

HOMOPHOBIA IN FASHION

AND THE PART
STREETWEAR
CAN PLAY IN
ADDRESSING IT

A STRATEGY INNOVATION
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EXECUTIVE SUMMARY

'Innovation is no longer an option. To stay ahead, organisations seek exponential innovation - the power to shape disruption for strategic advantage' (Deloitte, 2019).

This report draws on comprehensive research from industry marketing and managerial processes and delves into a thorough enquiry of Homophobia within the wider community as well as within industry. This report moreover looks to contemporary issues and the subsequent trends that have arisen, to inform the proposed innovation for Comme des Garcons and Dover Street Market, both of which Rei Kawakubo holds sole proprietorship over.

Fundamentally built upon strategy reconstruction and marketing collaboration as the foundations for this proposed innovation; this report explores the gaps in Comme des Garcons strategy and how these opportunities can be catered to. The conclusive aim for this report, is to develop a clear understanding of how crucial it is to authentically represent the LGBTQ+ consumer and the importance of Streetwear taking a stand against anti-LGBTQ+ attitudes.



Figure 3

REPORT FOCUS ————— 3-6

Introduction
Methodology

RESEARCH ANALYSIS ——— 7-12

External audit
Streetwear analysis

DEMOGRAPHIC ANALYSIS ————— 13-18

Consumer analysis
Demographic segmentation

BRAND ANALYSIS ————— 19-22

Brand audit
Brand history

COMPETITIVE ANALYSIS ————— 23-24

STRATEGIC FIT ————— 25-29

PROPOSED INNOVATIONS ————— 29-37

Key milestones
Timeline
Marketing mix

RISK & CONTINGENCY PLANNING ————— 38-40

CONCLUSION ————— 41-42

BIBLIOGRAPHY ————— 43-57

Appendices
Figures
Bibliography

“Spiritually, there are no more differences between men and women, What is important is *being human.*”

- Rei Kawakubo

INTRODUCTION

Report context and focus

With the word of the year being ‘unprecedented’, it is expected that consumer values are to shift materially. In 2019 consumers were ‘getting woke’ to issues such as radical transparency, environmental concern and end of ownership (‘The State Of Fashion 2019’, 2018). Now in 2020, on the fringe of what is likely to be the most disruptive crisis of the century, consumers are to turn to each other with the mind-set that ‘we are in this together’ (Nations, 2020). Thus, leading to the forecasted trend of ‘inclusive culture’ (The Business of Fashion, 2020).

Despite gradual shifts that have been made in the past decade, issues within inclusivity, especially the non-acceptance of LGBTQ communities are still prevalent today. In light of this shift within ‘inclusive culture’,

there is no better time for brands to take a stand, develop values and put themselves on the right side of history. This report aims to address this through in-depth market and consumer research that will lead to a proposed innovation that synergises both marketing and strategy to re-envisage a brand’s existing ideals. Thus bringing about change in the wider social construct. The objective of this report is to bring value to not only the balance sheets but more importantly, bring value to its consumer cohort.

Consumers are to turn to each other with the mind-set that ‘we are in this together’.

“Deep fakes, influencers, viral fashion – we live in a world unrecognisable from the one we stood in ten years ago”

(Allwood, 2019)



Figure 5

METHODOLOGY

AND RESEARCH PROCESS



Figure 6

This approach has been praised for its likelihood to improve both generalisability and validity of outcomes.

(Cunliffe,2011)

The research method utilised for this purpose of this report is that of the ‘mixed-method approach. This approach pairs both qualitative and quantitative data to reach a mutual or contradictory argument,.

The geographical scope of the quantitative research conducted is limited to that of United Kingdom, as this is where it proposed innovation will predominantly be implemented. The demographic scope is limited to Generation Z as this consumer segment is the most frequent buyer of Streetwear (Wong, 2020) and are the most “rooted in social and environmental issues” (Amed et al., 2019).

This sampling has also been used when drawing research for third party surveys such as the ‘Hypebeast Streetwear Impact Report’.

However, the secondary data for this report draws chiefly on research conducted over the past decade as the impacting trends of ‘inclusive culture’ and ‘radial transparency’ have only been prevalent in recent years. Such sources include online journals, reports, consumer surveys, comprehensive literature reviews and theoretical text. Resources were sited from trusted sources such as Deloitte, Euromonitor and Emerald management, through key term searches. The key terms used as the search criteria were ‘Inclusive Culture’, ‘Homophobia within fashion’, ‘LGBTQ+ representation’ and ‘homophobia within streetwear’. Using additional data from further sources such as The Business of Fashion, WGSN and the Government Equalities Office. Resources such as these benefits the quality of analysis, as secondary sources maintain a greater level of engagement, accuracy and expertise in their specific field. (Easterby-Smith, Thorpe and Jackson, 2020)

1. Ensuring that no harm comes to participants.	} Protection of research participants
2. Respecting the dignity of research participants.	
3. Ensuring a fully informed consent of research participants.	
4. Protecting the privacy of research participants.	
5. Ensuring the confidentiality of research data.	
6. Protecting the anonymity of individuals or organizations.	
7. Avoiding deception about the nature or aims of the research.	} Protection of integrity of research community
8. Declaration of affiliations, funding sources and conflicts of the research.	
9. Honesty and transparency in communicating about the research.	
10. Avoidance of any misleading or false reporting of research findings.	

Figure 7

A key limitation to this report, is that brand specific research is widely limited as Comme des Garcons and Dover Street Market are renowned for their privacy and exclusivity, and as a result there are few trusted resources on the brands financial capabilities and current strategies readily available. The primary source used to dictate these within this study is the ‘Annual Report and Financial Statements for the Year Ended 31st of May 2019’ submitted to Companies House by Dover Street Market. There are additional limitations to this research due to the global pandemic. Due to Covid-19, the projected primary research is considered as being in violation of part 1 and 2 of the ‘Key Principles of Research Ethics’ (figure 7), potentially putting the safety of others at risk.

Although the timeframe of research was predominantly that of the past decade, through referencing Glaser and Strauss’s (1967) “grounded theory” (Strauss, A. and Corbin, J., 1994.), through ‘comparative methods’ this report draws influence from research and literature dating back to 1968 to cross reference more recent findings. This approach is as Strauss would recommend “familiarizing oneself with prior research and using structured, and somewhat mechanistic, processes to make sense of the data.” (Corbin and Strauss, 2015) as seen in (appendix 5).

RESEARCH ANALYSIS

with critical analysis of external and internal contexts

Current impacts from homophobia

Although general consensus narrates that public sector reform has done much to ameliorate homophobia in society, research highlights the contrary. In 2020, homophobic hate crimes rose by 55% from 2015 (London.gov., 2020), and there is still considerable disparity between the life quality of homosexuals compared with their heterosexual counterparts (Government Equalities Office, 2018). LGBTQ+ members suffer from significantly more mental health problems including substance use disorders, affective disorders, and suicide (Savin-Williams, 2001)

LGBTQ adults are more than twice as likely as heterosexual adults to experience a mental health condition.

LGBTQ people are at a higher risk than the general population for suicidal thoughts and suicide attempts.

High school students who identify as lesbian, gay, or bisexual are almost five times as likely to attempt suicide compared to their heterosexual peers.

48% of all transgender adults report that they have considered suicide in the past 12 months.

Figure 39

Homophobia within the industry

As an industry predominantly dominated by LGBTQ+ designers (Strudwick, 2011), fashion has rightly taken it upon itself to tackle homophobia and outdated gender constructs, head on. This form of resistance has been exhibited through catwalk shows such as Burberry's 2018 show, don-ing models clad in Pride colours, through to "the androgynous looks flooding fashion week's runways" (Steele et al., 2013)

annually since 2015. However, in spite of this, there are still limitations that inhibit brands from confidently incorporating LGBTQ+ values into their strategy. Such limitation include but are not limited to the notion that the "expression of controversial views may deter some customers" (The Business of Fashion, 2019), conciseness of the looming threat from social media trolls paired with the notorious history of twitter backlash to LGBTQ+ campaigns. The LGBTQ+ consumer market is renowned for being an attractive and lucrative one, and there is an array of benefits in incorporating their values in brand strategy. However due to brands' reluctance, the LGBTQ+ community still feel significantly under-represented and "unappreciated as a unique and valuable consumer segment" (Eisend, and Hermann, 2019). Hence why 91% of marketers "believe there is more work to be done" (Papandrea,2019) from brands in terms of both diversity and inclusivity.

Market buying power

If further incentive is required to adapt to this niche market other than moral imperative, there is a superior economic case for brands that incorporate inclusivity into their strategies. With abundant appeal due to its size and "collective buying power" (Eisend and Hermann, 2019), the LGBTQ+ market, also known as the 'pinkpound' (appendix 6), is estimated "to be £6 billion per year" (Springfair,2019) in the UK alone. Alongside this, businesses found in the top quartile in terms of gender diversity within their "executive teams were 21 percent more likely to have above-average profitability" (Hunt, et.al, 2018) than those that remain in the bottom quartile. This market segment, still remains as untapped potential for many fashion brands as the consumption of fashion is significantly "higher within the gay, as opposed to heterosexual, community" (Strübel et al, 2018). However, before accessing this untapped potential market, it is vital to first consider several impactful MACRO shifts affecting not only the LGBTQ+ consumer market but the fashion market as a whole (see figure 8).

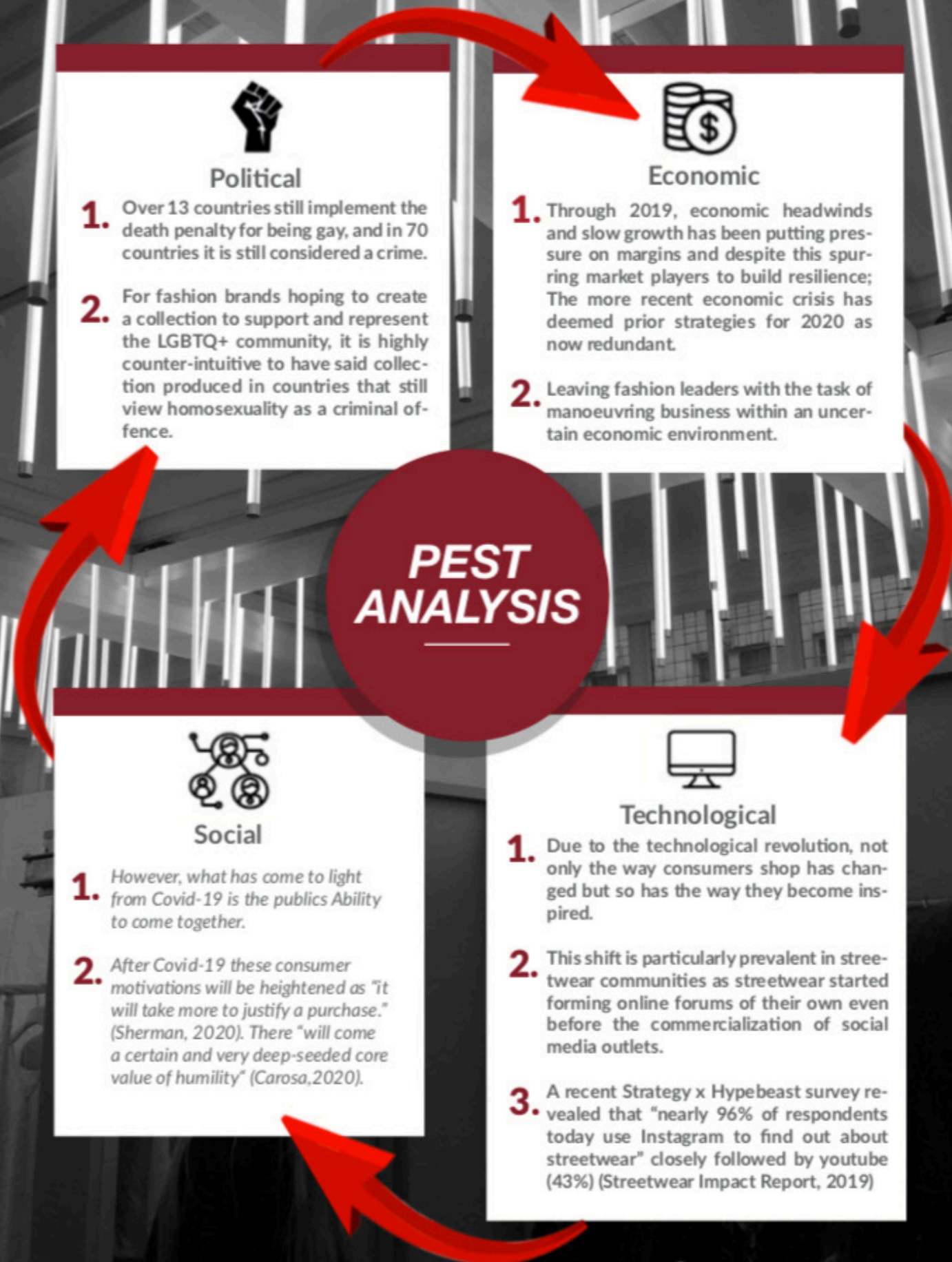


Figure 8

Streetwear Market Analysis

Starting from niche, independent brands, Streetwear can now be seen making a name for itself alongside industry conglomerates

on a global scale, as “consumer demand for Streetwear seems stronger than ever”(Wong, 2019). A recent Piper Jaffray survey ascertained that teen interest in Streetwear brands such as “supreme and Champion is growing exponentially” (Wong,2019).

