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# HOW A TREND-FORECASTING AGENCY WORKS

Having established the importance of consumer-watching, and looked at the theory behind how trends are taken up by society and the relevance of the era on how trends may emerge, we now examine how trend-forecasting agencies formulate observed consumer behaviour into actual trends.

Each trend-forecasting agency has its own process for gathering and synthesizing research. On page 22 Victoria Loomes takes us through the process followed by trendwatching.com. A favourite of students and industry insiders alike, trendwatching.com is known

## THE TRENDWATCHING.COM PERSPECTIVE

The trends below were made available as free bulletins in 2015. In subsequent chapters we will point out examples of early adopters of these longer-term consumer and socio-cultural trend ideas where they have occurred in the design of campaigns.

### Subtrend: ‘Post-Demographic Consumerism’

This is trendwatching.com’s take on the blurring of conventional generational divides discussed earlier in the chapter; it went on to become a megatrend, replacing ‘Tribes and Lives’. In a society where the flow of information is so fluid, all age groups are constructing their own identities so that consumption patterns are no longer defined by age, gender, location, income, family or status. The trend has been shaped by the global familiarity of such megabrands as Apple, Facebook, Ikea, McDonalds, Uniqlo and Nike, which promote an ageless experience worldwide.

The more liberal lifestyles in most of the world’s big cities have also helped consumers to form their own identities, rather than relying on those dictated by family structures or even gender roles. An increase in the use of digital tools for personalization and experimentation has allowed more people to connect and identify with brands in more individual ways. The newer status symbols of experiences, authenticity, connections and ethical associations are opening up brands to everyone regardless of age, wealth or location. Trendwatching.com highlights four categories within this megatrend.

**The new normal** Brands that reduce negative impact on the well-being of the consumer. For example, Facebook Argentina has added more gender options, such as trans woman, when a profile is being created.

and appreciated for its free publications, which include monthly trend bulletins available in nine languages, regional bulletins and a step-by-step trend canvas to help brands and retailers translate a trend idea into an innovation.

**Heritage heresy** Brands prepared to re-imagine or overturn decades of established brand history and tradition, to attract younger, wealthy, yet irreverent customers. For example, the New York skate brand Shut unveiled a luxury gold-plated skateboard.

**Cross-demographic fertilization** Shared taste and aspiration mean that the opportunities to transfer innovations from one core demographic to another have never been greater. For example, the CNA language school launched the Speaking Exchange Project, which connected Brazilian language students with retired Americans for English lessons via webcam.

**Hyper-demographic irony** Target and cater to ever smaller interest-based segments with niche products, instead of over-general traditional demographics. For example, Vogmask and Face Slap launched stylish anti-pollution face masks at Hong Kong’s Spring/Summer 2015 fashion week.

### Subtrend: ‘Sympathetic Pricing’

This subtrend is part of the megatrend ‘Human Brands’. It suggests that consumers are tired of brands telling them that they care; they would like to see some physical proof, in the form of imaginative and flexible discounting. Consumers have learned to tune out brands’ messages that they care for the environment, for their workers or for their consumers, and only 5 per cent of consumers in the US and UK believe that brands are open and honest in their practices.

Continued on page 25.



**Above** Uniqlo’s ‘Made For All’ campaign. A construction barricade for the launch of the New York City 5th Avenue flagship store in 2014.

**Right** Trendwatching.com ‘Sympathetic Pricing’ report.





## Chapter 2

# BRANDING FOR FASHION MARKETING COMMUNICATIONS

Branding is crucial to the promotion of fashion brands. Learn:

- How brands ascribe recognizable and therefore desirable human qualities to themselves, to appeal to consumers' emotions
- The tangible and intangible components of a brand
- How to tell the story of a brand to engage consumers
- How to establish the desired brand identity using logos, colour, tone of voice and personality traits
- The theory of the brand identity prism and how it can measure the effectiveness and strength of brand identity
- How marketing communications can be used to create and reinforce a strong, cohesive brand identity





Fill’s framework is a useful model for the effective combination of complementary communication tools. For instance, traditional advertising is considered expensive, reaches a large but untargeted audience, and offers limited opportunities for the consumer to interact with the campaign; but if the promoter also releases a shortened version of the television advert on their social media feed, the consumer can leave a written reaction to the message. Social media is low-cost, reaches an audience interested in a certain subject and allows consumers to comment – positively or negatively – and so the two are effective together.

## THEORIZING ADVERTISING

Advertising is the most theorized about of all the communication tools, because it has been around for much longer. There are two main theoretical traditions regarding advertising.

- Viewers see new messages and process that information in certain logical stages.
- Viewers relate and respond to various socio-cultural cues within the advertising message.

Chris Hackley (2010) expands on this dual thinking to encompass ‘hard sell’ messages, which see the ad purely as a sales vehicle, and ‘soft sell’ messages, where creative techniques are used to inspire affection, amusement, engagement and ultimately loyalty in the viewer. This duality is sometimes expressed as the *rational* approach, whereby emphasis is placed on the advertised product’s features, performance or price, versus the *emotional* approach, where engagement with and the likeability of the message are the important factors.

Therefore, if there is a budget large enough for the campaign designer to use advertising, the challenge is to make it more interactive, more personal to the consumer and as credible as possible to overcome the disadvantages and justify the expense.



