



FASHION  
MARKETING  
THIRD EDITION

EDITED BY  
MIKE EASEY



PEARSON  
EDUCATION

# **Fashion Marketing**



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Third Edition

*Edited by*  
**Mike Easey**

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# Contents

<i>List of Contributors</i>	ix
<i>Preface</i>	xi
<i>Acknowledgements</i>	xv
<b>Part A: Understanding Fashion Marketing</b>	<b>1</b>
1 An Introduction to Fashion Marketing	3
<i>Mike Easey</i>	
1.1 What is fashion?	3
1.2 What is marketing?	5
1.3 What is fashion marketing?	7
1.4 Fashion marketing in practice	7
1.5 How fashion marketing can help the fashion industry	11
1.6 What fashion marketers do: five examples	12
1.7 Ethical issues in fashion marketing	13
1.8 An overview of the fashion marketing process	15
1.9 Summary	16
Further reading	17
2 The Fashion Market and the Marketing Environment	18
<i>Christine Sorensen</i>	
2.1 Introduction	18
2.2 The development of the fashion market	18
2.3 The fashion market: size and structure	21
2.4 Marketing environment	26
2.5 Micro-marketing environment	26
2.6 Macro-marketing environment	34
2.7 Trends in the marketing environment	56
2.8 Summary	58
Further reading	59

	<b>Part B: Understanding and Researching the Fashion Purchaser</b>	<b>61</b>
3	The Fashion Consumer and Organizational Buyer <i>Mike Easey</i>	63
	3.1 Introduction	63
	3.2 Why study the fashion buyer?	64
	3.3 Fashion consumer decision-making	68
	3.4 Psychological processes	73
	3.5 Sociological aspects of consumer behaviour	83
	3.6 The organizational buyer	94
	3.7 Summary	95
	Further reading	96
4	Fashion Marketing Research <i>Patricia Gray</i>	97
	4.1 Introduction	97
	4.2 The purpose of marketing research	97
	4.3 An overview of the marketing research process	100
	4.4 Problem definition and setting research objectives	100
	4.5 Research design	100
	4.6 Data sources	101
	4.7 Practical sampling methods	103
	4.8 Primary data collection methods	108
	4.9 Data collection methods	111
	4.10 Questionnaire design	113
	4.11 Attitude measurement and rating scales	117
	4.12 The role of marketing research in new product development	119
	4.13 Forecasting fashion	121
	4.14 The Internet as a research tool	123
	4.15 International marketing research	126
	4.16 Summary	127
	Further reading	128
	<b>Part C: Target Marketing and Managing the Fashion Marketing Mix</b>	<b>129</b>
5	Segmentation and the Marketing Mix <i>Mike Easey and Christine Sorensen</i>	131
	5.1 Introduction and overview	131
	5.2 Mass marketing and market segmentation	131
	5.3 Segmentation: rationale, bases and strategy	134

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5.4	Positioning and perceptual mapping	140
5.5	The fashion marketing mix	141
5.6	Summary	143
	Further reading	144
6	Designing and Marketing Fashion Products <i>Sheila Atkinson and Mike Easey</i>	145
6.1	Introduction	145
6.2	The importance of fashion products	145
6.3	The nature of fashion products	147
6.4	The fashion industry and new product development	157
6.5	Retail buying sequence: autumn and winter season	161
6.6	The product mix and range planning	163
6.7	Fashion and related life cycles	169
6.8	Summary	176
	Further reading	176
7	Pricing Garments and Fashion Services <i>Mike Easey</i>	177
7.1	Introduction	177
7.2	Different views of price	177
7.3	The role of price decisions within marketing strategy	178
7.4	External factors influencing price decisions	180
7.5	Internal factors influencing price decisions	183
7.6	Main methods of setting prices	184
7.7	Pricing strategies in relation to new products	190
7.8	Pricing strategies to match the competition	191
7.9	Price changes	193
7.10	Summary	195
	Further reading	195
8	Fashion Distribution <i>John Willans</i>	196
8.1	Introduction	196
8.2	The importance of fashion retailing	196
8.3	Structural issues	198
8.4	The industry's components	202
8.5	Trends in retailing	208