£32.000 | 70%

The average streetwear consumers' annual income is estimated at below £32,000 according to 70% of respondents in a global consumer survey. Despite this they are still eager to spend. (Streetwear Impact Report, 2019)

Footwear can be seen as the key driver for purchases within streetwear as 62% of consumers buy footwear from the streetwear market.

(Streetwear Impact Report, 2019)



Closely followed by tops and hoodies(30%).

(Streetwear Impact Report, 2019)



Figure 9

Streetwear originated in California in roughly the 1970's, through surf-skate culture and has since drawn inspiration from the New York Hip Hop scene. However, “In their early stages, streetwear communities often adopted language filled with homophobic insults and misogynistic comments” (Nanda, 2019). As Streetwear roots are intrinsically linked to influences from Hip

Hop and skate culture, as are the attitudes derived from it. As Enrique Melendez; features editor at Hypebeast states “the reason why it was like this from the very start is because of the subcultures that this fashion was associated with” (Melendez,2018), both skate culture and hip-hop culture have a dark history of homophobia, with Hip Hop being long identified “as problematic due to the aggressive, misogynist, and homophobic attitudes” (Binder,2013) displayed.

“consumer demand for streetwear seems stronger than ever.”

(Wong, 2019)



Figure 10

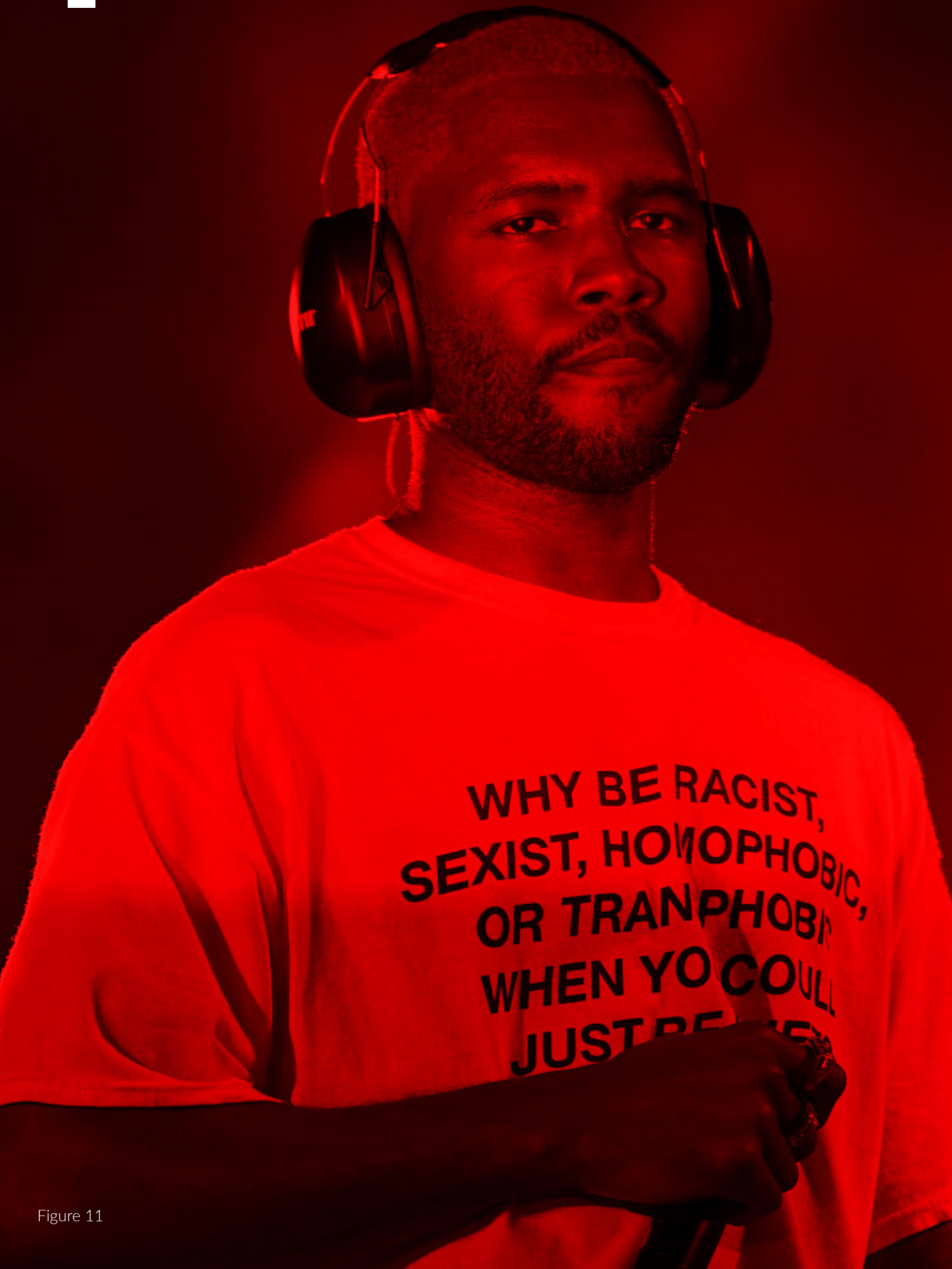


Figure 11

STREETWEAR ANALYSIS

Homophobia and Skate culture

This homophobia can also be seen in the roots skate culture as notably skateboarding “has frequently involved a strain of homophobia” (Borden, 2019). However, these attitudes have lessened within Hip-Hop and skate culture over the past decade.

The skating community “has become more inclusive” (Lanigan, 2018) as Director of Blue like you (a film that paints LGBTQ skateboarding in a new light), states “Ho-

mophobia is absolutely still a thing, but there’s also good progress”, (Lanigan, 2018).

Hip Hop culture has also taken a more progressive attitude towards limiting their use of homophobic slurs within its music. With many artists coming out as gay whilst still leading the Hip Hop industry, such as Frank Ocean, Brock Hampton and Lil Nas X to name a few.

Transcending Gender

As the topics that inspire Streetwear become more progressive in their ideals towards LGBTQ+ communities, so does the majority of its consumers. Progressive streetwear brands look to create an “inclusive space for people along all areas of the gender spectrum” (Uyede, 2019) through designing clothes that encourage consumers to express who they are in non-gender conforming ways. Streetwear can be seen as a form of “resistance to oppression” (Wilson, 2018) expressed through “LGBTQ subcultural and street styles, which have often transgressed sex and gender roles” (Wilson, 2018).

It is also through creative collaboration that Streetwear multinationals are addressing homophobia; In March 2018 Supreme collaborated with American Photographer Nan Goldin to create a capsule collection that represented the “LGBTQ+ community and drag culture proudly” (Wilson, 2018) as imagery of these communities “adorned it’s streetwear and skateboards – a welcome change that highlights exactly what Supre-

me does best and, arguably, what’s still needed in Streetwear.” (Wilson, 2018).

However, despite this there are still minority groups in Streetwear that express homophobia attitudes, especially online. Subsequently, these social media outlets have been a safe haven for internet trolls and a breeding ground for LGBTQ+ hate speech also known as ‘cyberhomophobia’ or ‘cybertransphobia’. The key variable that makes Streetwear more susceptible to online LGBTQ+ hate speech than other fashion sectors, is that “streetwear is built for social media in a way that mainstream fashion simply is not” (Streetwear Impact Report, 2019). With information on upcoming collaborations, product drops and exclusive offers advertised solely on platforms such as Instagram, streetwear consumers are unparalleled in their social media engagement.

Homophobia within Streetwear

As part of LS:N Global, within the ‘Future Laboratory’, writer Ross Wilson comments that “across the male-dominated Streetwear scene there are far too many elements of sexism, misogyny, homophobia, transphobia and bigotry.” (Wilson, 2018) The biggest example of online homophobic backlash in the Streetwear scene, is after Hypebeast released an image on Instagram of a new pride flag that also represents marginalized members of the LGBTQ+ community and “the progress that still needs to be made” (Hypebeast, 2018). This sparked a series of responses “Everything from throwaway, uninventive digs like ‘#sogay’, to the downright denial of queer oppression” (Greenwood, 2018). This form of backlash is stopping many of “streetwear’s queer leaders online who would prefer to downplay their sexuality” (Greenwood, 2018). In spite of this widely respected Streetwear Instagram influencer and Fashion Vlogger

Joel Mcloughlin otherwise known as Gallucks, speaks out “There’s a lot of homophobia and negativity shown towards the LGBTQ+ community” (Greenwood, 2018). Unfortunately, the previously discussed collaboration between Supreme and Nan Goldin, was yet another Streetwear brand that became subject to online trolls, as “commenters on blogs and Reddit forums responded with transphobic comments” (Nanda, 2019) and some consumers entirely rejected the collection using terms such as ‘it’s too gay’ as a pejorative. This is one from the plethora of reasons why LGBTQ+ hate speech is so salient within online Streetwear communities, as “queer lingo has been used as a pejorative, a slur, by its members for so long.” (Greenwood, 2018)

For change to occur, Streetwear brands need to take the risk and stand up to homophobia, the same way the topics that influenced the trend since the 1970’s.