**Above right** Topshop, Spring 2016 campaign, featuring Karlie Kloss. This rational message acts on the desire of Topshop’s young target audience to be like Kloss: in demand, well-connected and with an admirable, inclusive attitude to technology.

**Right** Neil Barrett, Autumn/Winter 2015-16 campaign, shot by the photographer Matthew Stone. In this example of an emotional approach, the viewer is drawn into a narrative of the relationship between the models that they can interpret. A new viewer would become aware of the brand’s reputation for considered garments.



### Information-processing theory in advertising

Hackley (2010) acknowledges the effect of the information-processing model that was developed by Claude Elwood Shannon and Warren Weaver in the late 1940s to theorize communication as the transmission of information to the receiver of the information (see below). It is believed to apply not only to advertising but also to the cognitive stages humans use when interpreting any messages transmitted between a sender and a receiver.

In an advertising context, the company originates the request, which is put into a suitable format by a marketing agency and transmitted via a particular communication medium to the end receiver. Feedback is issued by the receiver to confirm that the correct interpretation has taken place and to validate the chosen media. Noise, identified as a distracting issue by Shannon and Weaver in early models, means other marketing messages.

### AIDA in advertising theory

AIDA, introduced in Chapter 3 (see p. 55) as a model for matching objectives to communication strategy, can also be used to hone in on the theoretical effect of advertising. It is still used by some marketing agencies today to ensure that a campaign addresses all the stages an indifferent consumer will go through before a purchase. Sometimes referred to as a hierarchy of effects, this model describes a series of prompts from the brand that act as the trigger to buy, rather than a series of cognitive stages.

This model acknowledges the effect of marketing noise at the attention stage, and accepts that it may take many attempts before a viewer’s attention is gained, the desire for the product or brand becomes rooted in the consumer’s mind, and the purchase finally takes place. In other words, in this model the role of persuading the consumer is recognized. As in the Neil Barrett example pictured opposite, the viewer may need to see the campaign, see

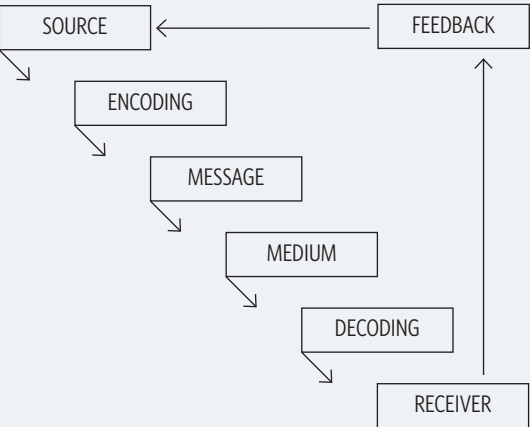
a piece from the collection on a respected actor or model, read a fashion editor enthusing about the clothes, spot a fashion entrepreneur in a piece from the collection or even read a piece about the designer before buying.

The lines of thinking are arguably blurred in fashion campaigns; many campaigns use a mixture of messages. This means that analysing the way in which advertising works and being able to apply set formulas can be very lucrative for promoters. Both Fill (2013) and Micael Dahlén et al. (2010) cite the development by O’Malley (1991) and Hall (1992) of four possible frameworks for the way advertising can work on viewers.

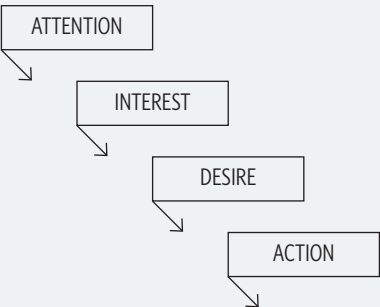
- The persuasion model: following the AIDA model, the viewer will move through a series of persuasive messages generated by the brand based on how unique and how much better it is than other brands.
- The involvement model: seeking to involve and engage the viewer, perhaps using emotion or other creative techniques to draw in the audience, or inviting them to create content or seek further information.
- The salience model: adverts that aim to stand out by virtue of the nature of the campaign itself, which creates a point of difference; they promote sharing and discussion, which may become the talking point rather than the product or brand.
- The sales model: messages are created purely to provoke sales through attractive prices, discounts, rewards and other sales-based incentives.

Of the four frameworks listed, it is the involvement framework that resonates the most with the changing role of involving and engaging consumers within marketing in general. Theorists believe that the use of creativity in advertising can be one of the most important ways both to gain attention and to engage viewers.

#### THE TRANSMISSION MODEL OF MASS COMMUNICATION



#### THE AIDA MODEL OF ADVERTISING PERSUASION





WHAT ADVERTISERS DO TO REACH CONSUMERS

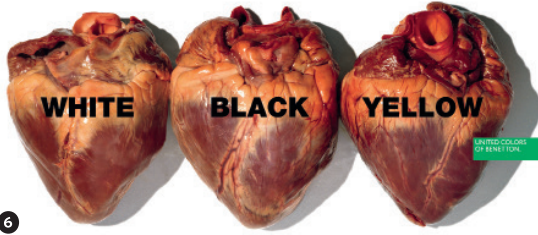
These are some of the common creative techniques used in advertising (and other communications) to inspire a deeper level of involvement, and ultimately interest and desire, in viewers.