	8.6	The Internet	213
	8.7	The 'grey market'	215
	8.8	Retail marketing effectiveness	215
	8.9	Summary	216
		Further reading	216
9		Fashion Marketing Communications	218
		<i>Gaynor Lea-Greenwood</i>	
	9.1	Introduction	218
	9.2	The marketing communications environment	219
	9.3	The traditional approach to promotion	220
	9.4	Fashion advertising	223
	9.5	Sales promotion	225
	9.6	Public relations	226
	9.7	Celebrity endorsement and sponsorship	227
	9.8	Personal selling	229
	9.9	Visual merchandising to visual marketing	230
	9.10	International marketing communications	232
	9.11	Ethics in marketing communications	233
	9.12	Evaluating the effectiveness of marketing communications	234
	9.13	New directions in fashion marketing communications	235
	9.14	Summary	236
		Useful websites	236
		Further reading	237
10		Fashion Marketing Planning	238
		<i>Mike Easey</i>	
	10.1	Introduction	238
	10.2	The planning process and objectives	238
	10.3	Marketing audits and SWOT analysis	240
	10.4	Marketing strategy	243
	10.5	The fashion marketing plan	246
	10.6	Implementation and organizational issues	247
	10.7	Summary	250
		Further reading	250
		<i>Glossary of Fashion Marketing Terms</i>	251
		<i>Index</i>	257



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**Mike Easey**, *BA (Hons), DipM, MCIM, CertEd*, is Director of Collaborative Ventures in Newcastle Business School at the University of Northumbria. He has worked for three multinationals in marketing research, promotion and marketing planning positions. He is an experienced Marketing Consultant and has undertaken an extensive range of consultancy work including marketing for fashion manufacturers and fashion retailers. He is also a university external examiner in fashion marketing, a QAA Specialist Subject Reviewer in Marketing and a member of the editorial board of the *Journal of Fashion Marketing and Management*. Mike Easey produced Chapters One, Three, Seven and Ten and co-wrote Chapter Five with Christine Sorensen and Chapter Six with Sheila Atkinson.

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# Preface

If you are interested or involved in fashion you will already be aware that it is an exciting area of constant change, creativity and global commercial activity. However, skills in fashion are not enough to guarantee success, as even when those skills are exceptional there is still the constant risk of failure and bankruptcy. A knowledge of marketing is essential to help ensure success and lessen the possibility of failure. To paraphrase Armani, 'Clothing that is not purchased or worn is not fashion.' A good knowledge of fashion marketing can make the difference between a prototype that lingers in a dark storeroom and a garment that people really want to buy and wear.

Over the last two decades fashion has become a truly global business. Designers no longer work necessarily within manufacturing facilities and, as part of the knowledge industry, they need to be mobile and have the ability to communicate across cultures and business disciplines. Many brands like Gap, Zara and H&M which were just national brands a few years ago are now internationally recognized. Another major force influencing the fashion business is the growth of the Internet. The Internet has influenced the flow of creative ideas, the search for product information, the transparency of pricing and the management of supply chains amongst as well as how and where customers buy garments.

For the designer keen to start his or her own business, this book will offer a guide to most of the major decisions that will enable you to fulfil your creative potential and be a financial success. For the marketer who is interested in fashion, this book will help you understand the special way that marketing needs to be applied to the

world of fashion. Established fashion businesses also need to remain competitive by asking questions such as:

- ◆ What are the major trends we should be monitoring?
- ◆ How should we set our prices?
- ◆ What is the most effective way to get our message across about the new product range?
- ◆ Which colour wash will be the most popular with buyers?

Fashion marketing finds answers to these and many other questions.

This book has a number of special qualities that make it essential reading for anyone involved in fashion.

- ◆ It deals with contemporary issues in fashion marketing.
- ◆ It has up-to-date examples of good practice. Over the past 35 years, all other major texts on fashion marketing have been centred on US practice. Fashion is now a global business and that theme is evident in all chapters in this revised edition.
- ◆ This book is exclusively about fashion marketing. It is not a marketing book with a few fashion examples among the anecdotes about motorcycles, industrial services and banking. It is all about fashion.
- ◆ There is a unique contribution on range planning which is a practical blend of sound design sense and commercial realism.
- ◆ There is a constant balance of theory and practice, with examples to illustrate key concepts. Where numerical concepts are included, there are clear worked examples to ensure that the ideas are easily understood and retained.
- ◆ Each chapter contains an introduction to set the scene and a summary of key points. There are over 50 diagrams to help to explain ideas and a glossary of the main fashion marketing terms is included.
- ◆ Included within each chapter is a guide to further reading. Keen fashion marketers will therefore be able to use this book as a foundation and springboard to becoming experts in specialist areas such as fashion marketing research or fashion public relations.
- ◆ A coherent approach to fashion marketing is developed, based on the research, consultancy, working and teaching experiences of a team from a major centre of excellence in fashion marketing in the UK. What you will get is a systematic approach to fashion marketing, not hyperbole or speculation.