DEMOGRAPHIC ANALYSIS

WITH MARKET SEGMENTATION

Figure 12

Streetwear's consumer cohort can be considered disjointed. Sympathizing with the variables that differentiate each sub-group is vital in today's retail environment, in light of "increasing cultural diversity and individualism, highly competitive and fragmented markets, and escalating corporate concern for social responsibility." (Bhat, Leigh and Wardlow, 1998)

Consumer Overview

The Streetwear demographic segment rests primarily on Generation Z, with "Gen Z consumers becoming the new focus of Streetwear labels" globally (Twigg, 2020). This demographic showed an "overall increase of 6% in Gen-Z spending since fall 2017 and a 2% rise year-over-year."(Driver, 2018), the male consumer spends more on Streetwear than the female consumer, and non-binary genders and non-binary consumers spend significantly more than both cis-genders (Chasin, 2001). As little as two thirds of "Generation Z identify as solely heterosexual, in stark contrast to previous generations" (Rudgard, 2018)

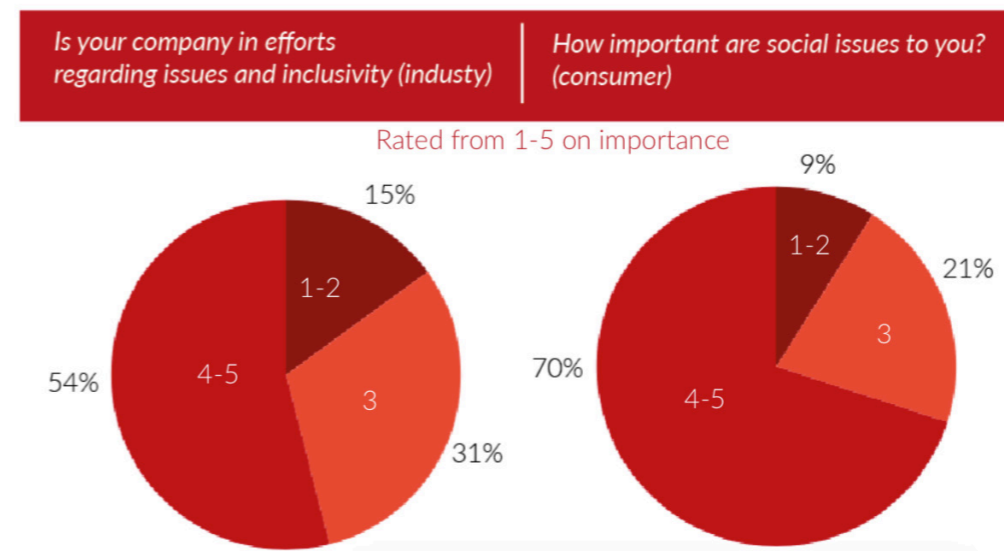
Consumer Motivation

The Generation Z consumer group that predominantly buys Streetwear, remain partial to the subcultures in which streetwear is founded upon. This being Music and skate culture, brands can cater to consumer appetite by associating themselves with influential figures that have "authentic links to music culture."(Maguire, 2019), the key term here being authentic, as Gen Z are notorious for turning away from brands that aim to replicate authenticity through meaningless collaboration with seemingly unrelated musicians. In conjunction with musicians being "Gen Z's primary influencers" (Maguire, 2019), nearly half of respondents to the global consumer survey conducted by Hypebeast indicated that "contemporary art (42%) and sports (40%)" (Streetwear Impact Report, 2019) were the key influences to their Streetwear purchasing decisions. Thus, the question remains, if the subcultures that influence Streetwear buyers the most are progressive in their attitudes towards LGBTQ+ representation, why do their consumer behaviours not reflect this?

Consumer Values

As discussed within the MACRO analysis, 2020 shows a social paradigm shift towards 'inclusive culture', raising the bar on consumer expectations from brands. Generation Z are following suit in this shift, looking to reframe pre-existing social constructs and re-imagine them into new, more inclusive ones, thus allowing them to better express their individuality. "Brands that do the same will resonate with them. They sway towards brands that celebrate self-expression and empowerment" (Owen, 2020). The Majority of Gen Z consumers are also increasingly value-driven in their purchasing behaviours.

Figure 13



Driven by self-gratification this generation are becoming less price sensitive and more willing to sacrifice on cost for products that act as 'signifier'(Barthes,1968) for wider societal issues. This correlates with Hypebeast's Streetwear Impact report, which states 70% of its respondents said social issues (Streetwear Impact report, 2019) were the most important factor influencing a buying decision (figure 13)

For brands to acclimatize to this value-driven demographic they must become value-driven themselves as "success can be measured on whether you manage to build a real tribe around your brand...building a community doesn't just facilitate customer success, it fosters brand loyalty."(Wong, 2019)

Consumer Beliefs

Furthermore, the Generation Z demographic within Streetwear are considered "advocates of a belief that gender is an outdated construct."(Uyede, 2019). Statistics show that "38%of Gen Z-ers' strongly agreed' that gender does not define a person, and 27% of millennials agreed."(Uyede, 2019), the uniform approach to gender labels from this demographic is "loud and clear- they don't care about them and neither should society" (Owen, 2020). As the genetic

makeup of Streetwear lends itself to consumers utilizing streetwear as a genderless outlet for self-expression, there is still much progress to be made. Although brands are rapidly challenging their pre-existing "values and ideologies regarding gender norms" (Uyede, 2019), only a handful of smaller streetwear brands show direct displays of representation for the LGBTQ+ community.

Figure 14

Gen Me

Demographic Segmentation

The potential explanation for the disparity amid what Gen Z claim to be their consumer motivations and what is reflected through their purchasing behaviours, as well as the homophobic undercurrent lasting in the streetwear community; is a fragmentation within the singular demographic group. Although research is limited, WGSN reports on the segmentation of Generation Z into 'GenMe' and 'GenWe', justifying the cognitive dissonance within this demographic group. GenMe, the demographic

segment that is most commonly catered to in marketing, is categorized as driven by success and style whereas its counterpart of 'GenWe' is driven by progress and beliefs (figure 17) This can be further explained by the VALS framework (appendix 7):The 'GenMe' demographic representation can be comprehended as 'Survivors' and 'strivers' who value traditional Streetwear inspiration sources and look for products that are fit-for-purpose. Whereas 'GenWe' can be considered 'innovators' and 'experiences' who value self-expression and independence.



Figure 15

Figure 16

How to bridge the divide

Although the two demographic segmentations abide on opposite ends of the Generation Z spectrum, according to WGSN There is a "middle ground of influencers who bridge the divide"(Owen, 2020). Split into Celeb, Mock, Micro and Mass, the most recent version of this influencer list can be seen in (appendix 15)

Gen We

Figure 17



BRAND ANALYSIS

- Founded by Rei Kawakubo, in Tokyo 1973, recent figures showed Commes Des Garcons(CDG)reaching over £220 million in revenue yearly(Blanks,2017). The brand has multiple diffusion lines but for the purpose of this report, the focus will be on CDG PLAY, the diffusion line with the greatest affinity to the streetwear market. As CDG's most lucrative label, 'CDG Play' accounts for 12% of the brands revenue (Lieber, 2017). Within the UK, Dover Street Market (DSM) acts as CDG PLAY's primary UK stockist, and is described as "perhaps the most important piece of the Comme portfolio"(Lieber, 2017). According to Financial Times the venture accounts for 35% of CDG's overall revenue (Porter, 2016), making it impossible to discuss one without referencing the other.

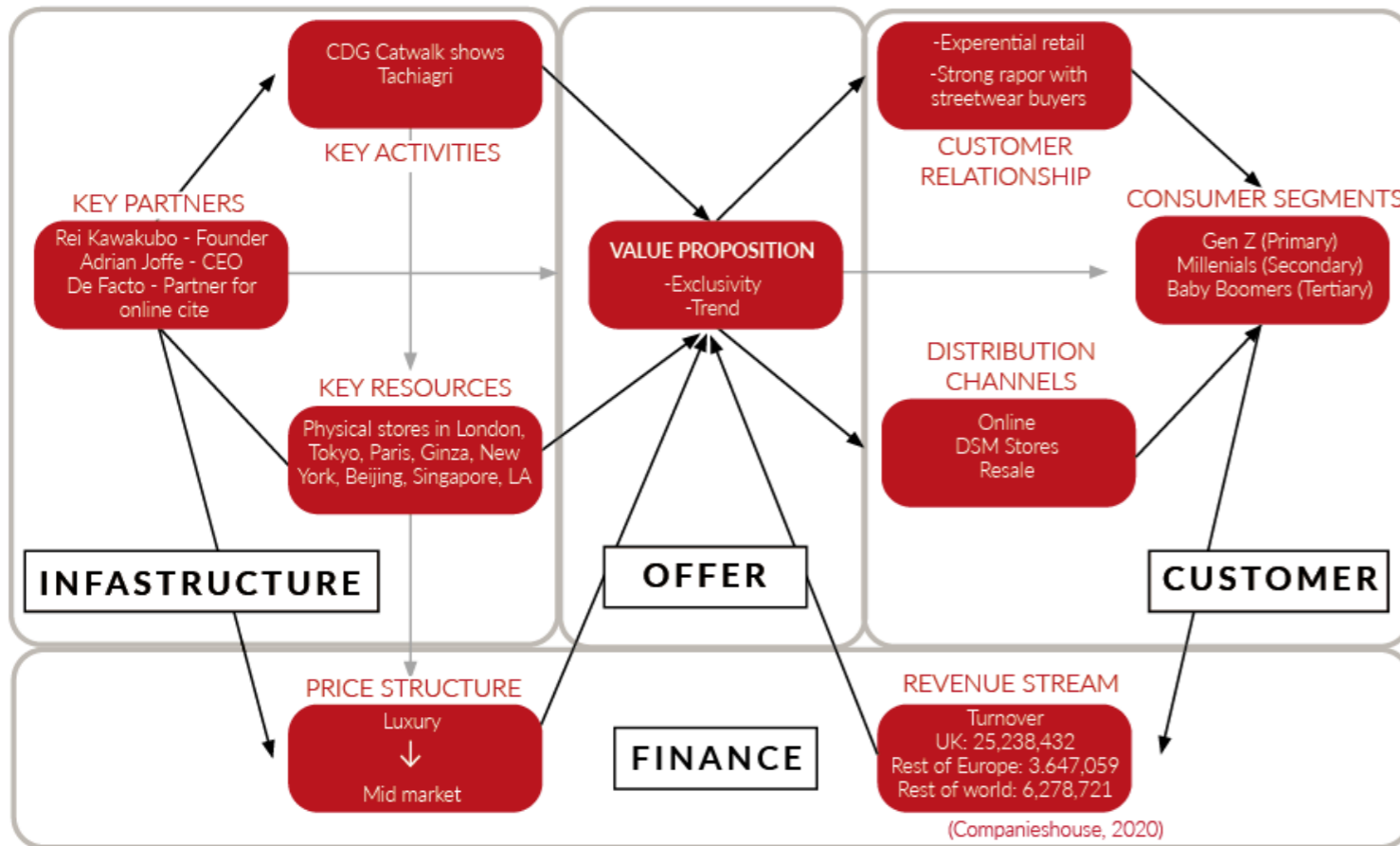


Figure 18

- The first Dover Street Market, (DSM), opened in 2004, in Mayfair London, since Variations of the DSM London store have subsequently opened 6 stores in Ginza, New York, Singapore, Beijing, Los Angeles and Paris. It hosts an array of designers from mid-market, urban Streetwear brands to luxury, as well as creative store architecture, fragrances and conceptual artwork.

Financial Capabilities

Financially 'DOVER STREET MARKET INTERNATIONAL LIMITED' has stayed ahead of the game compared to its department store counter parts, as at "31st of May 2019 the company had net assets of £94,62440" (Companieshouse,2020),. The department store saw significant

year-on-year turnover growth, from £29.2 million in 2018 to £35.2 in 2019, an increase by 20.2%. Despite this, Gross margin has fallen 44.4% to 37.0% from 2018 to 2019 (Companies house, 2020).



Figure 19

BRAND HISTORY

THE REPRESENTAION OF LGBTQ+ AND PAST MISTAKES

“Racism, Prejudice or discrimination” (Commes Des Garçons, 2020).

CDG has both a good and bad history regarding the inclusivity of the brand. The brand has previously used openly trans model Teri Toye (Enckson-Scroth., 2014) alongside other LGBTQ+ models in their shows.

CDG also has used collaboration as an outlet to express its support for the LGBTQ+ community, although done so a little under the radar in terms of exposure matching the exclusive and illusive culture surrounding

the brand. Teaming up with Vetements, CDG designed a jumper collection to “honour gay, lesbian, and fetish communities” (Street, 2016), Releasing as a Dover Street Market exclusive in London and New York DSM stores. This exclusive drop reportedly sold out within the day it dropped (Krupnick, 2016).