- **Colour** Human beings are attracted to intense stimuli conveyed using colour. (See p. 39 for a discussion of the use of colour in the development of branded logos.)
- **Scale and contrast** When viewers see a large, prominent object it is perceived as important, powerful and authoritative. Similarly, black-and-white photography can win attention in a colour-saturated environment.
- **Provocation** The use of nudity, sexually charged material or political, socio-cultural, religious or racial issues can be used to gain attention.
- **Semiotics** This takes into account the fact that receivers do not just mindlessly process messages. Viewers attach meanings relevant to the message's place in contemporary society among other culturally significant brands. See figure 7 opposite.
- **Polysemy** Similarly to semiotics, polysemy recognizes that viewers will scan an advert for socio-cultural factors they recognize and seek to formulate connections with what they already know.
- **Sensory and emotion** Include images that trigger basic instincts, such as attraction, affection, comfort, warmth, anger and fear, that are common globally.

- 1 Diesel, 'We Are Connected #DieselReBoot' ad campaign (2014), photographed by Inez Van Lamsweerde and Vinoodh Matadin. In its campaigns, Diesel often uses broad swathes of red, a colour that conveys a sense of danger, heat, passion and impulsive action.

2 Natan Dvir's 'Coming Soon' project (2013) on the Reel Foto blog depicts giant-scale fashion billboards dominating New York City.

3 IRO, Spring/Summer 2016 campaign, shot in black and white by Collier Schorr and featuring the model Anja Rubik.
- 4 In answer to demands for more diverse body types in its campaigns, Agent Provocateur cast Atlanta de Cadenet Taylor to model its diffusion line L'Agent, seen here shot by Liz Collins for the Spring/Summer 2016 campaign. The brand often refers to 1950s pin-up or burlesque themes to add a nostalgic element to its decadent image.



**The Sign:** 'signifier' + 'signified' = the sounds and shapes of the word.

**Signified** Is the meaning of the signifier 'a pair of jeans'.

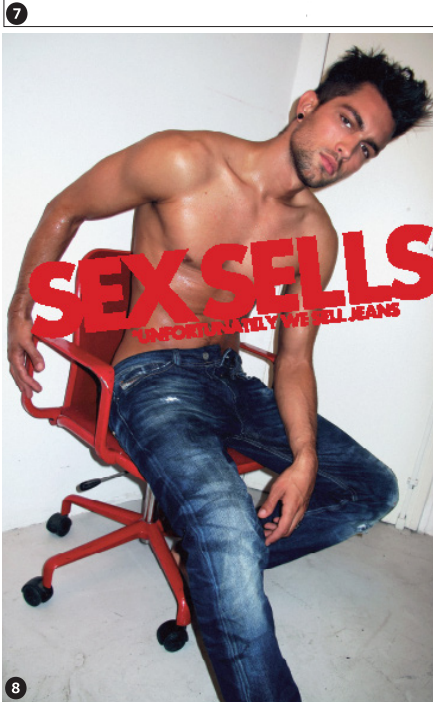
**Signifier** A blue fabric workman's garment.

The signified 'jeans' in written or spoken form does not look like or sound like the signifier but is used to signify/stand for or represent a pair of jeans.



**Denotation** The formal factual information we associate with a style such as line, cut or fit: A blue denim, five-pocket western style jean.

**Connotation** What the image or word makes a person think or feel: Young, free, rebellious, cowboy, comfortable, worker, reliable, classic or sexy depending on our individual perception of the signified.



5 & Other Stories' Autumn/Winter 2015-16 campaign featured the transgender models Valentijn de Hingh and Hari Nef shot by a transgender crew of photographer Amos Mac, stylist Love Bailey and make-up artist Nina Poon.

6 Benetton's 'White, Black, Yellow Hearts' ad campaign (1996). Benetton often takes an anti-racist stance in campaign material. The simple message here is that we are all the same under the skin.

7 Semiotics explained: the sign, the signified, the signifier, denotation and connotation. This draws on the work of Malcolm Barnard (2002), who summarizes the work of the Swiss linguist Ferdinand de Saussure in defining the key terms of semiotics.

8 Diesel, Spring/Summer 2010, 'Sex Sells: Unfortunately We Sell Jeans' campaign, photographed by Miko Lim. Diesel often uses polysemy to draw the viewer in and to make links between the models and the message, thus prolonging the viewer's attention.

