – uncertainty and a feeling of vulnerability results in an increase of at-home entertainment with TV and movies on demand
  - Crowd shaped – people pool data, profiles and preferences in groups (small and big) to shape new goods and services
  - Guilt-free status – people aware of the damage caused by over-consumption look for ‘guilt-free’ products to indulge their need for status symbols
  - Sellsumers – consumers who sell creative output to corporations or fellow consumers
  - Cosy childhood memories – nostalgic items reminding us of childhood days
  - The lipstick effect – tough times mean consumers go for ‘trade-down’ spending, forego extravagant purchases and opt for small feelgood treats
  - Perfect pieces – consumers want well-considered fashion items, perfect basics that offer more, beautifully crafted quality pieces designed to last, etc.
  - Addicted to niche – consumers want to find an intricate balance between being one-of-a-kind and fitting in
14. (p. 133) a short, written profile that describes the characteristics and traits of a core customer who is representative of the target market
15. (p. 135) to determine how valuable each customer is to the business and to understand how best to meet customer needs and service them effectively

## **Chapter 5: Introduction to Branding**

1. (p. 140) its logo, strapline, actual products and physical retail environment

2. (p. 141) gives the brand company exclusive rights over usage of the registered article which helps to protect the brand from piracy or unauthorized use of the trademark
3. (pp. 143-144)
  - corporate brand – where an organization has one name and one visual identity across its brands
  - manufacturer brands – these are created and marketed by producer companies who will choose a name for their branded product
  - private brands – also known as own brands, store brands, retailer brands and own label; raise the profile of a retailer, differentiating its offering and add value for customers
  - endorsed brand – when a parent brand gives its name or endorses one of its own sub-brands
  - co-brands or partnership brands – created when two brands join together to develop a new brand
  - brand portfolio – when a company has a brand portfolio the aim is to maximize coverage of the market without the individual brands within the portfolio competing with each other
4. (p. 146) to tap into values and beliefs; to create connections; to generate an emotional response; to provide reassurance; to ensure consistency; to build loyalty; to add value and charge a premium
5. (pp. 146-147 and p. 232) the elements of a brand that define its identity – for example identifying colours, logo, product, window displays and advertising – is the fundamental means of consumer recognition and symbolizes the brand's differentiation from competitors
6. (p. 147) False: known as the brand image
7. (p. 148 and p. 154) brand essence – describes the essential nature or core of a brand  
 brand values – build upon and expand the central theme of the brand essence; core values that set the code by which a brand organization operates  
 brand personality – works on the premise that brands can have personalities in much the same way as people
8. (p. 158) a point of interaction between a consumer or potential consumer and a brand
9. (pp. 158-160) brand onion and brand identity prism
10. (p. 163 and p. 165) a strategy that can be utilized by a business for brand extension; licensing is a business arrangement where a brand company sells the right to use their name to another company who can then develop, manufacture and market specified branded merchandise under licence
11. (p. 169) if the current positioning is no longer relevant or effective; required in response to a brand losing market share; changes in the macro or micro marketing environment; new brands entering the market; repositioning of competitor brands; shifts in consumer demand
12. (p. 169) rebranding goes further than brand repositioning because it encompasses a complete change of name and logo, usually underpinned by a significant change in ethos and business strategy



## Discussion/essay questions

1. Who do you consider controls a brand, the company or the customer? Discuss. (pages 140-170)
2. Select a fashion brand and discuss its visual identity. Analyze its style of logo or symbol, typeface, colour scheme, store facia and carrier bag. What message do you think they convey and how do you think they reflect the brand identity? (pages 140-162)