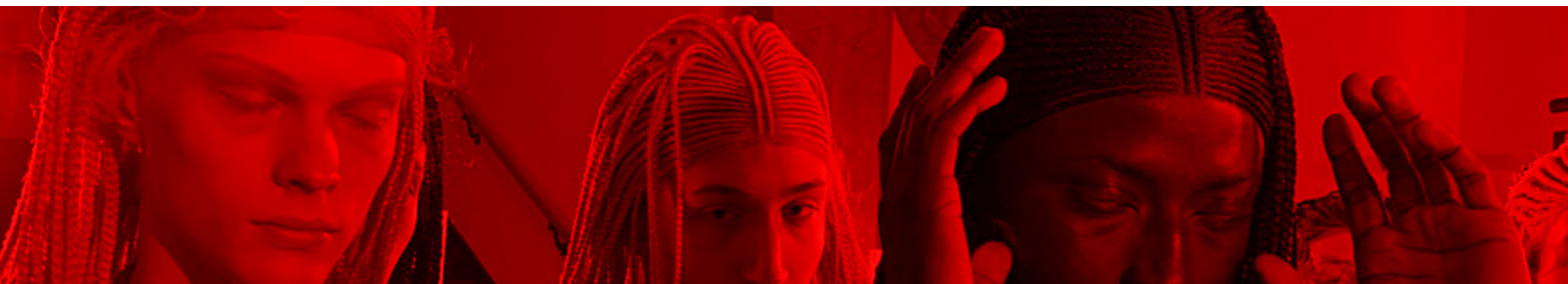


Figure 40

However, the brand came under great scrutiny for cultural appropriation earlier this year, when models wore cornrows for CDG’s latest show. Inclusive culture does not only encompass representation of the LGBTQ+ community but that of any marginalised group including but not limited to racial inclusivity. This is something that will not go unnoticed by today’s hyper-aware, ‘woke’ consumer if they choose to pervade diversity or inclusivity credentials.

The hairstylist made public apology however, this is something still needing addressing. CDG must innovate and look to extras measure that can be used in order to avoid past mistakes.

The founder, Rei Kawakubo herself is said to have “antipathy to any conjecture that is gender based.”(Blanks, 2017), designing collections with ‘genderless’ as the focus of design (Palmer, 2017). Kawakubo rightly said “Spiritually, there are no more differences between men and women” (Kawakubo; Borrelli-Persson, 1995) after the 1995 show ‘transcending gender’, in which she directly addressed gender politics. Further to this CDG recently released a statement affirming that they do not tolerate any form of “Racism, Prejudice or discrimination” (Instagram: Commes Des Garçons, 2020).



Figure 41

COMPETITIVE ANALYSIS

WITH BRAND POSITIONING MAP

“the principal operating risk and uncertainty facing the company is competition from existing fashion brand retailers”
 (Companieshouse, 2020).

Luxury departmental stores are making considerably less of a loss compared to their Highstreet counterparts. Although DSM drives a different marketing approach to other luxury department stores, Harrods, Liberty's and Selfridges can be considered as a fundamental part of DSM's competition. Harrods is driving force in this competitive market “the iconic London department store raked in sales of £2.1 billion in 2019, a 6.8 per cent uptick on the prior year.” (Nazir, 2019) The second biggest competitor to DSM; Selfridges as pictured in brand positioning map (figure 20), “has launched Agender; a shopping space where customers can purchase clothes transcending gender” labels (Maoui, 2018).

However, as with DSM the store consists of a plethora of brands unified in one location, from mid-market to luxury, and as such it's vital to reflect this within their competitive strategy.

The threat of competition as shown in 'Porters 5 Forces' (figure 21) also takes effect to CDG Play as a stand-alone/diffusion brand. CDG's direct competitors have each taken a strong social political stand on inclusivity, gaining competitive advantage over CDG Play.

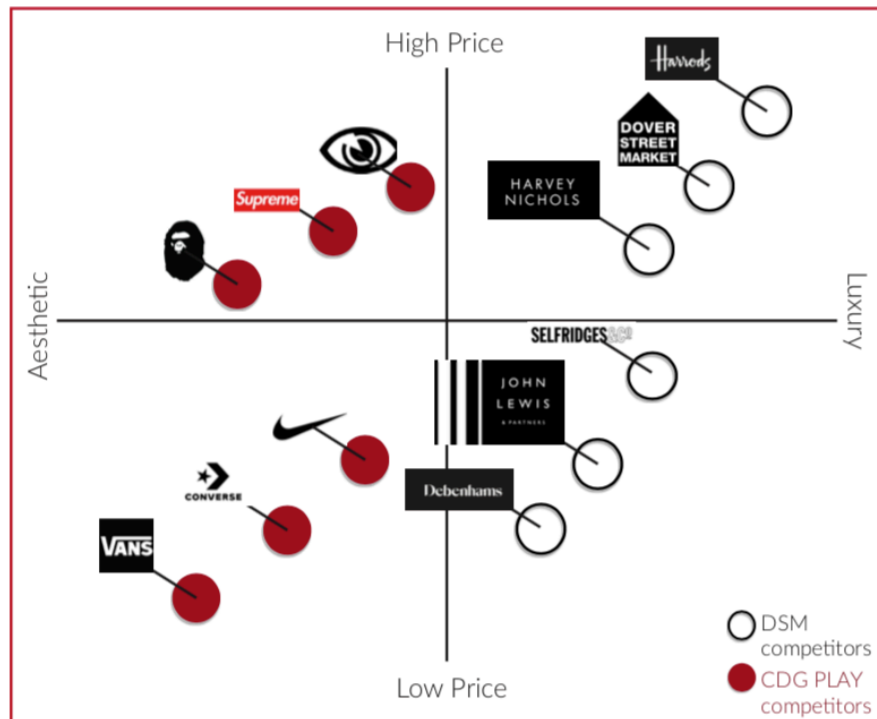


Figure 20



Figure 21

STRATEGIC FIT

WITH CONSIDERATION TOWARDS THE CONGRUENCY OF INNOVATION

Brands will need to ensure they put as much focus on the organisation internally as they do with their marketing strategies, if they choose to publish their inclusivity credentials they must be sincere and deep-rooted as ‘companies’ initiatives will also come under increasing scrutiny in terms of sincerity and results” (The Business of Fashion, 2020).

In order to avoid hypocrisy and consumer rejection, both CDG and DSM need to live and breathe the new CSR and brand values before they can even step foot into campaigning if they wish to resonate with today’s consumer.

Preformtive Activism

Born off the back of radical transparency` and getting woke, consumers (in particular the GenWe segment of GenZ) are becoming increasingly alert to not only the new trend of ‘inclusive culture’ but brand authenticity within this. Consumers are hyper-alert to whether a brands support for the LGBTQ+ community is an authentic effort to raise awareness or if it is an act of solidarity, tokenism and ‘pink washing’ (appendix 8).According to McKinsey’s 2019 report on‘ the influence of ‘woke’ consumers’, “Companies can expect consumers to closely examine the level of continuity across campaigns”(Amed et al., 2019) and as to whether “initiatives are style over substance, rewarding those who embed change throughout their organisations” (The Business of Fashion, 2020) and even going as far as boycotting organisations that don’t meet this criteria.

Consumers are making more value-laden purchase decisions based on what the message is behind the brand selling said product as “Already they don’t just expect to purchase a product but involve themselves in the socio-political activity of the consumption process.” (2019 Streetwear Report – Gung Ho, 2020)

Consumer Values

The anticipation of time-limited, exclusive product drops creates an almost cult-like relationship between Streetwear brands and their consumers” (Streetwear Impact report, 2019), especially the GenMe cohort.

Today’s retail environment is full to the brim of with consumers whom expect instant-gratification and immediacy of product, “pair that with a growing desire of exclusivity and access”(Elven, 2018) offers the ideal environment for streetwear success, and this is just what drop models achieve.

Streetwear consumers check Instagram brands regularly as this is often where exclusive limited time drops are announced, often just a few days before the drop. Social media can be seen as an integral part to drop culture especially with Gen Z as they have the strongest presence online compared to other demographic counterparts, as discussed previously.

Generation Z are to sacrifice on “lengthy wait times and hefty price tags to achieve this modern, manufactured and systemic notion of cool.” (Elven, 2018). This is further reiterated by Hypebeasts Streetwear impact report; with 54% of respondents reporting that they’re willing to wait in line for an exclusive product drop, and a further 23% reported they are somewhat willing, highlighting the idea that shoppers view every drop as a “once in-a-lifetime moment” (Elven, 2018).

The drop model ultimately creates a sense of urgency and the illusion of scarcity among consumers (Elven, 2018).

This is particularly reverent with footwear brands as 78% of consumers, indicated that drop models were vital to their strategy (Streetwear Impact report, 2019). With online and technological innovation DSM can ensure all three variables from the physical touchpoint, and the content of the drop through to the online retail space.



Figure 23

LGBTQ+ Representation in Mainstream media

Alongside creating a collaboration and strategy that caters to both GenWe and GenMe, it is also vital to be considerate to the heterosexual consumer despite the LGBTQ+ context of the innovation.

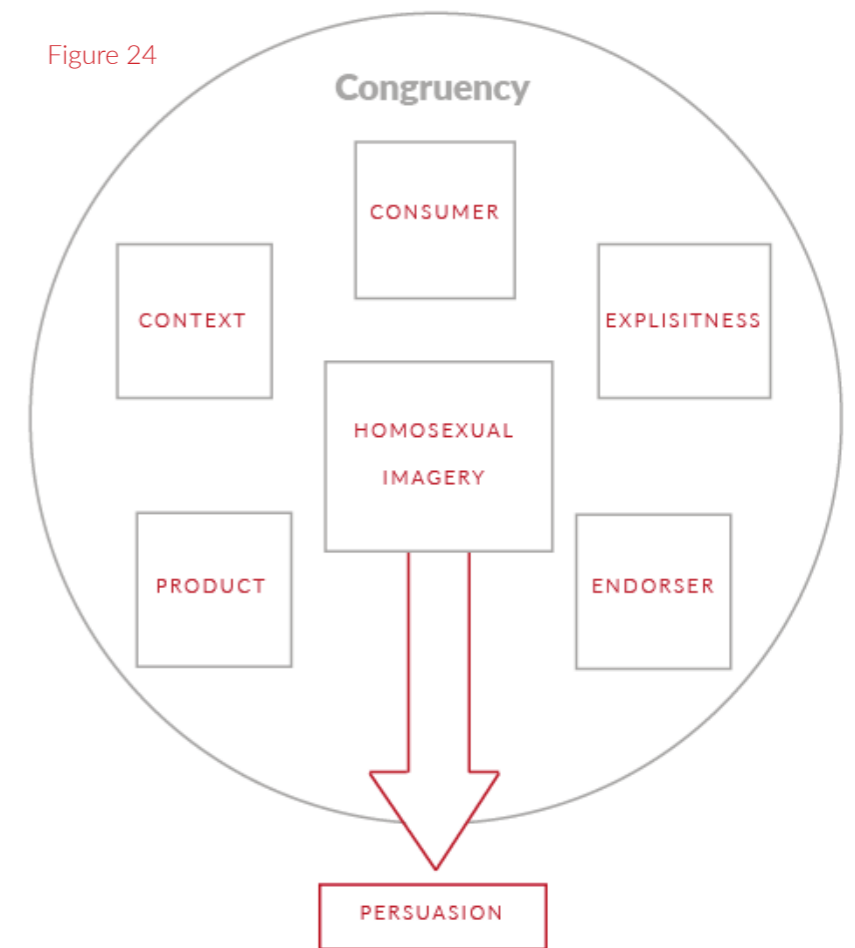
When the LGBTQ community are represented in mainstream media, “not only the mainstream perception of gays but also gay people’s self-identity” (Tsai, 2004) are impacted. Homosexual imagery can be seen “appearing more and more often in mainstream media targeted at both homosexual and heterosexual consumers” (Read, van Driel, and Potter 2018). However, LGBTQ+ representation in mainstream media often narrowly misses the mark and can be scrutinized for either insensitive or offensive portrayals of the queer community. It is vital to avoid gender-stereotyping when representing this community. There is also the fact that if the representation of the LGBTQ+ community is overtly explicit it can offend both parties of heterosexual and homosexual cohort and risk damaging brand image and loyalty.

In a study by Martin Eisend & Erik Hermann (2019) on the ‘Consumer Responses to Homosexual Imagery in Advertising’. A surprising finding from this study suggests that “ the net persuasive effect between homosexual and heterosexual imagery does not differ” (Eisend, Hermann, 2019). However the study suggests “that homosexual consumers show negative responses to heterosexual imagery” (Eisend, Hermann, 2019).