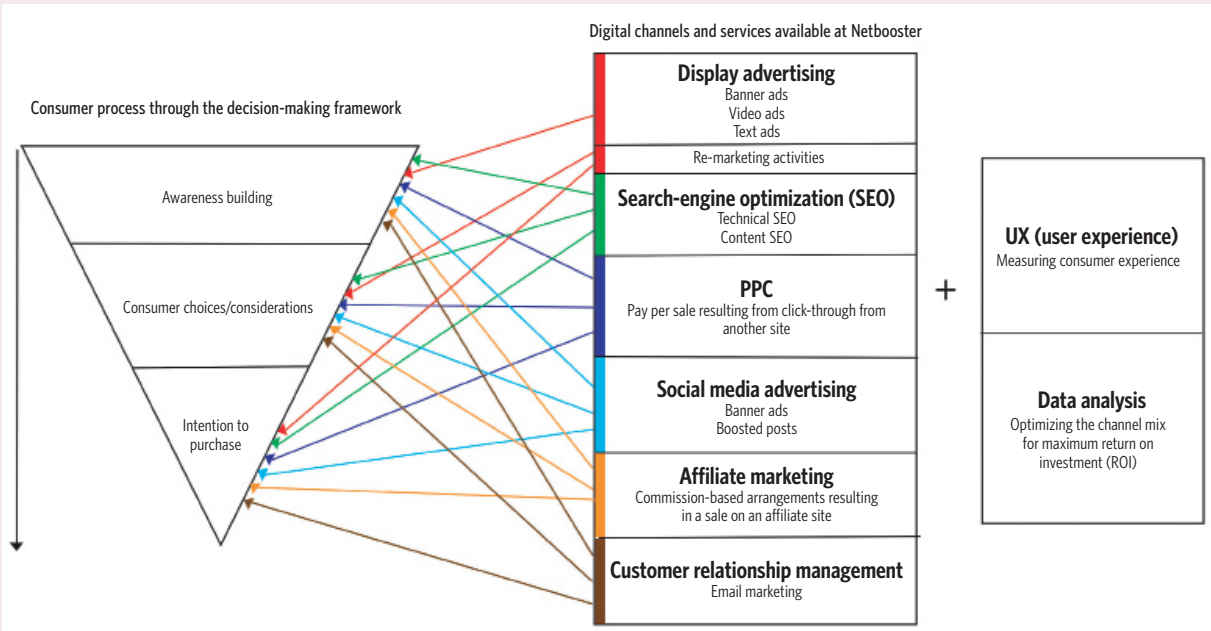
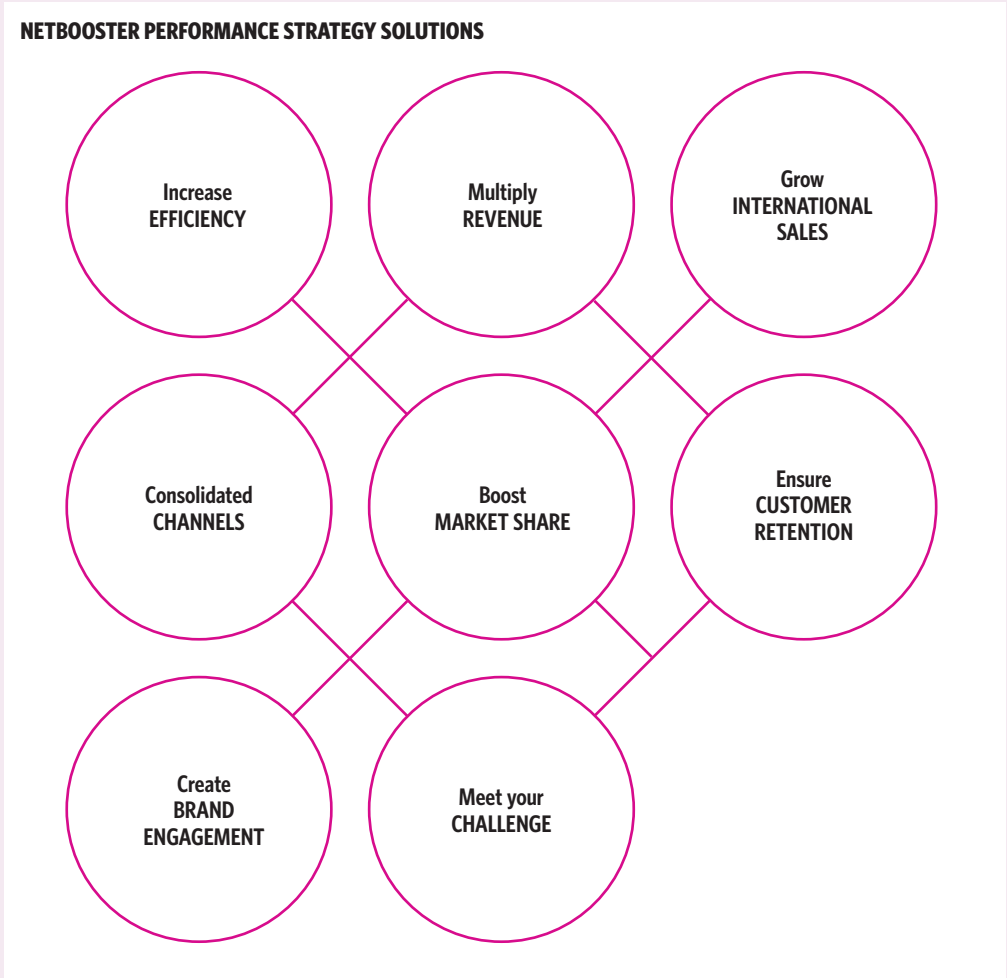
9 The Kooples, 'Sasha and Milos', Spring/Summer 2016. The Kooples is part of a new wave of young French brands using emotional connections to great effect. The simple concept of using striking couples, stating how long they have been together, produced a universal and recession-proof message.