## **Chapter 6: Fashion Promotion**

1. (p. 172) refers to the combination of promotional tools used by a company to promote products and services and communicate their message to consumers  
elements – advertising, sales promotion, public relations or PR, and personal selling
2. (pp. 172-173) the fashion press, seasonal catwalk shows, window displays, visual merchandising and signage
3. (p. 173) because inspirational and eye-catching windows can act as a powerful magnet, drawing customers in and enticing them to visit the store; displays can be used to reinforce brand identity, attract press attention or to provide information on products, prices and promotions
4. (pp. 173-174) to create internal displays, put key looks together and outfit-build; should be used to highlight specific looks and products that store owners or buyers which to promote
5. (p. 174) to generate sales  
to reinforce a brand's image; communicate a brand's position in the market; embed specific meanings into the consumer psyche; tap into consumer aspirations; create desire for the brand and its products
6. (p. 175 and p. 235) Digital content, such as adverts, films or images, from which consumers can purchase fashion products directly is known as **shoppable content**.
7. (p. 177) that the cachet and sparkle of the celebrity personality will become directly associated with the brand and that this will reinforce the brand's image and position in the marketplace
8. (pp. 178-183)
  - the message – the message being communicated; needs to be coherent with the purpose of the campaign and values of the brand
  - the medium or channel – the vehicle by which an advert is presented and reaches the public e.g. through traditional mass media advertising channels such as print, cinema, television, outdoor advertising and radio, and digital media such as websites, video, blogs and social media
  - timing and exposure – a consideration of how long the advert will be published, placed on television or viewable online

9. (p. 182) identify demand more accurately; gauge consumer response to products; create better consumer experience
10. (p. 186) to increase demand and boost sales of specific products and services
11. (p. 186 and p. 235) pull strategy – sales promotions directed towards the end-consumer  
push strategy – sales promotions geared towards trade distributors or retailers
12. (p. 187) price reductions, special offers, gifts with purchase, coupons or vouchers, competitions
13. (p. 187)
  - BOGOF – buy one get one free
  - 2-4 – two for the price of one
14. (p. 188) so that a brand or retailer can increase their kudos and create desire for their merchandise by offering customers the opportunity to purchase a limited-edition product
15. (pp. 191-192) attract new customers; gain credibility in a new market; enhance kudos and prestige; innovate and develop alternative creative approaches; generate new business opportunity; share resources; reduce the risk of going it alone; create a buzz and attract press coverage
16. (p. 194) purpose of the promotion; target audience; type of scheme most appropriate; how it will operate; time-frame; range or reach of the offer; how to inform customers about the promotion; costs; potential tie-ins; additional events and co-operative partners
17. (p. 196) The aim of **direct marketing** is to establish a direct link between a business and the end-consumer.
18. (p. 197) to get media coverage and establish and generate a favourable image of an organization, brand or fashion label
19. (pp. 199-202)
  - product placement – raising awareness of a company's brand and products by having them feature in a film, television show, music video or digital game
  - celebrity seeding – when a designer or brand loans or donates product to a celebrity so that they will be seen wearing the brand's products
  - press days – organized days to showcase next season's collections to the fashion press
  - special events – designed to suit a variety of situations e.g. product launches, charity events, sponsorship events, fashion seminars and style clinics, fashion shows, private shopping evenings, designer guest appearances
20. (p. 203) measures the benefit to a client of a PR campaign  
by comparing the cost of the column inches achieved with how much the equivalent space would have cost as advertising
21. (p. 204) promotional or sales activities that take place face to face with personal contact

## Chapter 7: Careers in Fashion Marketing

### 1. (pp. 210-219)

- fashion designer – to design and develop individual fashion products or product ranges appropriate for a specified target market
- fashion and trend forecaster – provide information on current and developing consumer trends and emerging fashion and textile trends in womenswear, menswear and childrenswear; compile trend and market reports for the fashion industry
- retail buyer – source, develop and select product ranges; must understand customer needs and predict consumer demand in order to select commercially viable ranges or merchandise that appeal to the target market
- merchandiser – responsible for the budget and work to maximize a retailer's profitability by ensuring products appear in the right store at the appropriate time and in the correct quantities
- visual merchandiser – responsible for creating and installing schemes for windows and in-store displays with the aim of drawing customers into the store, promoting merchandise and maximizing potential sales
- brand management – focuses on the strategic management of a brand and the development and maintenance of the brand identity
- product management – responsible for overseeing the overall process of developing product and bringing it to market
- promotion and PR – responsible for gaining media coverage (including social media) to promote and generate a favourable image of an organization, brand or fashion label