Furthermore, the study highlights that public acceptance of the LGBTQ+ community has dramatically risen over the course of two decades (Ghaziani,Taylor, and Stone, 2016) and that this has a direct correlation with “increasing representations of homosexual people in media and advertising” (Bond, 2014).

The way in which this study suggests marketing to both consumer groups; is through implicit imagery as “studies demonstrated heterosexuals’ preference for implicit over explicit homosexual imagery” (Eisend, et al., 2019) . Research further uncovered that “imagery that avoids explicit and unambiguous references to homosexuality...is appreciated more by general audiences than is explicit imagery” (Eisend, et al., 2019). The study suggests a framework to ensure the LGBTQ+ community is represented in a respectful way that appeals to both the LGBTQ+ market and the heterosexual one (figure 24). Each factor must align and be congruent in order to create a successful resonating with this market segment.

Figure 24





Another unifying factor for the target consumers is that Streetwear consumers value artists and creatives, especially in collaborative efforts. “For Streetwear to truly evolve, it is vital that brands continue to work with interesting, subversive creatives who challenge the stereotypes and perceptions surrounding masculinity” (Wilson, 2018) amongst other socio-political issues. Consumers “respond to people who have a

demonstrated cultural influence outside of social media, for example artists and musicians.” (Streetwear Impact report, 2019) Further to this within the Hypebeast survey it is revealed that “respondents indicated they think contemporary artists are more credible than industry figures” (Streetwear Impact report, 2019).

Figure 25

Working with industry creatives

It's vital that the creative talents' values align with the proposed CSR strategy innovation for CDG and DSM. This is to avoid straying too far away from their existing brand or jeopardise existing consumers. When referencing turbulence innovation framework (appendix 9), a change such as this would have a great impact, however, would be too abrupt in its introduction.

Why change?

As owner Rei Kawakubo states; Comme des Garçons “hasn't changed for 50 years” (Rei Kawakubo; Gibson, 2019)

However it is the common misconception that what once brought about a company's success will furthermore do so in the future. To innovate is to survive and there is much opportunity for CDG to innovate in multiple industry levels. “It's time for Streetwear brands to broaden their vision, not only to educate and inspire changing demographics and future Streetwear adopters, but also to allow them to define their own identity through the future pieces they wear.” (Wilson, 2018)

It is hoped that streetwear consumers will become as open-minded as the topics that inspire them, **“embracing a more diverse mindset and output for future streetwear incarnations.”**

(Wilson, 2018)

PROPOSED INNOVATIONS

Innovation overview

The proposed innovations need to be championed and supported by C-suite management team as value and innovation change needs to occur within the core of the business rather than a marketing tactic. Throughout this Value-added strategy innovation CDG is the primary brand but it will subsequently leverage the brand value of Dover Street Market as the Delivery vehicle for the innovation. Through this approach both brands will gain synergistic value. By pooling together their shared resources and key capabilities they share the risks but ultimately the rewards. Figure 26 depicts the differing levels that this business plan will be implemented on from corporate level to marketing encompassing both product development and diversification through this strategy when referencing Ansoff's Matrix (appendix 10).

Content	Structure	Governance
Strategy Innovation	To create a value-driven, authentic strategy	-Corporate
Corporate Social Responsibility (CSR)	To embed values into the brand, rather than just a marketing ploy	-Corporate -Implemented throughout CDG and DSM's infrastructure
Online access to new CSR credentials	To increase brand transparency and utilize data analytics to create more accurate stock prediction	-Corporate -Online operations partner; 'De Facto'
Collaboration drop	To connect disengaged consumer segments to socio-political issues	Marketing
DSM genderless streetwear floor	To create a safe and welcoming shopping environment for both LGBTQ+ community and heterosexual community.	-Marketing -In store architecture/design
2023 Charter	To have LGBTQ+ standards met throughout the organization, and also through the compliance of brands DSM retail.	-Corporate

Figure 26

Aims & Objectives

The primary aim of this innovation is to making diversity and representation of the LGBTQ+ in mainstream media the norm instead of using it as a "special initiative"(The State of Fashion, 2020 put in place as the bi-product of profit driven marketing ploys and performative activism to increase capi-

tal rather than true dedication to the brand and value change cause. The proposed incremental innovation hopes to bring value to the heart of Dover Street Market and CDG, subsequently forming a genuine connection to the LGBTQ+ consumer group and tackle the stigma and to cultivate awareness surrounding anti-LGBTQ+ rhetoric in the Streetwear clothing sector.



Authentic incorporation of LGBTQ+ into proposed value-driven strategy.



Considered representation of LGBTQ+ in mainstream marketing.



Increased transparency through technological innovation and supply chain considerations.

Figure 27



Figure 28

KEY MILESTONES

**“Spiritually,
there are no more
differences between
men and women,”
Kawakubo
said post-show.**

**“What is important
is being human.”
-Rei Kawakubo**

Decentralising profit

Primarily, in order to set the foundation in which the strategy can be built on, Dover Street Market need to decentralize profit as the metric to measure success and look to value-driven strategies. As previous theories such as the ‘Consumer motivation’ framework (Troy et al., 1999) are deemed obsolete as they “rely on a simplistic view of consumers as economic agents whose primary decision-making criterion is the minimisation of transaction costs” (Troy et al., 1999), this makes way for new more adapt value-creation models such as the Michael Treacy & Fred Wiersema’s ‘value disciplines’ model (figure 29). Fundamentally, this will require Dover Street Market and Come des Garçons to restructure their current cost centric approach to a value-added strategy as depicted in figure 29.

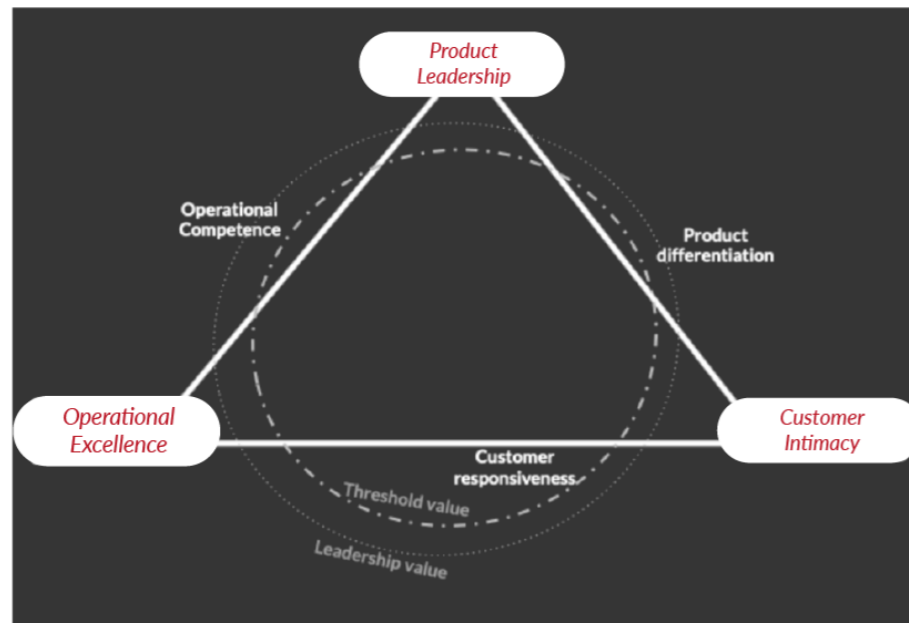


Figure 29

Realignment of exiting credentials

It is proposed the CDG and DSM realign their CSR strategy to be more inclusive, this incorporates a number of processes from marketing through to corporate infrastructure. The construction of the new CSR strategy along with the educational process of DSM and CDG’s employees through to suppliers will enlist the help of the Commercial Closet Association, a non-profit educational organization that aims to “lessen social discrimination of the lesbian, gay, bisexual and transgender community” (Where Successful Advertising Meets LGBT Equality - AdRespect Advertising Education Program, 2020). It is also proposed that DSM rejuvenate their online site to increase the transparency of the brand. As “The consumer experience is determined by a mix of touchpoints to the brand” (Parise et al., 2016) it is proposed that DSM and CDG feature their CSR online also, overall improving customer intimacy and operational excellence.)



Figure 30

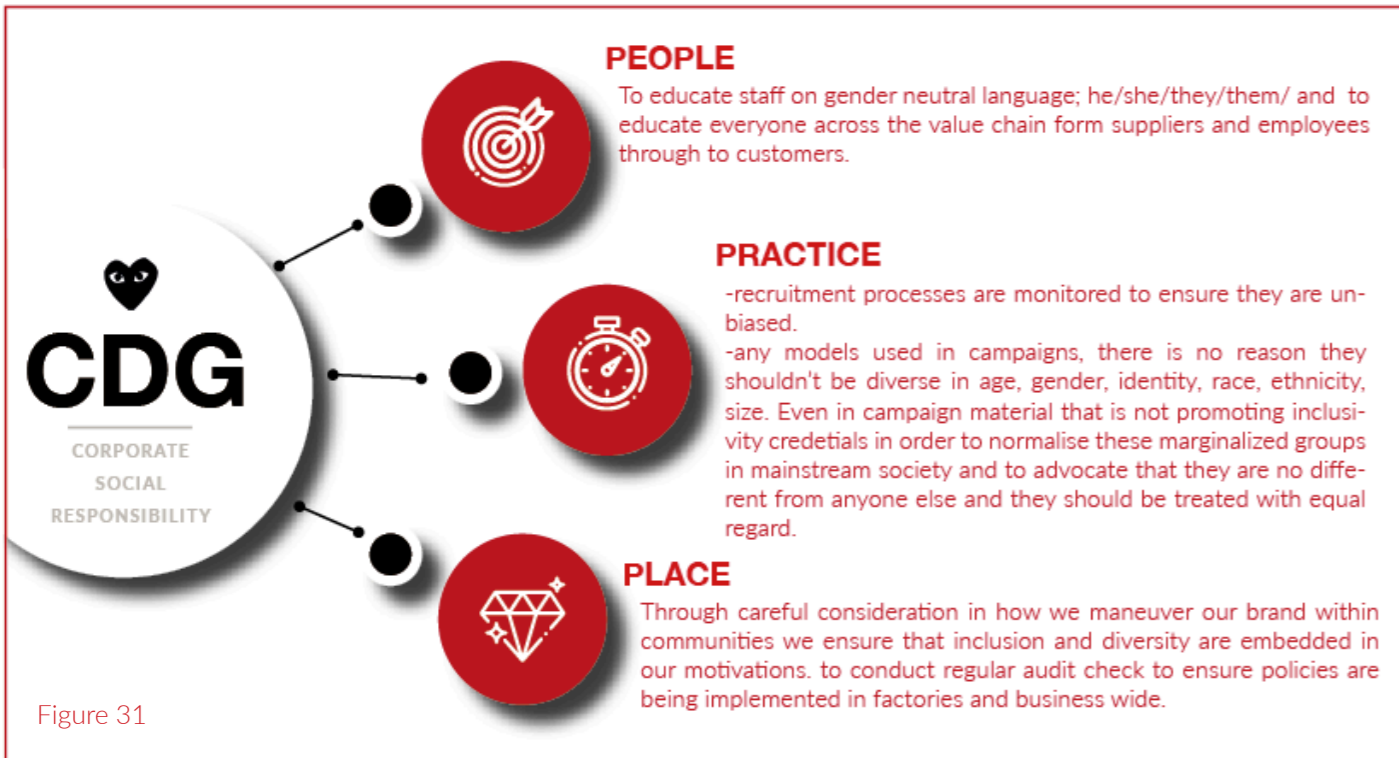


Figure 31

Play Commes Des Garçons x Converse x Leon Karszen

In order to draw in the disengaged consumer segment, it is proposed that Dover Street Market release an exclusive drop collection. This drop is proposed to feature CDGPLAY X Converse X Leon Karszen. 15% of proceeds from collaboration goes to dosomethign.org a non-profit organisation that inspires social change on an array of current issues, including LGBTQ+ rights. To demonstrate consumer understanding and product leadership; it is proposed the collaboration features implicit illustrations representing the LGBTQ+ community on the sneakers. The collaboration drop location (Dover Street Market London) and time, is only to be mentioned on Instagram site to enforce the notion of exclusi-

vity and to increase buzz around the collection. This will then be promoted through paid influencer partnership. Due to the exclusivity of this drop and the fact that the only consumer base that will notice the DSM release date on Instagram are those that actively follow fashion; therefore this will entice innovator, early adopters through to early majority (appendix 11). Since these groups are often seen as influential figures in fashion as they stay ahead of the curve, they will likely boost both reports with the streetwear consumer and also the media coverage of the drop. Some early majority that did not get to the drop intake will likely sacrifice on flawed prices and purchase on the resale market.