INDUSTRY PROFILE
SERGIO BORZILLO OF NETBOOSTER

NetBooster offers digital solutions for companies looking to increase sales, market share, consumer engagement and retention, based on an optimized mix of search-engine optimization (SEO), pay-per-click advertising (PPC), affiliate marketing, display advertising and social media marketing. Analysis of user behaviour and data ensure that this is carried out in an efficient and measurable manner. The company has 25 offices worldwide, employs over 500 experts and can produce results in more than 30 languages. It has created digital campaigns for companies including Emirates, AccorHotels.com, Europcar and Hertz. Sergio Borzillo began his career in 2012 as a senior account manager at NetBooster UK. He is now Director of Paid Media and London Operations, responsible for managing, developing and delivering NetBooster's paid-media strategy for both UK and international clients. Here he discusses the role of digital advertising within the wider field of digital marketing and the advantages of placing advertising spend across a mix of consumer touchpoints, dictated by consumer behaviour.

Q : Could you explain how your company uses digital tools to gain customers and boost sales?
A: We put the decision-making process at the heart of what we do; at each stage the



Above Digital marketing mix, showing how nearly all elements can be used to target consumers at different stages of the decision-making process.

consumer moves closer to the actual purchase. In digital marketing we create a mix of all the channels: SEO including content marketing, the paid search activities of PPC that can work using both text and image [see Chapter 7, p.139], social media, display advertising including readvertising and retargeting, which includes banners, videos or text ads. Then you have affiliate marketing and customer relationship management (CRM), which involve email marketing [see Chapter 9, p. 166], then our consultancy services UX (user experience) and data analytics that we apply to these channels to make sure this mix works in the best possible way. We can analyse data and customer behaviour when they land on a certain web page; with that information we might modify the position of an image to be more attractive on the page, for example. We use this expertise to be able to feed the digital mix and optimize all activities. Traditionally, display ads in the digital world were compared to TV ads – you are not actively searching but you are passively getting the message, and it may stimulate you and cause some interest and awareness. SEO, PPC, affiliate marketing and CRM are said to be more performance related than display ads, as they influence choice and purchase. In reality this is not true; at each stage of the process you can use nearly all these channels in different ways. Display can also be used for remarketing, which

is about retargeting people who have already shown an interest in a brand's website. We are trying to convince them to come back and purchase, and therefore trying to influence them in their decision-making and intention to purchase. The same thing is true of paid search; if a shopper is looking for trainers and they search for 'Nike trainers', very likely they will buy the brand because they know it and have bought it before. Someone searching using the term 'trainers', however, will not necessarily want just Nike; they may want the best available deal. Here our job is to ensure that we have compelling ads and compelling landing pages, so that after the consumer has looked at all the options they absolutely want a certain brand. There are additional tools; if a consumer has a Gmail account, you can create Gmail-sponsored ads that target people who receive emails from specific competitors, so that an ad will pop up in their inbox. For example, Nike would probably target people who receive emails from Puma, Adidas, and so on. Also people who have specific keywords in their emails, such as 'sports equipment' or 'sports', or specific demographic characteristics – again, these people are not actively searching, but you are creating awareness. So PPC and SEO can serve as awareness channels as well as performance channels aimed at generating revenue.

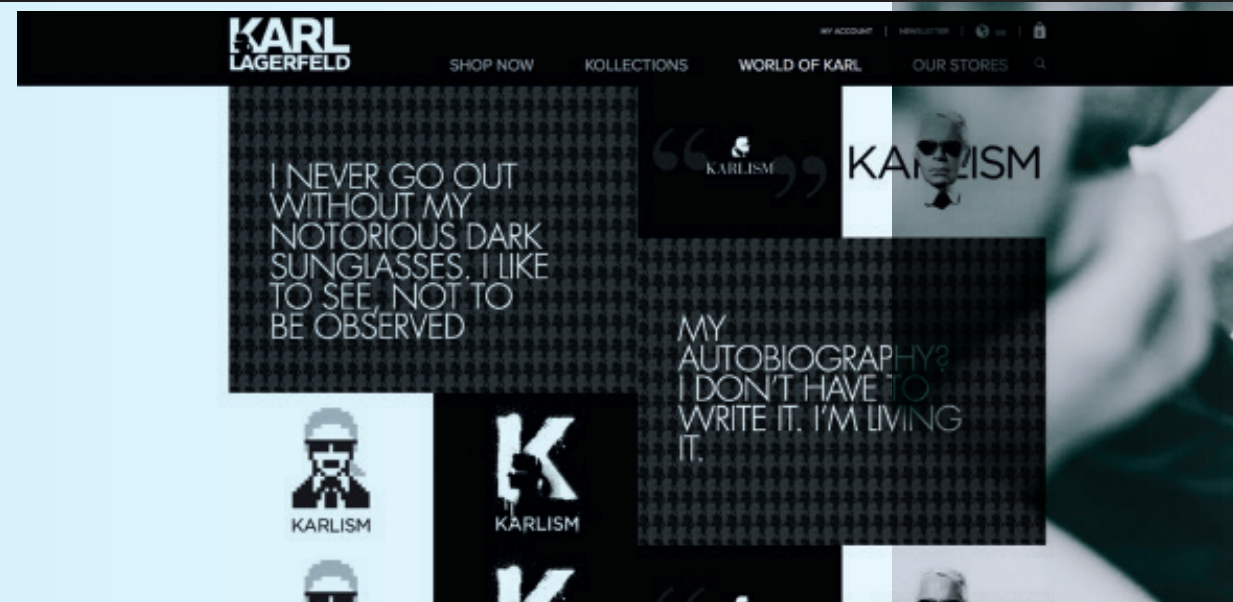


## Chapter 6

# SOCIAL MEDIA

How can social media be used to promote fashion? Consider:

- An overview of the social media landscape and its rapid adoption as an effective part of a communication strategy for brands
- How fashion brands use social media to broadcast campaign material that inspires and benefits their target markets
- Who uses social media, and how brands can create a reciprocal relationship with their followers in this ever more transparent and democratic environment
- How social media is increasingly blended into promotional campaigns, online and offline
- How to create targeted and coherent content, including e-commerce possibilities, within this fast-moving medium





## SNAPCHAT

Snapchat is a photo and video messaging application, launched in 2011, that allows users to take a photo or short video and add a caption. Users can set the time in which images disappear from Snapchat to between one and ten seconds; this is part of the network’s appeal, and is represented by the ghost logo. Users and brands also have the option to create a ‘story’ that can be added to progressively throughout a day and will be visible to followers for 24 hours. Fun editing tools such as the ability to draw on or add animations to images make Snapchat content customizable, creative and less serious for users. Snapchat’s audience, mainly aged between 13 and 24, is of interest to relevant fashion brands. The network is intended to show raw, unedited and unpolished footage that is about capturing the moment.

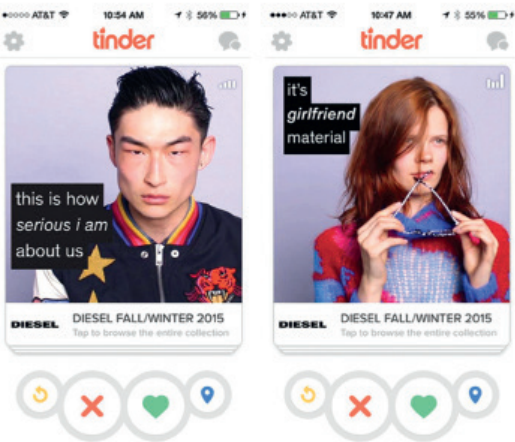
Burberry was the first in the fashion industry to embrace this shift to a more candid environment, having used Snapchat in the past to post stories about a new

store opening in Los Angeles accompanied by a clever customization of the ghost logo. In 2016 Burberry previewed its runway collection on Snapchat and then went a step further by offering followers a live, real-time glimpse of the shooting of its Spring/Summer 2016 campaign. The photographer, Mario Testino, posted live content on Snapchat during the shoot, an example of making the previously inaccessible more transparent and available. Snapchat has enabled shopping via a third-party app that works from screenshots saved by users. Once they are saved, users can link directly to the products featured by influencers on Snapchat.

**Above** For Burberry’s #SnapchatCampaign for Spring/Summer 2016, the top fashion photographer Mario Testino posted live, real-time content on Snapchat throughout the shoot. This was followed by a showing of the finished campaign.

## FASHION ON TINDER

Diesel created a storm of publicity by being the first fashion brand to place its Autumn/Winter 2015-16 ad campaign on the location-based dating site Tinder, among ads for dating and porn sites. Launched in 2012, Tinder is easy, simple and fun, allowing users to decide if they like a fellow user first by image, then by tapping through to a profile. It uses GPS to identify where its users are through the integration of Facebook details, allowing users to select on the basis of location. The app allows users to swipe right and left depending on their opinion of a photo and/or profile. If both users like each other, the site matches them and they can contact each other. Diesel and its agency, Spring Studios, showed creative thinking by making playful, tongue-in-cheek 15-second videos that suggested the models used could be possible matches for each other. The campaign was consistent with Diesel’s irreverent image, and ran across traditional and online media, including this less expected channel.



**Above** Diesel’s Autumn/Winter 2015-16 ‘Decoded by Diesel’ campaign sought to match the models with each other on the dating site Tinder.

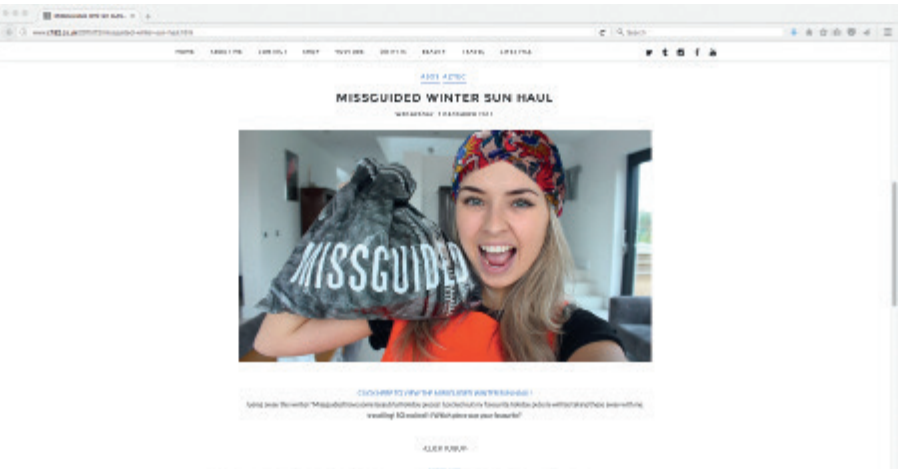
## FASHION FILM AND PERISCOPE

Film has become a staple element of the fashion campaign in recent years, and its uses are summarized on p. 68. It helps to bring the product to life and is a perfect medium for the immediate, inclusive nature of social media; it can also be used to add moving images to e-commerce landing pages. Cameron-Kitchen and Ivanescu (2016) cite the British brand Missguided as a good example of encouraging followers to submit their own video clips to YouTube, by using vloggers and followers to talk about and comment on Missguided ‘hauls’, finds of great value and fashion interest they have secured from the site.