## How this book is organized

Part A looks at the nature and scope of fashion marketing. In Chapter One the special ingredients that make for good fashion design, care for customers and commercial success are explored. All fashion enthusiasts know of some of the links between fashion and broader social change and Chapter Two identifies those links, showing how fashion marketers are able to anticipate and participate in the process.

Part B is concerned with understanding and researching the consumer. In Chapter Three there is a detailed look at the consumer and what he or she wants from fashion, how ideas and brands are learned and how to paint a comprehensive and sound picture of the 'muse' for the fashion designer. Chapter Four deals with marketing research and shows how to investigate the preferences and behaviour of customers, distribution channels and competitors.

Part C looks at target marketing and the fashion marketing mix. Chapter Five deals with choosing profitable markets to aim at and then gives an overview of possible action to meet customer requirements – the marketing mix. In Chapters Six to Nine, precise coverage is given to the design of marketing programmes to ensure that the right garments (Chapter Six) are correctly priced (Chapter Seven), available at the right time and place (Chapter Eight) and are properly communicated (Chapter Nine). The final chapter deals with planning and co-ordinating the whole fashion marketing process, and setting up a system that works for the consumer, offering good fashion design and delivering profits.

If, like us, you believe that consumers deserve good fashion design and that profits should flow to those who act systematically to make that happen, then join us for the challenge that is fashion marketing.

## The book's website

On the book's website, [www.blackwellpublishing.com/easey](http://www.blackwellpublishing.com/easey), you will find invaluable on-line resources to support both teaching and learning – all downloadable free of charge. The website has the following features:

- ◆ For fashion marketing tutors, a full set of PowerPoint slides to accompany each chapter.
- ◆ Ideas and exercises for seminars.
- ◆ Access to sample assessment materials.
- ◆ Useful hyperlinks to relevant websites.

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# Acknowledgements

Fashion is a fascinating subject which stimulates a great many questions, an essential requirement for any academic endeavour. As mainstream marketing educators, the authors of this book brought a range of different expectations and experiences to the area of fashion. All of us have working, teaching, training or consultancy experience in the field of fashion marketing and wanted to write a book that would address real issues and would contribute, in a small way, to make the fashion industry and fashion students more aware of how marketing can enable them to be more effective in their work.

For several years the University of Northumbria has run an undergraduate course in fashion marketing. Our experiences of teaching on this course coupled with the paucity of UK texts on the subject convinced us of the need to write the book. Our research and experiences have led us to challenge the way we think about marketing and recognize the special role of design in the process. In many sectors with creative output, it has long been noted that designers need to know about marketing and marketers need to know about design. It is hoped that this book meets the needs of both groups, though in truth designers may learn more about marketing than vice versa.

Many people have helped me with the second edition of this book via comments on the first and second editions and stimulating conversations and inspirations.

The following people are sincerely thanked for their knowledge, help and friendship: Sheila Atkinson, Christine Sorensen, Patricia Gray, John Willans and Gaynor Lea-Greenwood. My co-authors have been very supportive over the years and have been good colleagues,

critics and sources of ideas. Richard Jones, Prof. Christopher Moore, Dr. Sandra Connor, Ruth Marciniak, Prof. Neville Harris, Alan Fyall, Fiona Raeside, Helen Carter and Julie O'Sullivan have all contributed their ideas and friendship over the years. Madeleine Metcalfe at Wiley-Blackwell is due special thanks for her encouragement, patience and tenacity in helping me finish this third edition. Special thanks are also due to my wife Janice for great support.

As usual there is a disclaimer: many people have helped me, but I accept total responsibility for all errors in the book.

Mike Easey  
*March 2008*