Dover Street Market store layout

In response to Gen z's affinity to genderless forms of expression within fashion paired with suggestions made by respondents in accordance to the 'National LGBT survey' to improve LGBTQ+ people's feelings of safety in public spaces (Government Equalities Office, 2018),

it is proposed DSM make their basement streetwear floor genderless. The survey suggested LGBTQ+ members would feel increased security showing from stores which included spaces where they can shop without discomfort. (Government Equalities Office, 2018)

2023 Charter

The ultimate step for this strategy innovation is for brand retailed at DSM to sign a charter to be CSR compliant to the new proposed policies at CDG and DSM in 3 years' time. If they drop out due to this it's safe to say they are completely unwilling to consider inclusive policies even in the long run therefore do not align with the values of DSM. However given the progressive mind-set of today's consumer and the plethora of brands

rushing to meet this demand it is forecasted that few to none of the brands retailed at DSM will refuse to comply. If there are some it will be considered sacrifice of a few for the good of the many as "Kawakubo only stocks designers she believes in" (Dazed.com, 2017) ultimately fostering trust and customer intimacy.



Figure 32

Timeline

10 Year Plan

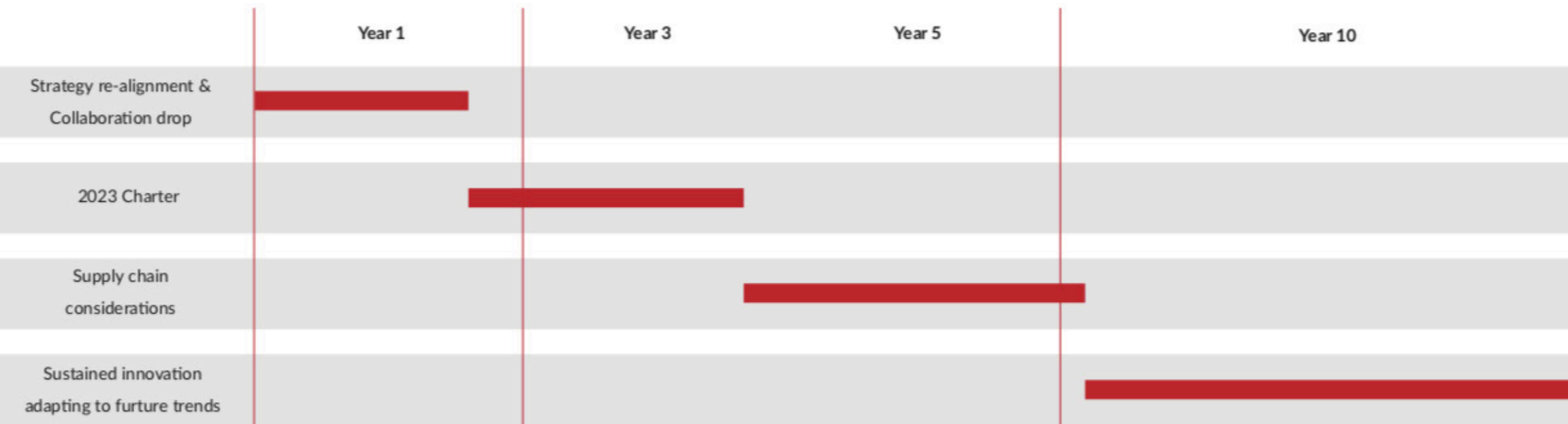


Figure 33

The Importance of Incremental Innovation

Despite current disruptive trends, it's important that brands "Don't let innovation stop, because this could be the window of opportunity," retail futurist Doug Stephens cautioned in March 2020. (The Business of Fashion, 2020). In order to maintain the GenWe consumer market during the collaboration drop, to entice GenMe, it is vital that foundations have been laid down so that the collaboration will resonate with gen z as a whole, not only this but these foundations create future opportunity for the brand to add more meaning behind its value driven strategy such as the 2024 charter. The benefit to this slow burning incremental innovation is that it not only brings ideas to fruition quicker but it reduces the threat of jeopardising current consumer markets. As shown in 'turbulence model' (appendix 9) the abruptness of an innovation directly correlates to competence destroying behaviours within an organization. Things method of incremental innovation allow the consumer group other than the target market to just adapt to said innovation, as progressively increases in its impact.

Despite current disruptive trends, its important that brands "Don't let innovation stop, because this could be the window of opportunity," retail futurist Doug Stephens cautioned in March 2020.



In order to successfully target Gen Z; CDG and DSM must consider the broader issues within include culture when future planning.



To stay ahead of competition, technological innovation will aid DSM and CDG in predicting upcoming trends.



New product launches will need to incorporate deeper meaning and adhere to the proposed CSR policies.

Through the use of the drop model to introduce the collection, the exclusivity of the product allows room to manoeuvre price premiums on the product drop. The drop model increases the exclusivity of the product as it is limited time, limited stock.

Through this incremental innovation, It normalises homophobia and under-represented gay consumer, "the following exposure to queerness and queer designers will [lead to] a reduction in hate speech, ignorance and bigotry." according to Vice's streetwear report. (Greenwood, 2018) collaboration and promotion. The CSR renewal caters to GenWe as they actively research brands credentials before buying.

Furthermore, once dropped as per WGSN's recommendations for influential figures that bridge the gap between GenMe and GenWe, It is proposed that DSM use paid promotion with Brock Hampton wearing the collaboration sneakers. "BrockHampton(@brckhmptn):An LA-based Hip-Hop music collective unofficially led by Kevin Abstract, who celebrates his status as a gay man of colour.." (Owen, 2020) also through using this influencer to promote the collaboration, it entices the segment on Streetwear that assimilates with Hip Hop Culture as a key influence to purchase.

The fundamentals of CDG and DSMs processes are to embed corporate social responsibility across the board once reconstruction of their value disciplines is embedded. New CSR is a perquisite to any further advertising of LGBTQ representative content to ensure the values and credentials promoted align with the company's core values.

Furthermore, the supply chain process would be wholly counterproductive if said collection to support the LGBTQ +community is manufactured in countries that do not support LGBTQ+ rights, therefore production for this specific collection will be made in Taiwan. Taiwan is one of the few countries Converse currently offshore production to (Story Map Journal, 2020)

, and is also rated 27th for the safest country for LGBTQ+ members out of 150 countries listed in Fergusson's 'The safest Countries for LGBTQ+' (Fergusson, 2019)



The collaboration also features artwork by infamous illustrator Leon Karssen. Karssen has successfully collaborated with well-known Streetwear brands previously such as Rip N Dip, FTC Barcelona and custom designed sneakers with New Balance. Karssen has also a strong foothold within the skate community. Through collaborating with Karssen, this links the collaboration to the skate community within Streetwear. Karssen states he is actively seeking to work with big name brands but he has "to be able to back the brand" (Warning, 2016). He has previously designed stickers and decks that support the LGBTQ+ community so would inherently link to this collaborations mission.

The physical store environment of Dover Street Market is renowned for its ability to lure "GenMe audiences in to capture social imagery." (Owen, 2020) it is proposed that Dover street market create an environment that allows Streetwear consumers to explore primarily based on brand rather than gender.

Its proposed that Dover Street Market pre-existing online partner De Facto (appendix 12) is utilised as a resource in collecting big data analytics on its consumer. Through data capture and clicks per page algorithms will aid the brand in capturing the consumer true motivations, creating more accurate stock predictions and forecasting upcoming trends.

Further Recommendations: 5-10 year plan & Sustained innovation

The predicted life span of the collaboration is as little as one year when referencing survey results revealed 22% of respondents "believes streetwear stays in style for at least one year" (Streetwear Impact Report, 2019). However, the message behind the collaboration will last much longer, and since this collaboration imbues such strong values there is the likelihood that this collection becomes a commodity and lasts longer than its projected product life span. This is one of multiple reasons why Dover Street Market should ensure a sustained growth trajectory through following Sustained innovation (appendix 13). There is the common misconception that what once drove a brand to success will furthermore do so in forthcoming years, however like anything in industry brands must constantly adapt to survive.

The trends that have been discussed throughout this report may manifest in upcoming years and as part of continuity and contingency planning it is essential to adapt and forecast for these changes.

1

Supply chain transparency

Depending on whether CDG yield the financial capabilities it is recommended that CDG relocate production away from factories that do not align with the new value driven strategy, with a bias towards the prospect of near shoring production in light of Covid19 and Brexit. Becoming nationalist in their supply chain approach, will ultimately both reduce CDG having to partially relinquish operations controls though offshoring, but it will lessen the current risks associated with over dependence on cross-border trade.

2

Inclusive culture

Inclusive culture and getting woke won't just cover ethical policies but also environmental ones. In other sectors such as environmental, racial and ethical; If brands become more transparent within their 5-year plan, they will likely come under scrutiny in terms of other social topics of concern. It is vital to incorporate these factors into future planning for the brand. For the purpose of this report the scope has been limited to adapting to be inclusive of the marginalised LGBTQ+ community but in the near future planning, other minority groups are not to be ignored when sustaining strategy innovation and in contingency planning. There is also the prospect of adding 'Planet' to the CSR strategy, within future innovations.

3

Technological Innovation

It is ultimately big data analytics and technological innovation that will drive success for brands and allow them to readily adapt to constant consumer shifts. There is also a potential to further engagement with the retail space at dover street market though incorporating ai into customer touchpoint. However, it is important to keep this AI-enhanced, experiential retail, simplistic in order to avoid becoming too commercialised for a consumer group that thrives on authenticity.

RISK MITIGATION

	Risk	Mitigation
Alternative demographic groups	<ol style="list-style-type: none"> 1. The first and most impactful risk to mitigate; is how other demographic groups may respond negatively to the proposed innovation. 2. This is a risk to this innovation as millennials are notorious for being marginally more homophobic (Holland, 2018) than their Gen Z counterparts. 	<ol style="list-style-type: none"> 1. The innovation is implemented both incrementally and unabruptly in order to remain sympathetic to generational differences and it can maintain these other markets whilst managing the transition of the brand. 2. "Expression of controversial views may deter some customers, the calculation, of course, is that the loyalty rewarded rewarded by its remaining customers matters more." (Amed et al., 2019)
Brexit and Cross-boarder trade	<ol style="list-style-type: none"> 1. With the looming threat of Covid19 returning in November and the already existing one of Brexit on cross-border trade, brand may wish to internalize production and consider nearshoring at the sacrifice of cost within production. 	<ol style="list-style-type: none"> 1. This is a potential future stepping stone for CDG within their supply chain strategy and a risk they must carry forward whilst continuity playing during 'phase 4' of the strategic drift model (appendix 16)
Risk to any talent procured	<ol style="list-style-type: none"> 1. There is high affinity from consumers to endorsing product maintaining that there is "celebrity-positioning match-up" (Owen, 2020). 2. Through rigorous research into influencer credentials analysis through a 'product - endorser fit', the values of Brockhampton meet the same values expressed though the campaign. However there is still the underlining risk to any talent within controversial campaigning. 	<ol style="list-style-type: none"> 1. For influencers and celebrities there is the pressure to procure "rare" fashion items" as these are now considered "the new status symbol" (Elven, 2018). 2. With the exclusivity, social buzz and political/social messages that drive the product drop, this has high potential to in fact aid Brockhampton in "Showing how well informed" he is about brands, and "having access to products that only a few have gives one a lot of credibility and status" (Elven, 2018)

Figure 36

Contingency Planning: Taking backlash in their stride

As with any influential innovation that inspires society into change, there is always high risk of negative response and or homophobic backlash. However, in the event or even likelihood of this occurring the contingency planning is to use this backlash to the brands advantage. Using the exclusive product drop as an inflection point, in the event of backlash; the contingency approach is that of 'survive and flourish' when following the 'Different patterns of turbulence' framework (appendix 9). This will increase the abruptness of the innovation but on the flip side of the coin this also increases the magnitude of the change. The aim is to avoid this but must be considered as a "Negative publicity can increase sales when a product or company is relatively unknown simply because it stimulates product awareness." (Berger, 2010) and in this case raise awareness on the issues being disclosed. As long as the intention is authentic care for the LGBTQ+ community then this can be turned into a positive and may help with publicity and gain viral attention to the collaboration, despite the potential divided opinions. In a way this may help to highlight the homophobic strain within Streetwear and hopefully people will speak up and take a stand. Making the collection a symbol of defiance against homophobic hate speech as a whole.