Missguided is also another example of a successful tone of voice on social media.

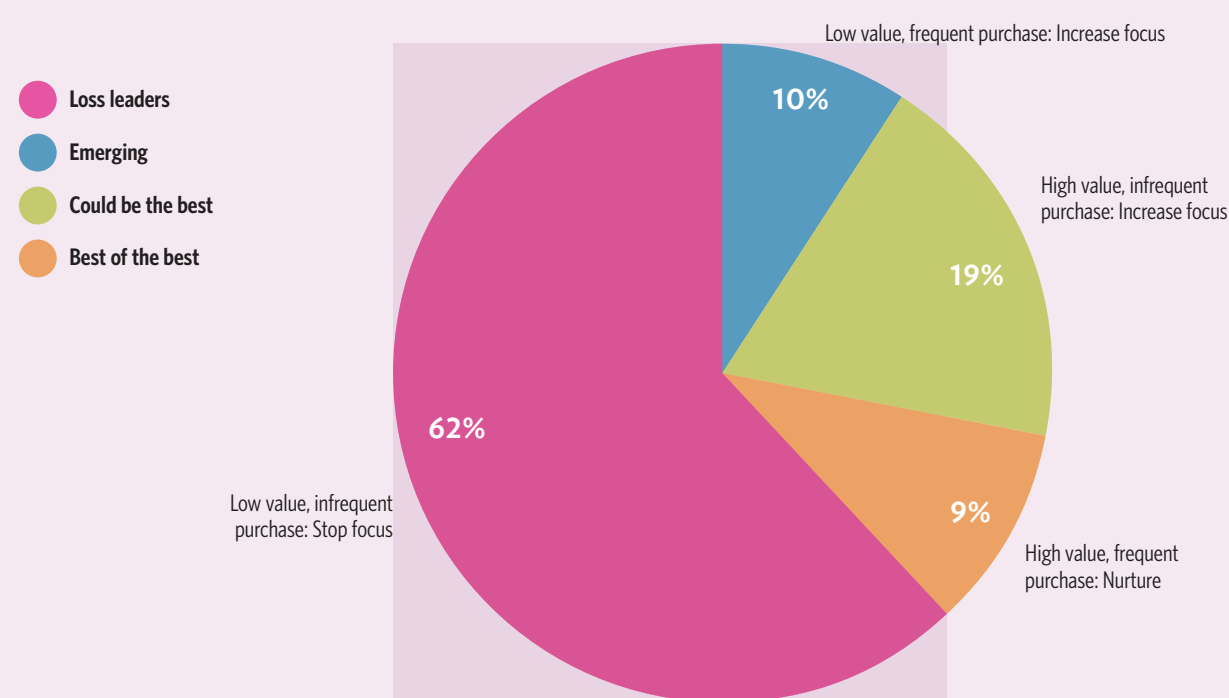
Larger designer labels have also experimented with livestreaming content such as catwalk shows, behind-the-scenes coverage and interviews with designers and endorsers, and new technology such as Periscope has made this more effective.

*Continued on page 125.*



**Left** A Missguided ‘haul’ of winter sun holiday pieces. There are scores of similar videos on YouTube.





**Above** RFM modelling allows companies to profile the most loyal and high-value customers, who can then be targeted with messages that strengthen the relationship. Similarly, resources to low-value purchasers can be reduced.

of an email or website. Live text is copy that can load in a customer's inbox without internet access. It's important to use live text when possible, especially in today's mobile world. Live text helps a brand to optimize its communication and engage with a consumer when internet access may be limited. In terms of images versus copy, it is a fine balance. A lot of emails (70–80 per cent) are opened on mobile devices, and using a lot of images can slow down the load time of an email. If it is too slow, people will simply be on to the next one. It's about balancing this digital technique: what's best practice and what's best for your brand.

**Q:** How often do you advise sending out mails for optimum response?

**A:** Fashion is so fast and trends pop up so quickly that you can get away with sending a lot of content out. Fashion brands do send more frequently, so their engagement is probably a bit less, as people don't open every single mail. I went to a seminar in 2015 in the US and they advocated sending five times a week. They believed the optimum was four days a week, so if you want to hit the optimum response send four, but you could see the same return sending three or five so you might as well send five!

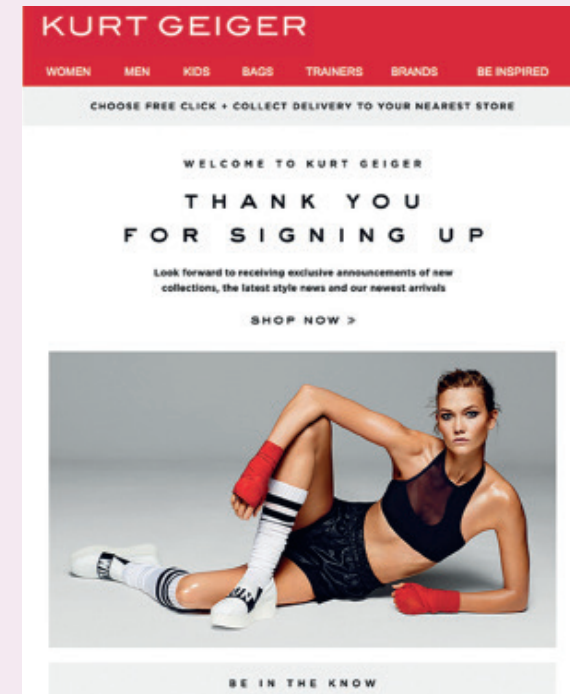
**Q:** Is it the case that the more you open the more you are sent?