According to Ansoff's Matrix theorem (appendix 10) this innovation is of a very high risk. However, when referencing WGSN's risk gauge for Generation Z (appendix 14); this innovation, although high risk, will consequently reap high reward if each consumer segment is catered to correctly.



Figure 37

CONCLUSIONS & RECOMENDATIONS

It's not just a business matter, though. When historically marginalized people see themselves represented in mainstream imagery—in lookbooks, editorials, on a company's website, and so on—it validates and acknowledges their existence, a sign that they are worth being noticed and catered to.

(Jashan, 2019)

Like anything that inspires change if there will always be backlash. For example, Nike took a political stand on police brutality in ... with the Colin Kaepernick campaign, 'believe in something even if it means sacrificing everything'. This sparked outrage and people began burning Nike product and they saw dramatic drops in their stock market. However, following on from this campaign and people began to stand for what they believe in Nike's stocks were seen at an all-time high, celebrities wore Nike to show their support against the issue and through the campaign \$163M media earned, and increase of \$6B in brand value and there was a 31% sales increase (GaurdianSport, 2019); but its bigger than that, it's what the number represent, they represent a change. As the minority groups remain underrepresented and suppressed in modern society, it is brands that take a stand on social issues despite the risks, that will lead change in the wider social construct. Through this Dover Street Market and CDG taking a stand on social political factors, not only resonates with the current consumer and puts them ahead of their competitors, but it puts them on the right side of history.

If you want to break paradigms you need to challenge the norm.



Figure 38

Appendices

Lookbook images - Authors own



2. Lookbook images - Authors own



2. Lookbook images - Authors own



2. Lookbook images - Authors own



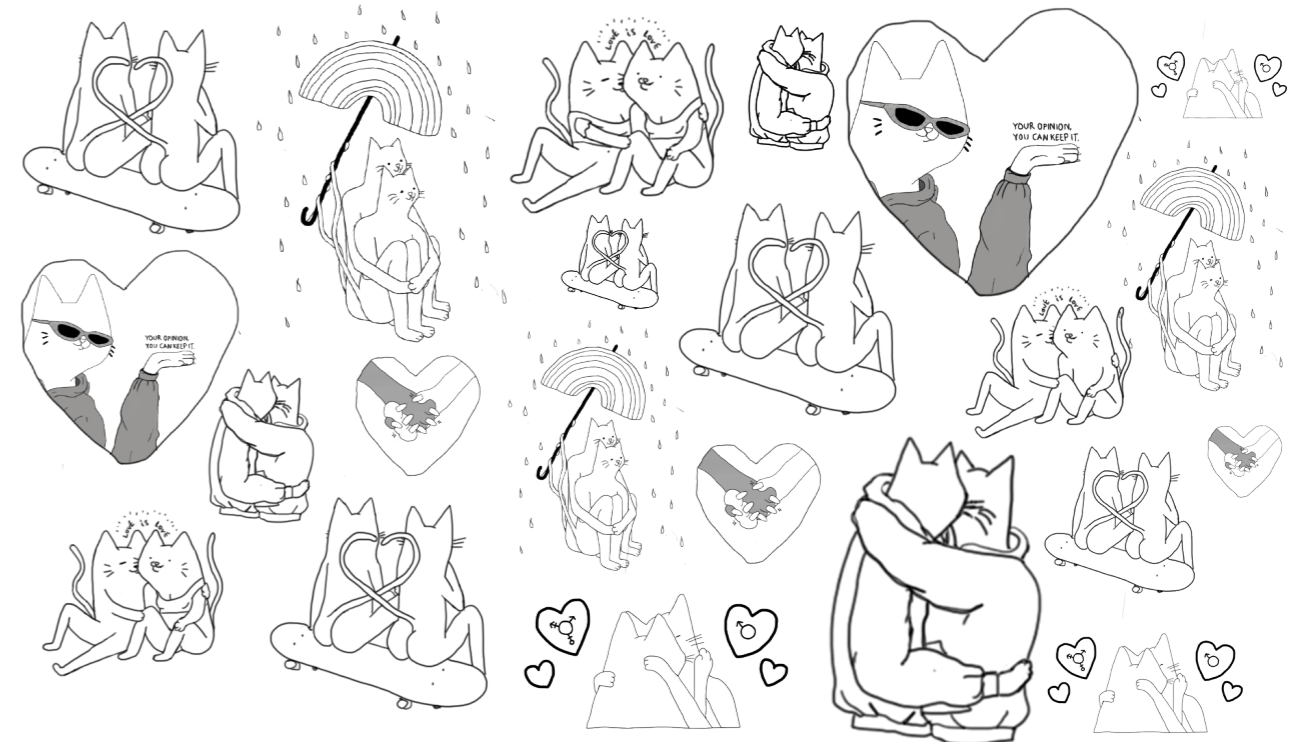
2. Lookbook images - Authors own



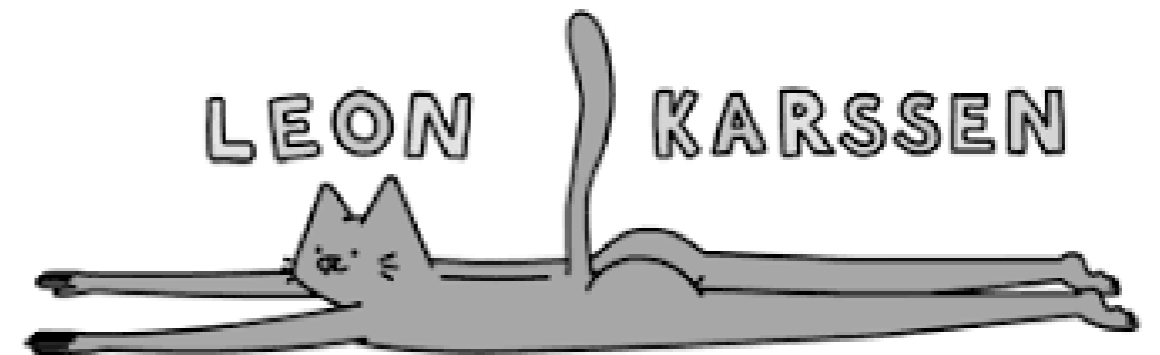
Inspiration Moodboard - Authors own



3. Illustrations edited onto shoes - Authors own

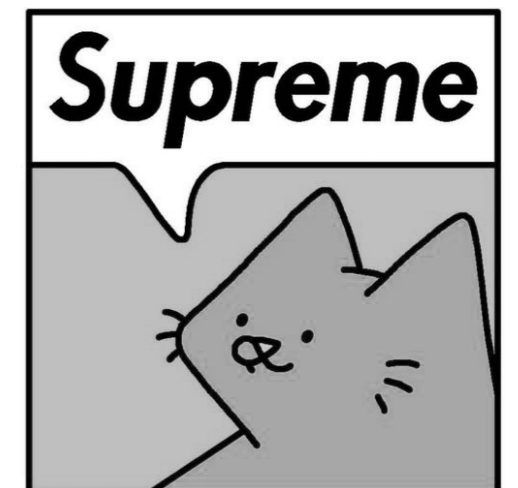


4. Based on work by Leon Karssen



Images from:

Karssen, L., 2020. [online] I.pining.com. Available at: <<http://i.pining.com/1200x/80/14/ec/8014ec-3f40089e3171e25bcb18508c20.jpg>> [Accessed 7 June 2020].



5. Glaser and Stauss theory

	Glaser	Strauss (and Corbin)
Researcher Role	Maintain distance and independence.	Active interrogation of data.
Theory	Emerges from data itself.	Arises from theorist/data interaction.
Ontology	World is 'out there'.	Reality and experience are constructed.
Pre-Understanding	Avoid literature from immediate era.	Flexible approach. Insights from many sources.

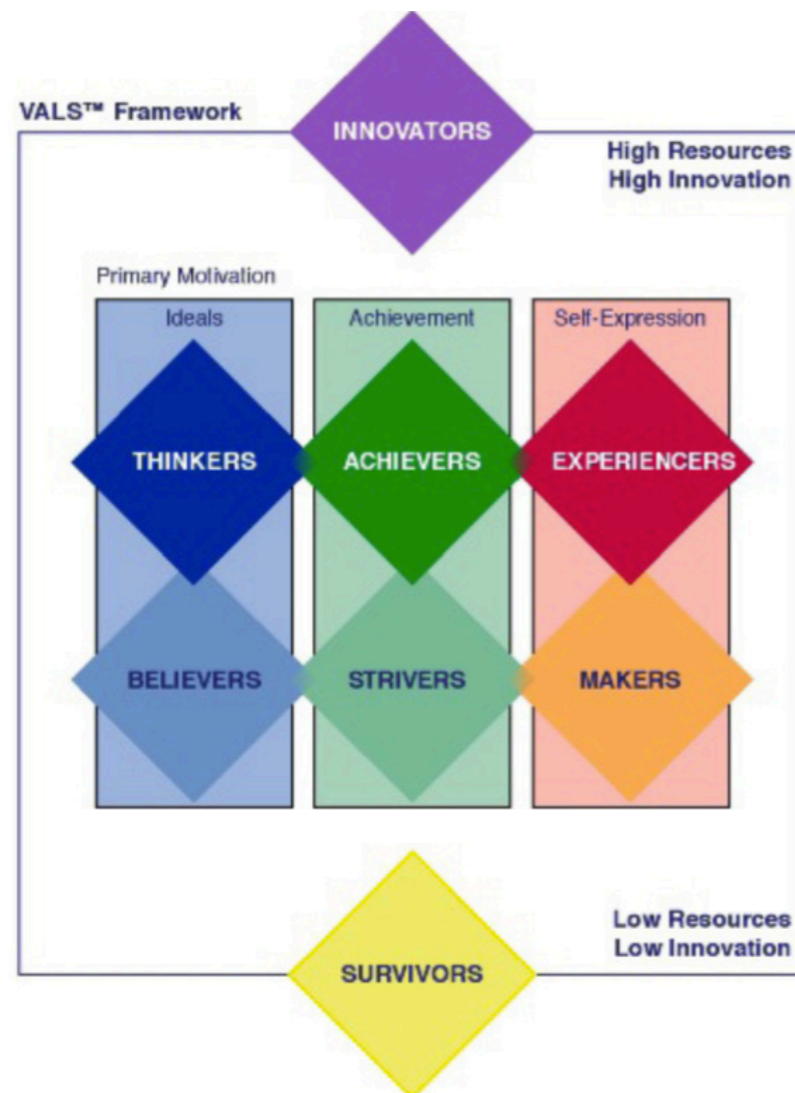
(Points of disagreement between Glaser and Strauss) easterby-Smith, m., Thorpe, R. and Jackson, P. (2020). *Management and business research*. 5th ed. London: SAGE Publications Ltd. Pages 92-93.

6. 'Pink pound' meaning

"The phrase 'pink pound' first appeared in the Guardian newspaper in 1984 and is often used to describe the purchasing power of the LGBT community" (Beveridge, 208)

7. VALS framework

Available at:
Bhasin, H. (2020). Vals framework - Values attitude lifestyle - Vals model. [online] Marketing91. Available at: <https://www.marketing91.com/vals-values-attitude-lifestyle/> [Accessed 16 Apr. 2020].

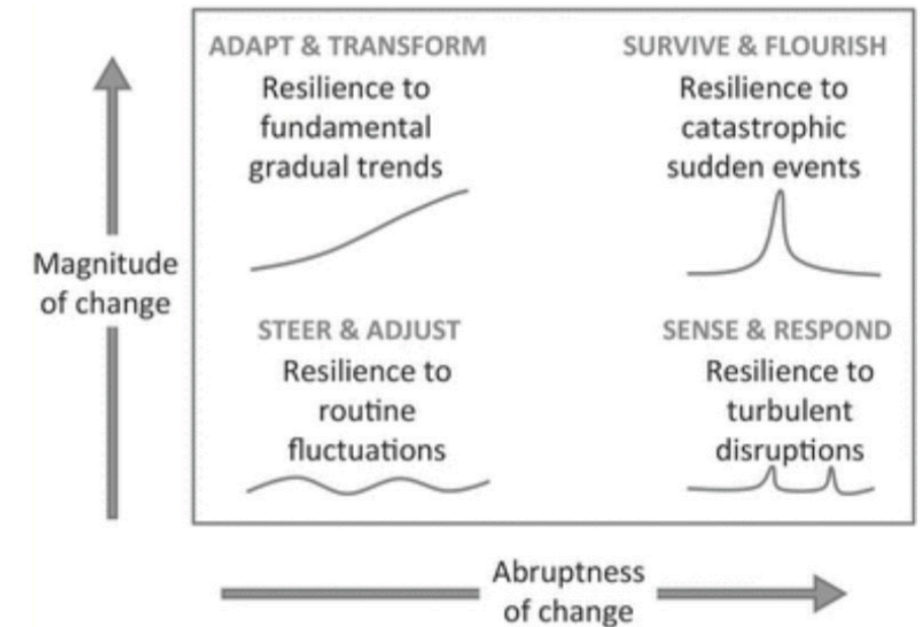


8. 'Pink Washing' meaning

The Anglicism of 'Pinkwashing' has varied meaning depending on the context but the concept is similar to that of 'greenwashing' in that a brands aims to seemingly align its values with LGBTQ+ community through its commercial strategy, with the sole objective of financial gain and improving brand image.

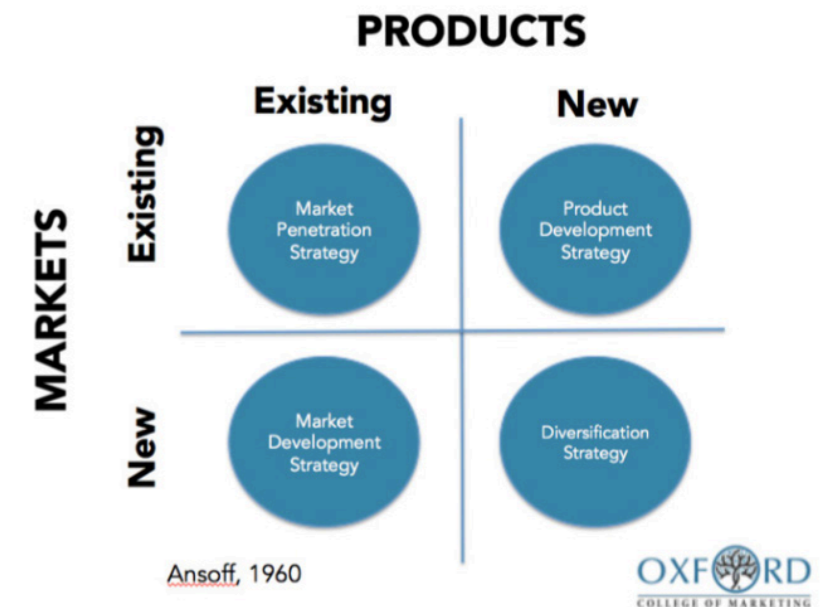
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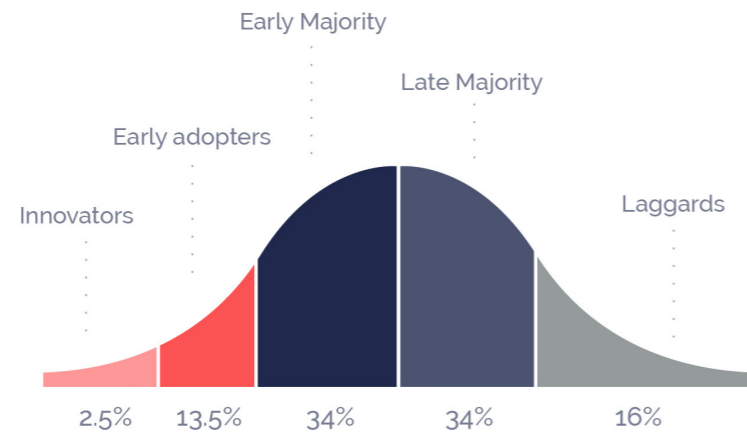
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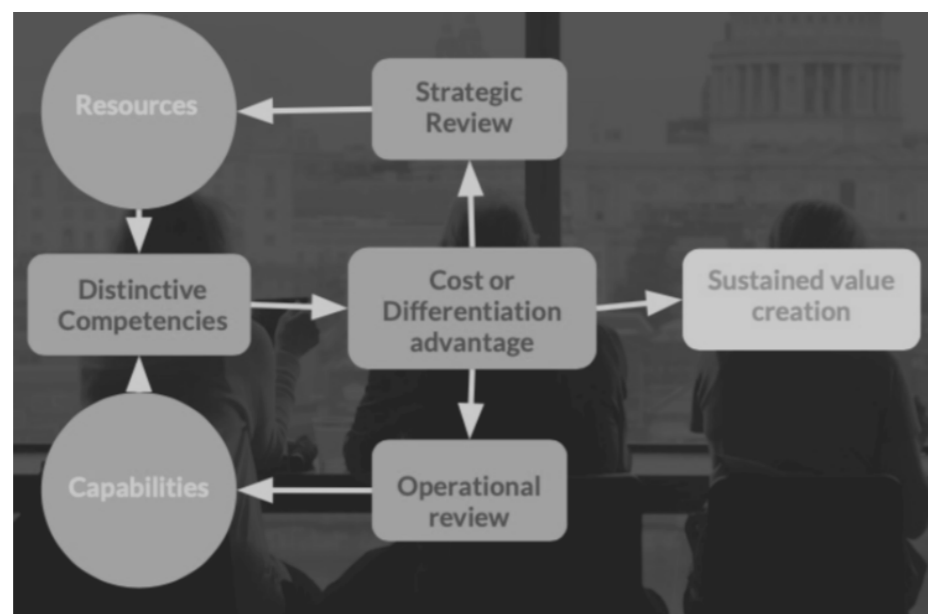


12. Key Partner 'De Facto'

"Our team has worked in partnership with Dover Street Market since 2013, expanding its online store to a full global offering. Working very closely with their teams to help develop the brand across every customer touch-point, including e-commerce, hype/flash sales, in-store reservation apps, CMS systems, mailing systems, warehouse integrations and complete server infrastructure consultancy." (Dover Street Market - De Facto, n.d.)

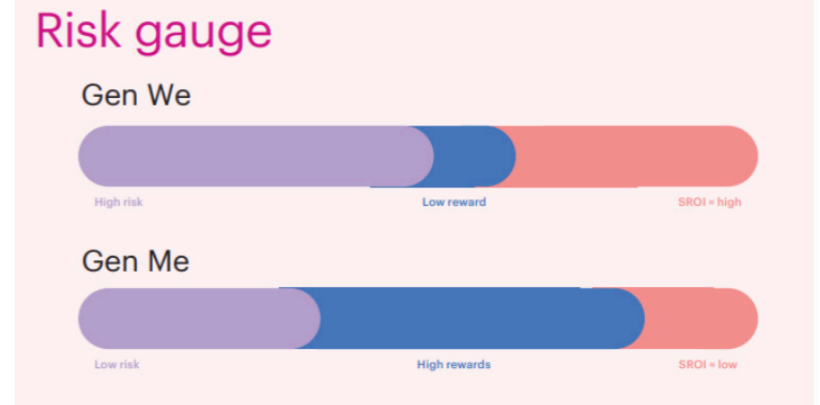
13. Sustained innovation framework

Authors own.



14. GenMe & GenWe risk gauge

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 Owen, S., 2020. The Gen Z Equation. [online] Wgsn.com. Available at: <https://www.wgsn.com/assets/marketing/toprightbox_assets/images/Gen_Z_Equation.pdf> [Accessed 22 May 2020].



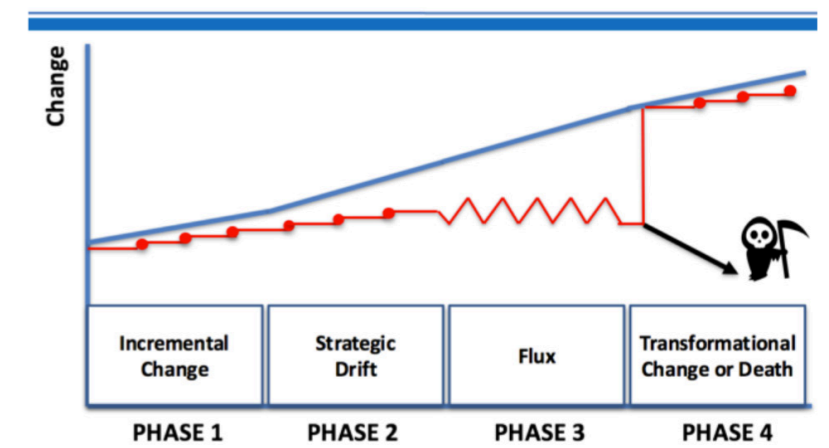
15. WGSN 'middle ground of influencers'

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Celeb Yara Shahidi Amandla Stenberg Rowan Blanchard	Mock Lil Miquela Ronnie Blawko Shudu Gram
Micro Sophia Hadjipanteli Desmond Napoles Sorsha Morava Alok	Mass Brockhampton Killer and a Sweet Thang Emily Elaine Oberg Ninja

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Figures

Title Page

Design: Authors own

Image used: Asleepingwindow. n.d. Meet The Women Of Stonewall. [online] Available at: <<https://asleepingwindow.tumblr.com/post/126095879995/meet-the-women-of-stonewall>> [Accessed 8 June 2020].

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Figure 2: n.d. [online] Available at: <<http://infinitely-obsessed.tumblr.com/post/102143341921>> [Accessed 6 June 2020].

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Figure 7: Authors own. Referencing: easterby-Smith, m., Thorpe, R. and Jackson, P. (2020). Management and business research. 5th ed. London: SAGE Publications Ltd.

Figure 8: Authors own PEST analysis.

Figure 9: Authors own.

Figure 10: Vogue Paris. 2018. Street Style À La Fashion Week Homme Automne-Hiver 2017-2018 De Paris. [online] Available at: <<http://www.vogue.fr/vogue-hommes/fashion-week/diaporama/street-style-fashion-week-homme-automne-hiver-2017-2018-paris/40196#street-style-fashion-week-homme-automne-hiver-2017-2018-paris-79>> [Accessed 6 June 2020].

Figure 11: Gore, S., 2017. This Is Where You Can Get Frank Ocean'S Panorama Music Festival Shirt. [online] The FADER. Available at: <<https://www.thefader.com/2017/07/29/frank-ocean-green-box-shop-shirt>> [Accessed 22 May 2020].

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Figure 23: Authors own. Image taken in DSM London store in November 2020.

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