**A:** It is the case that email service providers (ESPs) will mark you as a safer sender if your emails are getting better engagement rates. They can see that the audience is interested, and it suggests that you are genuine and not just generating spam. ESPs such as Yahoo, Hotmail, Gmail and AOL will recognize the sender's IP address, and if the last mail sent had a low opening rate, they can send the next through quite slowly. Sending to people who are engaged in your brand improves your deliverability and improves your sender score. All the ESPs will then favour you, thinking these are relevant email messages. As a rule of thumb, the more you send out the more revenue/traffic you will generate, simply because you are sending more, but it doesn't mean the value of what you are sending is increased.

**Q:** How important is brand tone of voice in email marketing?

**A:** You've got to have one clear tone of voice that sits in line with your brand values, but how that is used across all the brand media will change. Social [media] will be less formal, whereas in print you can be a lot more formal. With email, too, you have only got your subject line, you only have 33 characters. You do have

**Right** A Kurt Geiger welcome email.



a little more in the preheader to really capture the recipient's attention, but you might have to tweak the tone of voice to improve engagement.

**Q:** Do you think text- and image-based apps such as WhatsApp will replace email communications?

**A:** Initially I think it sounds more intrusive, but really it is no different from how email marketing was perceived 15 years ago, and then SMS marketing. There is this statistic that 99 per cent of text messages are opened, which is possibly driving interest. The more you bombard people with SMS marketing or WhatsApp messages, the more engagement will decline to the levels seen in email marketing. I can understand the desire to work in a similar way to social, which is all about sharing – the more people like something, the more likely it is to appear in other people's feeds; the more it is shared, the more exposure your brand will get. I'm not sure; maybe it will work regionally. I personally hate sponsored tweets and ads on social or Instagram. I am all for using it cleverly – Missguided, for instance, will post a really clever quote on a Friday and I'll like it. They've not paid for it to be in my feed; it's in my feed because loads of people have liked it – it's a genuine viral piece. I'm not OK with paid-for posts on social media.

Young people are getting savvy to celebrity endorsements, paid-for tweets and the use of the sponsored hashtag on Instagram. People are way more aware of what's real. You need to work very hard. It's not good enough any more to say these are the top five gifts to get – you have to say exactly why it is you will want them.

A REVIEW OF MARKETING COMMUNICATIONS PLANNING

You should now be armed with a strong grasp of how to build a detailed customer profile, how to create a powerful and evocative brand identity, how to form campaign objectives and use them to suggest communication types, and have had an overview of successful examples of the use of each tool in the communications or promotional mix. It would now be the role of a marketing communications planner to finalize which of the tools would be employed to create the campaign. A review of the following should take place.

- The consumer. Keeping constructed knowledge of the consumer throughout the design of a campaign ensures that the desire for creativity does not override awareness of who will be the ultimate buyer of the brand.
- The brand identity. This should be at the core of all the brand’s communications.
- Brand positioning. All communications should consider what other brands the viewer may already know and have formed opinions on.



**Left** Nike’s ‘Better For It’ campaign, 2015. Nike’s objective was to widen its appeal in the women’s market. A witty film demonstrated knowledge of the consumer in the form of the internal conversations women use to put themselves off sporting activity. The campaign encouraged women to motivate themselves by sharing accomplishments via apps and social media using #BetterForIt.

**Opposite** Mango’s Violeta range, designed for sizes 40 to 54 (available in UK sizes 14–22 and US sizes 10–18). The retailer responded to consumer demand for inclusive, young, feminine and modern styles in larger sizes.

INTEGRATION IN CAMPAIGN DESIGN

Following a review of the objectives and the consideration of the AIDA and DAGMAR models, another method of strategically planning the choice of communication tool is to use Fill’s ‘key characteristics of marketing communications’ framework (2013) and then assess the advantages and disadvantages of each tool in turn. In this book, each chapter on a particular communication tool rates that tool according to Fill’s system in terms of personalization, interaction, credibility, cost and element of control for the brand. If a brand can recognize that a tool has a low rating in one area, it can be tackled directly, or combined with another tool with a higher rating in the same area. A review of the Chapter 3 Synergy, Technology, Disruption, Consistency, Continuity integration framework is also suggested (see p. 54).

Traditional TV advertising has a low rating for credibility from the target audience and for interaction with the audience. If we return to the House of Fraser example pictured in Chapter 2 (p. 41), however, the retailer used an award-winning 23-year-old choreographer whose distinctive style, known as polyswagging, viewers may have recognized from the video for Beyonce’s song ‘7/11’. This afforded it credibility by association. One week after its release, placing the ad on YouTube had garnered 121,038 views, 573 likes and 77 mixed – but nonetheless treasured – viewer comments by way of interaction. House of Fraser, therefore, tackled both the major disadvantages of TV advertising in this campaign.

